

Artist's Portfolio Review Registration

name _____ CAA membership number _____

address _____

city/state/zip _____

phone _____ e-mail _____

discipline/medium _____

I will bring: 35-mm slides VHS video

Time slot(s) that *cannot* be scheduled: _____

Complete and return to: Artist's Portfolio Review, CAA, 275 Seventh Ave., New York, NY 10001. *Deadline: December 5, 1997.*



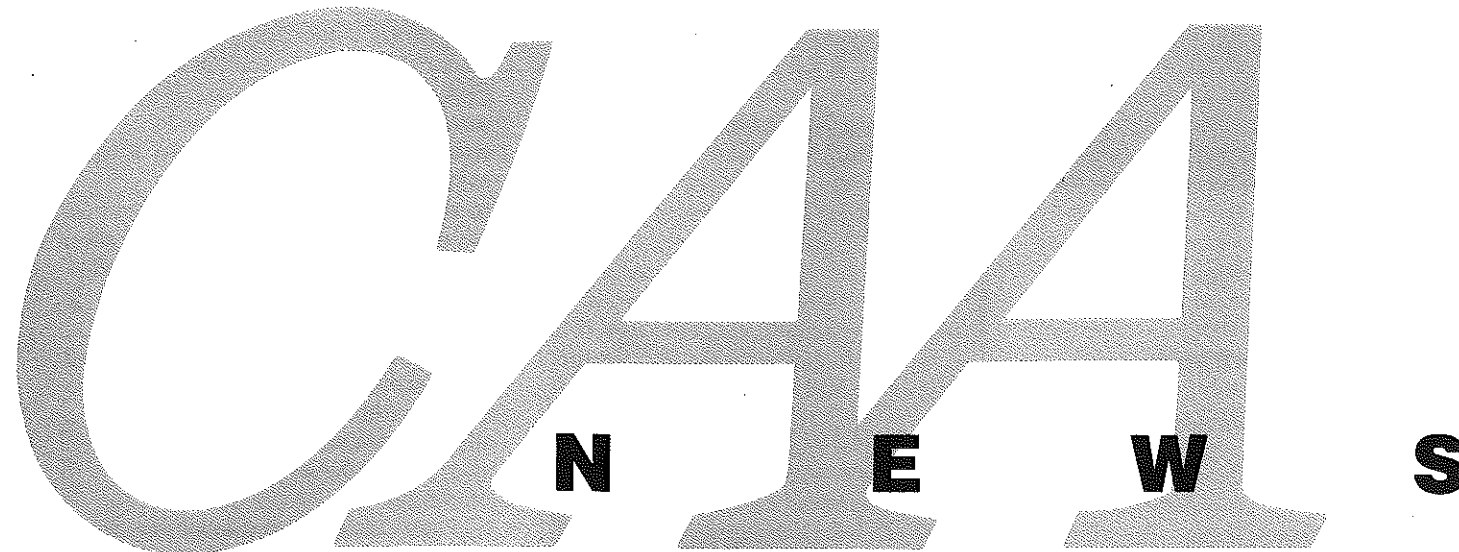
September 1997

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

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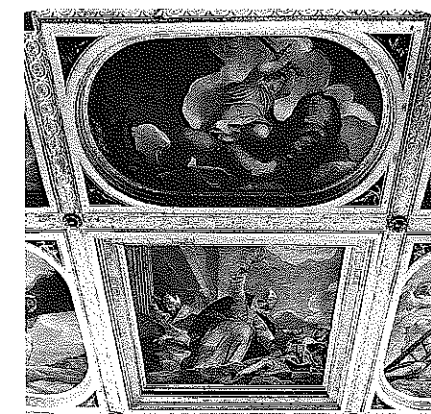
From the President

The fall season is now upon us and it is hoped that the much needed summer hiatus has replenished your intellectual and creative energies. The past months have continued to be a fertile period of reflection, transition, and growth for CAA. The Board of Directors and the numerous committees have been working diligently to effect long- and short-range strategies for CAA's role into the next century.

In order to create a stronger fiscal base to meet our members' needs, we ask that you join at a level commensurate with your professional income when renewing your membership this fall. We also hope that you will seriously consider any additional contribution you may be able to make. In addition, to further maximize our financial resources, members are now asked to choose between receiving *CAA News* or *Careers* to help us cut back on postage and printing costs. *CAA News* will continue to be available to all members via CAA's website at <http://www.collegeart.org>. Members may also select both publications by paying an additional nominal fee. These measures will be monitored over the next few years as we seek to make CAA more responsive to the diversity of needs within our community.

To meet your changing priorities, CAA's annual conference will provide more intensive, issue-oriented sessions on professional development, as well as more opportunities for mentoring through the Artist's Portfolio Review and the Career Development Workshops (see page 7). The Professional Development Fellowships for Artists and Art Historians will also continue to provide support for promising scholars and artists. International initiatives such as the UNESCO project are under way, as are improvements to our scholarly publications.

As you are probably aware, the prevailing national political climate has been detrimental to the arts and humanities. Academic and cultural institutions—including CAA—are increasingly challenged to fund programs that are valuable to academics, art professionals, staff, students, and the general public without government resources. We know that our constituents are looking to CAA for professional support, and we are certainly trying to accommodate your needs. We invite all



Ceiling of the Library at Praglia (detail)

academic and cultural institutions to follow our lead in implementing seminars, fellowships, and mentor/protégé relationships that will help us thrive in the twenty-first century.

I look forward to seeing you in Toronto as we cross our international borders and join forces with the artists and art historians of Canada.

—Leslie King-Hammond

New CAA Monograph

CAA, in association with the University of Washington Press, will publish a new book in its distinguished Monographs on the Fine Arts series early next year. *The Rule, the Bible, and the Council: The Library of the Benedictine Abbey at Praglia* (College Art Association Monograph on the Fine Arts, Volume LV, \$55.00) by Diana Gisolfi and Staale Sinding-Larsen focuses on the decoration of a Benedictine library interior conceived and executed within a few years of the conclusion of the Council of Trent (1545–63).

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September 1997

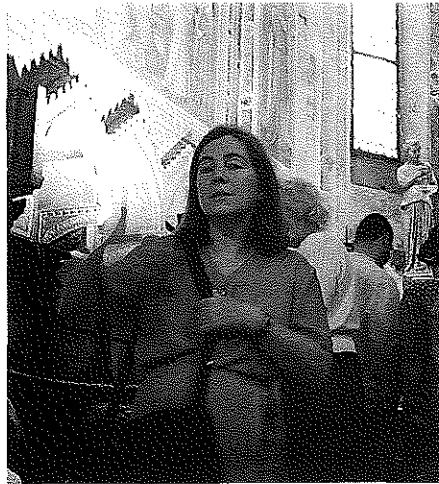
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CAA News, a publication of the College Art Association, is published six times per year. Material for inclusion should be addressed to:

Jessica Tagliaferro, CAA News
275 Seventh Avenue
New York, New York 10001
Telephone: 212/691-1051, ext. 215
Fax: 212/727-3029
E-mail: nyoffice@collegeart.org

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Managing Editor Elaine Koss
Editor Jessica Tagliaferro

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Diana Gisolfi,
CAA monograph author

The Benedictines of the Cassinese Congregation were centered at Santa Giustina in Padua and employed many leading artists of Venice and the Veneto in sixteenth-century projects. The abbey at nearby Praglia commissioned work from Paolo Veronese and Tintoretto as well as Battista Zelotti. Gisolfi and Sinding-Larsen have reconstructed the sixteenth-century library room using physical, on-site evidence, extant documents on the furnishings, measurements of the paintings, and early descriptions of the room furnished and decorated from 1562 to ca. 1570.

Gisolfi and Sinding-Larsen's computer-generated reconstruction of the room revealed that the program in the twenty-four ceiling and wall canvases by Zelotti is doctrinal. Following a close reading of the images with reference to biblical texts, the authors assembled Benedictine and Conciliar material through which to evaluate and interpret the program. Largely ignored in art historical and historical literature for this period, which has emphasized new orders such as the Jesuits, the much older Benedictine tradition was important for its biblical scholarship. Its revived, Italian Renaissance incarnation during the Cassinese Congregation is a significant case of papally initiated, fifteenth-century monastic reform with continuing importance before, during, and after Trent.

The authors' stylistic and contextual argument move the date of the Library at Praglia's decoration modestly forward to ca. 1570. Zelotti's paintings on canvas for the library show a sensitive and clear articulation of the doctrinal intent

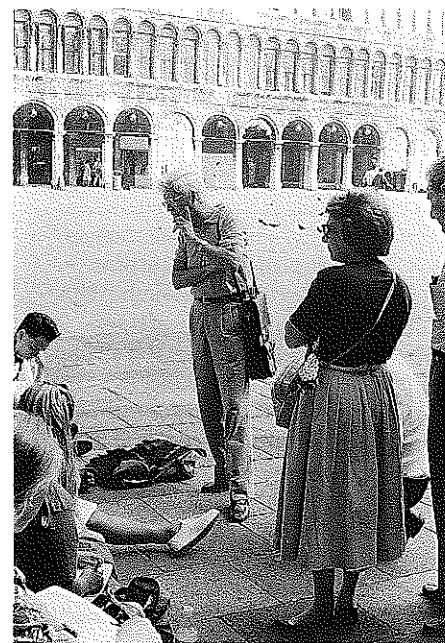
planned by the erudite Benedictine patrons. The instructive program brings out key Catholic Reform themes concerning orthodoxy and learning, within the ancient Benedictine tradition of humility as the basis of true wisdom and the beginning of the path to salvation.

The theological, dogmatic, and historical data disclosed in this monograph have broad implications that contribute to a revision of the current conception of the so-called Counter Reformation.

Diana Gisolfi is professor and chair of art history at Pratt Institute in Brooklyn, New York, and Staale Sinding-Larsen is professor and chair of the Institute of Architectural History at the Norwegian Institute of Technology.

Monographs on the Fine Arts is an ongoing publication series of the College Art Association. A listing of available books in the series, along with ordering instructions, appears on the back cover of every issue of the *Art Bulletin*.

Proposals for Monographs publications in all periods and areas of art history are welcome. Address submissions to CAA Monograph series editor Debra Pincus at 619 Massachusetts Ave., N.E., Washington, D.C. 20002.



Staale Sinding-Larsen (center),
CAA monograph author

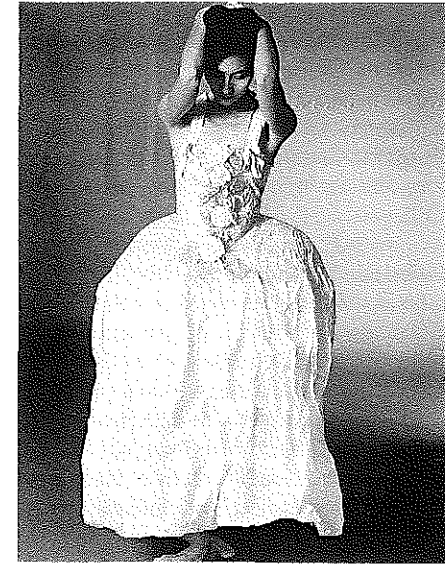
1997 Fellowship Recipients Named

CAA is delighted to announce the 1997 recipients of the Professional Development Fellowships for Artists and Art Historians and the Professional Development Fellowships in American Art. This year, seven fellows were selected from a pool of more than 100 applicants. They will receive grants of \$5,000 to help them complete their M.F.A., Ph.D., or M.A. degree in 1997-98. CAA will then help the fellows secure postgraduate employment at museums, art centers, colleges, or universities, as well as subsidize their first year's salary through matching grants to the institutions that hire them.

CAA initiated the Professional Development Fellowship Program in 1993 to help students bridge the gap between graduate study and professional careers. By offering support at this critical juncture in scholars' and artists' careers, CAA intends to make timely degree completion more viable and employment opportunities more accessible. By nurturing outstanding scholars and artists at the beginning of their careers, CAA hopes to strengthen and diversify the professions as a whole.

The Nathan Cummings Foundation awarded a generous grant to fund the Professional Development Fellowships.

Jeannie Carmen Crosby is an M.F.A. candidate in sculpture at the University of Texas, Austin. She describes her sculpture as "a synthesis of both conflicting and converging cultures . . . dresses, based mostly from historical costumes of the European court, [that] are freestanding, ghostlike second skins of past ideas." By the time she was twelve years old, Jeannie had moved from South Korea to the United States,



Jeannie Carmen Crosby

to Japan, and back to the United States. The culture shock and subsequent nostalgia she experienced after each move inform much of her current work, as does her longtime fascination with costume design. Jeannie earned a B.F.A. from Virginia Commonwealth University.

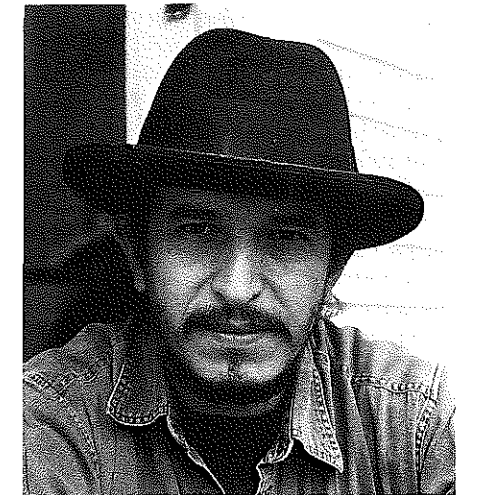
Samantha Fields is pursuing an M.F.A. in painting at the Cranbrook Academy of Art. As an undergraduate at the Cleveland Institute of Arts, Sam crossed paths with Beverly Fishman, head of Cranbrook's painting department and visiting artist at the CIA. After earning her B.F.A., she avidly pursued the opportunity to study with Fishman at



Samantha Fields

Cranbrook. Sam describes her work as a manifestation of what she overhears; her ideas take shape as she eavesdrops "shamelessly," records conversations and talk shows, collects other people's stories, and documents her own daily activities.

Juan José Robles is enrolled in the M.F.A. program at Johnson State College in Vermont, a nonresidency program affiliated with the Vermont Studio Center. He held professorships in painting and art history at the National School of Fine Arts in Nicaragua, but when he moved to New York in 1990, he discovered that to teach at a comparable level in the United States, he needed to complete an M.F.A. Before moving to the United States, Juan exhibited his work internationally as a member of the Honduran cultural group, Zoth, and as a founding member of ARTE-FACTO, a young artists' group based in Managua. He originally earned his teaching certification from the Normal School in Honduras.



Juan José Robles
PHOTO: KAREN BERMAN

Yumi Janairo Roth will earn an M.F.A. in metalsmithing at the State University of New York at New Paltz. Her artwork is intrinsically connected to her academic background in ethnic and cultural studies and anthropology, employing familiar commercial materials such as Astroturf and styrofoam packing peanuts, as well as more valuable materials such as gold leaf, bronze, and copper. By juxtaposing the common with the treasured, thus upsetting visual class hierarchies, she compels viewers to



Shirley Solomon

investigate and question their own expectations and prejudices. Yumi earned a B.F.A. in visual arts from the School of the Museum of Fine Arts, Boston, as well as a B.A. in anthropology from Tufts University.

Shirley Solomon is pursuing an M.A. in visual arts administration at New York University. Her tenure at the Smithsonian Institution's Center for African American History and Culture (formerly the National African American Museum Project) inspired her thesis: a study of how the existing funding arena, which includes only a handful of minority administrators, determines the funding needs of culturally specific arts organizations. Shirley completed her B.A. in art history and African American studies at Washington University.

The Professional Development Fellowships in American Art are generously funded by the Henry Luce Foundation.

Lisa Gail Collins is pursuing a Ph.D. in American Studies at the University of Minnesota with concentrations in visual culture and criticism, African American cultural and intellectual history, and feminist theory. She credits the overlaps in her course work with the genesis of her dissertation topic, "Revolutions in Vision: Black Women, Aesthetics, and Visual Politics," which will examine how black women's history is retold in contemporary American visual art. Lisa

has spent the past academic year teaching in the women's studies program at Bowdoin College, and this fall she will participate in the Whitney Museum of American Art's Independent Study Program. She earned a B.A. in art history and anthropology from Dartmouth College.

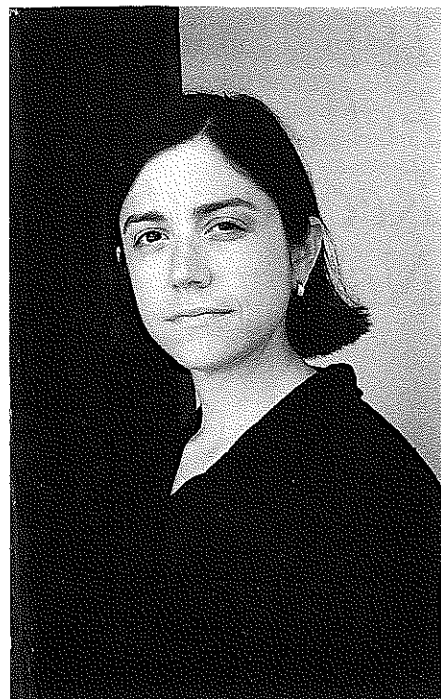
Gabrielle Esperdy is a doctoral candidate at the City University of New York Graduate Center. Her dissertation, "Modernizing Main Street," will examine a nationwide effort to counteract the effects of the Great Depression during the 1930s through the renovation of commercial and residential buildings in the United States. On a theoretical level, she will also demonstrate that "postmodern debates about populism, consumerism, and legibility were anticipated by the discourse of the 1930s when architects and industrial designers first began to exploit the scenographic and symbolic potentialities of the strip." Gabrielle earned an M.A. in art history from CUNY and a B.A. in art history from Smith College.

The juries also awarded honorable mention to: **Mario Caro**, University of Rochester; **Anne Marie Lopez**, Cranbrook Academy of Art; **Zita Elisa Rahn Farrell**, Cleveland State University; **Alex Villar**, Hunter College; and **Charles Williamson**, University of Minnesota.

The art historians' jury included: John Clarke, University of Texas, Austin; Phyllis Jackson, Pomona College (1993 CAA Professional Development Fellow); Virginia Mecklenberg, National



Lisa Gail Collins



Gabrielle Esperdy

Museum of American Art; and Dewey Mosby, Picker Art Gallery, Colgate University. The visual artists' jury included: Maria Elena Gonzalez; Younghee Choi Martin; Joe Lewis, California State University at Northridge; Joanna Osburn-Bigfeather, American Indian Community House; and Robert Rindler, Cooper Union.

To request copies of guidelines and applications for 1998 fellowships (include SASE): Professional Development Fellowship Program, CAA, 275 Seventh Ave., New York, NY 10001; 212/691-1051, ext. 220; fax 212/627-2381; nyoffice@collegeart.org (subject: "fellowships").

CAA News

Call for Nominations to the Board

The 1998 Nominating Committee is counting on members to nominate individuals for the 1999-2003 term on the CAA Board of Directors. Through their membership on the various governing committees of the association, all board members share in shaping CAA's many programs and services. New board members will be working on a variety of exciting new projects and initiatives. They must be prepared to identify and analyze the needs of the professions and to respond accordingly.

In order to ensure that the process is effective and broadly representative of CAA's vast and diverse membership, the Nominating Committee relies on members to submit nominations and self-nominations to the board. Complete the form on page 27 and mail it to the attention of the Nominating Committee at the CAA office. Nominations may also be made by petition, requiring the nomination to be accompanied by at least 100 signatures of CAA members. *Deadline: December 29, 1997.*

New Affiliated Societies

The College Art Association is pleased to welcome the following societies that have met the standards required for formal affiliated status:

Association for Latin American Art (ALAA), founded in 1979. Membership: 200. Annual dues: \$20 general; \$5 student/retired/non-U.S. address; \$100 individual sustaining; \$50 institutional; \$500 institutional sustaining. Purpose: to encourage the international discussion, teaching, research, and exhibition of Latin American art/art history in educational institutions, museums, and other sites of interchange and dissemination. ALAA holds its business

meetings and sponsors a research session during annual CAA meetings. Further discussion takes place on the ALAA listserv. Members receive a twice annual newsletter and a directory of members. For listserv and membership information, please contact any officer: President: Stacie G. Widdifield, Art Dept., University of Arizona, Tucson, AZ 85721-0002; staciew@u.arizona.edu; Vice-President, Patricia Sarro, Dept. of Art, Youngstown University, Youngstown, OH 44503; cdt576@prodigy.com; Secretary-Treasurer, Joanne Pillsbury, CASVA, National Gallery of Art, Washington, DC 20565; j-pillsbury@nga.gov.

Historians of German and Central European Art and Architecture (HGCEA), founded in 1997. Membership: 95. 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 studying 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, 33 W. 42 St., New York, NY 10036-8099; fax 212/642-2845; 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.

For more information on becoming a CAA affiliate, write to: Katie Hollander at CAA, 275 Seventh Ave., New York, NY 10001.

Call to Artists

As one of a series of new initiatives to encourage more visibility of and greater participation by artists, the *Art Journal* Editorial Board invites artists to submit ideas and proposals for guest-edited thematic issues and for shorter special features. Co-editing and collaborations with other artists as well as with critics, art historians, curators, or others are welcome. Visual as well as textual essays are encouraged. The journal is particularly interested in subjects that address issues of the arts in the twenty-first century. It also seeks to publish

artists' responses to critical writing and artists' conversations with critics and curators. Please submit proposals or ideas to: Janet A. Kaplan, Executive Editor, *Art Journal*, College Art Association, 275 Seventh Ave., New York, NY 10001.

Editorial Board Member Sought

The *Art Journal* Editorial Board is seeking nominations and self-nominations from the CAA membership for an opening on the board. The term is three years, July 1998 to June 2001, renewable once. The aim of the board is for its membership to reflect the range of fields and methods current in modern and contemporary art, as well as the geographical, philosophical, institutional, gender, and ethnic range of the CAA membership. Preference for this position will be given to artists and art professionals at the early stages of their careers.

The editorial board currently meets in New York three times a year and at CAA's annual conference. Board members are expected to attend all meetings. CAA provides travel funds for the meetings in New York; board members pay their own travel expenses for the annual conference, though a small fund is available to help offset expenses for members who would be unable to attend without financial support. Selection of the new board member will be made at the CAA annual conference in February 1998, and candidates will be notified of the board's decision by the beginning of March. Nominations and self-nominations—including a statement of interest from the candidate, a c.v., and any supporting material—should be sent to: *Art Journal* Editorial Board, College Art Association, 275 Seventh Ave., New York, NY 10001. *Deadline: December 1, 1997.*

Join a CAA Committee

CAA Committees

The membership is urged to serve on the association's diverse and increasingly active committees. Committee members serve for fixed terms of three years (1998–2001), and at least one new member rotates onto a committee each year. Each committee is composed of at least three members, and the chair of each committee is ordinarily a member of the CAA Board of Directors.

Committee candidates must possess expertise appropriate to the committee's specialization and must be CAA members in good standing. Members of all committees volunteer their services to the association without compensation. Nominations for committee memberships should include a brief statement outlining the individual's qualifications and experience along with a résumé. Self-nominations are encouraged. Write to: Katie Hollander, CAA, 275 Seventh Ave., New York, NY 10001. *Deadline: November 10, 1997.*

Committee on Cultural Diversity. One-third of this nation is composed of individuals whose cultural, ethnic, racial, and sexual identity is different from the majority's. This committee is charged with the recognition and support of the contributions, talents, possibilities, and needs of this constituency and with the increased inclusion of this group within the association and the field.

Committee on Electronic Information attempts to keep informed of new ideas and developments in the area of electronic information. It works to ensure that the special needs of our constituencies for access to visual and specialized resources linking texts and images are fully represented.

Committee on Women in the Arts is charged with promoting the scholarly study and recognition of the contributions of women to the visual arts. It develops linkages with organizations concerned with compatible interests and monitors the current status of women in the visual arts professions.

Education Committee provides an ongoing review of career options and development opportunities available to arts graduates, with special attention directed toward fellowships, grants, and internships. The committee also maintains an awareness of art and art history programs at the college and graduate levels and develops an awareness of art education at the K–12 level.

Museum Committee monitors the activities of public and private institutions in the art sector—particularly in relation to acquisition, deaccession, and exhibition policies and procedures. It also exercises influence and shares efforts in areas of mutual interest, such as presentation, conservation, access for scholars, and education of the public.

Professional Practices Committee responds to specific concerns of the membership in relation to such areas as job placement and recruitment, tenure and promotion procedures, scholarly standards and ethics, artists' practices, and studio health and safety.

International Committee is a new committee charged with developing relationships between CAA and organizations and institutions in other countries with goals and activities similar to those of CAA.

Intellectual Property Rights Committee is responsible for monitoring the latest issues and legislation that affect reproduction rights and scholarly publishing.

CAA Awards Committees

CAA encourages the highest standards of scholarship, practice, connoisseurship, and teaching in the arts. To this end, the association publicly recognizes achievements by individual artists, art historians, curators, and critics by regularly conferring a number of annual

awards, several of which are named for distinguished members of the profession. These awards, presented at the annual conference, are made to living individuals whose achievements transcend the immediate region in which they work and serve the profession and the larger community.

The awards are presented upon the recommendation of individual committees. Members of awards committees are distinguished professionals, many of whom have been honored by CAA in the past. Individual committees have at least three members, one of whom rotates off each year. Chairs are appointed annually by the president and may be reappointed. The composition of each committee is inclusive, representing the broad range and diverse interests of the membership. As a collective body, the committee is expected to provide a national perspective for the award.

The Board of Directors invites CAA members to submit nominations and self-nominations for upcoming openings on CAA Awards committees. Candidates must possess expertise appropriate to the committee's work and must be members in good standing. Members of all committees volunteer their services to CAA without compensation and serve for fixed terms of three years (1999–2001). Members of CAA committees represent the intellectual, geographic, and individual diversity of the association's constituencies. Nominations should include a brief statement outlining the individual's qualifications and experience, along with a complete résumé or c.v. Self-nominations are encouraged, including those from past award recipients. Write to: Katie Hollander, CAA, 275 Seventh Ave., New York, NY 10001. *Deadline: November 10, 1997.*

Charles Rufus Morey Award is presented for an especially distinguished book in the history of art, published in the penultimate calendar year.

Alfred H. Barr, Jr., Award for museum scholarship is presented to the author(s) of an especially distinguished catalogue in the history of art published during the penultimate year under the auspices of a museum, library, or collection.

Arthur Kingsley Porter Prize is awarded for a distinguished article published in the *Art Bulletin* during the previous calendar year by a scholar who has received the doctorate not more than ten years before acceptance of the article for publication.

Frank Jewett Mather Award is presented for published art criticism that has appeared in whole or in part during the preceding academic year beginning September 1 and ending August 31. Attention is paid to the range of criticism that appears throughout the country.

Distinguished Teaching of Art Award is presented to an artist of distinction who has developed a philosophy or technique of instruction based on his/her experience as an artist and has encouraged his/her students to develop their own individual abilities.

Distinguished Teaching of Art History Award is presented to an individual who has been actively engaged in teaching for most of his/her career and has been an inspiration to a broad range of students in the pursuit of humanistic studies.

Artist Award for a Distinguished Body of Work, Exhibition, Presentation, or Performance is a peer award given for work mounted in the penultimate year.

Distinguished Artist Award for Lifetime Achievement is a peer award celebrating the career of an artist.

CAA/National Institute for Conservation Award for Distinction in Scholarship and Conservation is presented for an outstanding contribution by one or more persons who, individually or jointly, have enhanced understanding of art through the application of knowledge and experience in conservation, art history, and art.

Annual Conference Update

Artist's Portfolio Review Opportunity

The 1998 Artist's Portfolio Review will offer more than 100 artist members of CAA the opportunity to have slides or VHS-format videos of their work reviewed by professional curators/critics in private, twenty-minute consultations. Appointments will be scheduled in the following time slots: Wednesday, February 25, 3:00–5:00 P.M.; Thursday, February 26, 12:00–2:00 P.M. and 3:00–5:00 P.M.; Friday, February 27, 12:00–2:00 P.M. and 3:00–5:00 P.M.; and Saturday, February 28, 12:00–2:00 P.M. If too many requests for participation are received, the slots will be filled by lottery.

Interested artists should submit the Artist's Portfolio Review coupon (see page 28) or a postcard listing name, CAA membership number, address, phone number, and discipline/medium. Indicate whether work to be reviewed will be on slides or video and any time slots that *cannot* be scheduled. *Please note: in order to be considered for the Artist's Portfolio Review, applicants must register for the 1998 annual conference. Artist's Portfolio Review, CAA, 275 Seventh Ave., New York, NY 10001. Deadline: December 5, 1997. (Artists will be notified of their appointment times by January 10, 1998.)*

Career Development Workshops

Artists, art historians, and museum professionals at all stages in their careers are encouraged to apply for a one-on-one consultation with veterans in the fields. The Career Development Workshop program offers a unique opportunity to receive candid advice on how to conduct a thorough job search, present work, and prepare for interviews.

At the 1997 Annual Conference in New York, more than 300 candidates participated in these informative workshop sessions. This year the workshops have been expanded to include more participants from a broader range of specializations. CAA has also extended the individual workshop time slots so that each twenty-minute session can cover as much ground as possible.

The 1998 Career Development Workshops will take place Thursday, February 26, and Friday, February 27, 1998, at the Royal York Hotel in Toronto. Workshops are by appointment only; all participants must be 1998 CAA members in good standing. To apply, complete the Career Development Workshops coupon (see page 26) and return it to the CAA office. Applicants will be chosen by lottery from the responses. *Deadline: November 1, 1997.*

Room Monitors and Projectionists Sought

Applications are being accepted for room monitors and projectionists for the 1998 Annual Conference in Toronto. Room monitors and projectionists will be paid \$8.00/hour and will receive complimentary conference registration. They are required to work a minimum of four of the session time slots (Wednesday–Saturday), and must attend a training session at 5:00 P.M. on Wednesday, February 25. Projectionists must be able to operate a 35-mm slide projector; familiarity with video projectors is helpful. Contact: CAA A-V Coordinator Elaine Pike, c/o CAA, 275 Seventh Ave., New York, NY 10001; nyoffice@collegeart.org (subject: "Elaine Pike").

Room monitors are needed Wednesday, 3:30–5:00 P.M.; Thursday and Friday, 12:30–2:00 and 3:30–5:00 P.M.; and Saturday, 12:30–2:00 P.M., to check in artists for the Artist's Portfolio Review interviews. These monitors will receive complimentary registration. Contact: CAA Conference Coordinator Mary-Beth Shine at 212/691-1051, ext. 210.

CAA Advocacy Team Update

Politicians Spar Over Endowments

Decisive votes on the future of federal arts funding were recently held in both houses of Congress. The process to reauthorize and fund the National Endowment for the Arts (NEA) and National Endowment for the Humanities (NEH) began in the House of Representatives. The House, in a 217 to 216 procedural vote, agreed to zero out funding for the NEA, maintain funding for the NEH at the FY-97 level of \$110 million, and increase funding to the Institute of Museum and Library Services (IMLS) by \$1.4 million to \$23.4 million. The bill would also eliminate the NEH's Woodrow Wilson International Center for Scholars.

The vote on the NEA is not necessarily a gauge for the popularity of the agency; rather it offered representatives with a choice between eliminating the NEA entirely or giving \$80 million in the form of state block grants for the arts. Critics complained loudly that the GOP had forced the restrictive vote in response to political agreements made during the appropriations process two years ago. The alleged agreement is said to have provided funding for the NEA for two years in exchange for eliminating the agency in FY-98. According to the American Arts Alliance's "Legislative Update" (Vol. 2, Issue 7), "The leadership's use of parliamentary politics to prohibit attempts to restore funding for the Endowment illustrates their fear that there would not have been enough Republican votes to kill the NEA if an amendment to restore funding had been offered."

By mid-July, the more supportive Senate Labor and Human Relations Committee was voting to reauthorize

the NEA and NEH for five more years. The bill (S.1020) was sponsored by the Committee Chair, James Jeffords (Republican, Vermont) and called for dramatically increased funding for both agencies; \$175 million for FY-98. To ensure that the bill makes it to the Senate floor for a vote in September, several amendments were successfully proposed: the authorization level for the NEA was reduced to \$100 million and the NEH to \$110 million, and a new distribution formula allocates forty percent for partnership grants, forty percent for grants of national significance, ten percent for direct grants, and ten percent for arts education and underserved communities grants. Additional amendments included priority consideration for educational proposals, a cap of ten percent on panel members from any one state, an increased percentage for state partnership grants, and a cap of seventeen percent on administrative costs for both agencies during the first year, dropping to twelve percent in subsequent years (the NEH currently spends fourteen percent and the NEA spends seventeen percent on administrative costs). The Jeffords Bill was approved by a vote of fourteen to four.

The Senate Appropriations Committee approved the Interior and Related Agencies recommendations (H.R. 2107) that included funding for the NEA at \$100.26 million, the NEH at \$110.7 million, the IMLS at \$22.3 million, and \$5.8 million for the Woodrow Wilson International Center for Scholars. This success notwithstanding, the most problematic amendments for the bill have been held out for introduction on the Senate floor. Of greatest concern is a proposal to increase the percentage of federal arts funding administered to the states through block granting. These grants would be distributed through state arts councils, potentially limiting funding granted to smaller arts organizations as well as national programming initiatives. Those in favor of block granting claim that it more fairly distributes arts funding to all states. If the bill succeeds on the Senate floor it will move to the House-Senate conference committee for revision and will be brought back to the floor for final approval.

CAA Advocacy Team (CAAAT) responded to these important votes with letter-writing campaigns. As a member

of the Cultural Advocacy Group, CAA also signed on to a group letter supporting the Jeffords Bill and resisting efforts to implement block grant federal art funds to states.

Other Points of Interest

- The fifth annual National Arts and Humanities Month is scheduled for October 1997. The National Cultural Alliance, the National Humanities Alliance, and the College Art Association encourage you and your institutions to dedicate events already scheduled in October to National Arts and Humanities Month. Encourage journalists to publish articles about arts and humanities programs in your community or write your own press release on your arts and humanities event.

- The recently released McKinsey Report, funded by the New York Department of Cultural Affairs and the New York State Council on the Arts, demonstrates the broad returns on the investment of public dollars in the arts. While the publishing of economic impact studies has become a growth industry, this report distinguishes itself by articulating the wide range of businesses that flourish in the presence of the arts. Such a systemic view is unique in that it serves both as a model and a tool to advocate for the arts and continued governmental funding. ("Finding Government Profit in Aid to the Arts," *New York Times*, July 16, 1997).

- In June Senate members were urged to resist a proposed decrease in funding for the National Telecommunication and Information Administration's Telecommunication and Information Infrastructure Assistance Program. The program provides seed money for various projects that need assistance building, implementing, and linking networks, connecting to the Internet, and training in the use of equipment and software.

- The tax exempt status of the Teachers Insurance and Annuity Association, College Retirement Equities Fund is being threatened. United States representatives recently approved legislation (H.R. 2014) that would revoke TIAA-CREF's long-standing tax exemption. A

Senate version (S. 949) contains no such revocation, and the administration's position would also preserve the exemption. Nonetheless, a threat exists. For information: 800/842-276.

- In censorship news, videotapes of the Academy Award winning film *The Tin Drum*, based on the novel by Günter Grass, were seized by the Oklahoma police on June 25 after a county judge decided in an off-the-record proceeding that the film was obscene under Oklahoma law. Police removed the film from at least one private home as well as six video stores and took possession of a copy of the film that had been borrowed from the public library. Lawsuits have been filed against the Oklahoma police for violation of First Amendment Rights, as well as for violation of the federal Video Privacy Protection Act. The American Civil Liberties Union of Oklahoma is also filing suit on behalf of the private citizen whose copy of the film was seized. For information, call the National Coalition Against Censorship: 212/807-6222; National Campaign for Free Expression: 202/393-2787; Freedom to Read Foundation: 312/280-4222; American Booksellers Foundation for Free Expression: 914/591-2665, ext. 267.

Final Note to CAAAT Members

The appropriations process is a critical period for arts advocates. Crucial votes for both the NEA and NEH will be held in September. We have appreciated the letters we have received from CAAAT members this spring and summer. Keep them coming! Your views and opinions are important as we formulate our strategies and positions. For information: Katie Hollander, CAA, 275 Seventh Ave., New York, NY 10001; 212/691-1051, ext. 206.

—Blair Winn, *Advocacy Intern*

Electronic Bulletin Board

The Electronic Syllabus

There are few more obvious uses for campus computer networks than for posting course offerings.

The electronic syllabus has become increasingly prevalent at American colleges and universities. UCLA has even mandated course web pages for every class in its College of Letters and Sciences, a move that has generated some controversy among its faculty and students and beyond. At some institutions the innovation is seen as nothing more ambitious than the "call-in" homework voicemail systems popular in primary and secondary education. For others, course sites are seen as the platform from which to launch a transformation of one of the most common and least adventurous teaching formats in the humanities—the survey slide lecture. The proverbial "Darkness at Noon" could instead become collaborative learning, individually paced self-study, directed inquiry, or interdisciplinary research, depending on the new learning model envisioned (the June 1997 issue of the *Art Bulletin* contains a range of views on "Digital Culture and the Practices of Art and Art History," several of which focus on teaching with electronic resources). A future column will focus on the many resources available for studio instruction.

There are numerous technical issues to consider when designing a course site, which can distract from the more challenging pedagogical and intellectual ones, and there are at present fewer models than resources available for

teaching with digital technology. It is perhaps for this reason that the largest number of course pages in art and architectural history are essentially electronic publications of traditional and existing course materials. In many universities, students themselves volunteer or are paid for preparing course materials for the network. My own course page started when a student put my handouts on the MIT network, transcribed some lecture notes, searched the web for illustrations, and added inimitable commentary of his own. Here in hacker heaven, my hand was forced.

There are a far greater number of art and architectural history courses with online components than will be found through general web indexes, bibliographic resources, or compilations of teaching sites (try *The World Lecture Hall* at <http://www.utexas.edu/world/lecture/> or *Look up the Academy* at <http://weber.u.washington.edu/~eckman/acadurls.html>). Traditions of autonomous scholarship, the nonstandardized nature of teaching in the humanities, and the fluctuation of information on the World Wide Web militate against such a comprehensive index. One suspects that copyright compliance zoning—whether imposed by licensing agreements with rights owners or by conscientious faculty, librarians, slide curators, systems administrators, or university legal counsel—has greatly impeded the presence of digital imagery on the web. The password-protected server has become an alternative tool for depositing digital imagery for student review. Only a fraction of the scanned images at the University of Virginia Digital Imaging Center, for instance, is available for general use, though their technical information about scanning is extensive (see <http://www.lib.virginia.edu/dic/index.html>).

Nevertheless, restricted course pages can be tracked down, and even where the images cannot be viewed, the topics, framework, reading lists, and web resources may be accessed. Browsing these pages may contribute to a productive cross-fertilization of ideas and teaching frameworks. The best means of access is often through the university's address itself, which will lead one to the course catalogue or relevant departments, which in turn lead to course pages. In other words, trying going in the front door (use ".edu"). On the University of Pennsylvania site you

will discover an art history server, <http://www.arth.upenn.edu/>, that houses both art history department syllabi and *Art and Archaeology of the Mediterranean World*, a set of resources created by faculty of the interdisciplinary graduate program.

Another avenue is to consult one of the many directories designed specifically for art historians, which include department listings and image databases, as well as links to other existing digital imagery databases: *The Art History Research Centre*, created by Leif Harmsen of Concordia University, Montreal, <http://finearts-112-31.concordia.ca/arth/AHRC/intro.htm>; *Art History Resources on the Web*, <http://witcombe.bcpw.sbc.edu/ARTHLinks.html#Ancient>, compiled by Chris Witcombe at Sweet Briar College; *The History of Art Virtual Library*, maintained by the History of Art Department at Birkbeck College, London, <http://www.hart.bbk.ac.uk/VirtualLibrary.html>; *The Mother of All Art History Link Pages*, <http://www-personal.umich.edu/~amidkiff/mother/index.html>, by Andrew Midkiff; *ARLIS/NA's Guide to the World Wide Web*, <http://caroline.eastlib.ufl.edu:80/arlis/contents.html>; and *The PartheNet*, by Kathryn L. Conners of Mount Holyoke College, <http://home.mtholyoke.edu/~klconner/parthenet.html>. Even if instructors have no immediate plans for online syllabi, these guides can direct them to online resources that can ease the preparation of slide lists, handouts, and the like. Most useful in this regard are ULAN, the Getty Institute's *Union List of Artists' Names*, http://www.gii.getty.edu/ulan_browser/, or the French Ministry of Culture's databases of art and architectural objects, *Joconde*, <http://www.culture.fr/cgi-bin/mistral/joconde>, and *Merimée*, <http://www.culture.fr/cgi-bin/mistral/merimee>.

A similar panoply of materials has been gathered for architectural history: *The Architecture Virtual Library*, housed at University of Toronto School of Architecture and Centre for Landscape Research, <http://www.clr.toronto.edu/VIRTUALIB/arch.html>; Jeanne Brown's *Architecture and Building Guide*, <http://www.nscee.edu/unlv/Libraries/arch/rsrce/webrsrce/index.html>; the SAH homepage, <http://www.upenn.edu/sah/>; and *SPIRO*, the slide collection of Berkeley's School of Architecture,

http://www.mip.berkeley.edu/query_forms/browse_spiro_form.html.

Upon reviewing existing resources, it becomes immediately apparent that the image repository defines an entire category of approaches to teaching with technology, whether the result is a digitized slide collection created locally for a course or a project conceived on the scale of the Rubens server at the Australian National University, <http://rubens.anu.edu.au/index2.html>. Why is this so? The curious history of the Internet has left academics feeling that it has been hijacked for commerce just as it had miraculously been converted from defense to research purposes. We have arrived at a point where "access" to digital imagery has become the defining issue, and free exchange or minimal cost recovery have become the objectives of the counter-commercial image library. In addition to the ANU site mentioned above and ACIT, *Art Images for College Teaching*, <http://www.mcad.edu/AICT/index.html>, there are several new projects intended to foster exchange of imagery among academics for teaching purposes. The most extensive of these educational image repositories is Kathleen Cohen's *Gallery*, <http://gallery.sjsu.edu/ArtH/art-museum.html>, created for students at San Jose State University. Although its public face is that of a virtual gallery, a more significant experiment is going on behind the scenes in the form of self-directed lessons designed for use by students.

Those skeptical about the scramble for digitization must take into account the need to create alternatives before most digital image repositories are dominated by proprietary interests. The majority of these image sites have been created by museums, by art enthusiasts, or by programmers, not by art or architectural historians. *The Art Museum Network*, http://www.amn.org/AMN.html/AMN_home.htm, now lists 2,000 museum sites in North America alone; the *Virtual Library Museum Pages*, <http://www.icom.org/vlmp>, has thousands more; a clickable map of the paintings of Vermeer was created by a CalTech computer scientist, <http://www.ccsf.caltech.edu/~roy/vermeer>; and Nicolas Pioch at CNRS initiated the *WebMuseum network*, formerly the *WebLouvre*, <http://sunsite.unc.edu/wm/>. With notable exceptions, the accompanying educational material on these sites is about

what you would expect—"wall label" text, excerpts from the *Encyclopaedia Britannica*, or worse, undocumented paraphrases of texts familiar to scholars. Image quality in these repositories is another concern. At the moment, problems in the areas of color and resolution are technically solvable, but they are not feasibly implemented. It is far more difficult for the computer to simulate texture, surface, scale, and that unique feeling of tactile awareness one achieves from confronting an object in person. It is hoped that artists, and not only the *digitati* among them, will help to solve the problem of sensory deprivation that is currently the "beholder's share" when viewing digital imagery.

In an educational context, the preponderance of repositories may say less about the technology of digital imagery than about the pedagogy of the slide lecture. Several alternative approaches are represented on the web, three of which might be characterized as the specific knowledge repository, the animated historical reconstruction, and the dialogic essay. Marilyn Lavin's *Piero Project* and ECIT database, mondrian.princeton.edu/piero/, works from the assumption that students need access not to the contents of the world's museums but to the professor's years of experience. This lode is not delivered as a set of conclusions; rather it is embedded into a relational database that will allow students to investigate, validate, disprove, and improve upon its contents in a lab or workshop setting.

Lavin's elaborate project, which joined research to teaching, necessitates collaboration, as do the ambitious historical reconstructions that constitute the second approach to working with computer technology. The *Art Historian's Guide to the Movies*, <http://www.rci.rutgers.edu/~eliason/ahgtm.htm>, emerged from an extended discussion on the listserv moderated by Lavin called CAAH (subscribe with a message to listserv@pucc.princeton.edu). Apart from anxieties about the television generation's attention span and the quasi-cinematic apparatus of the slide lecture, this discussion group indicated a real need, particularly in the teaching of architecture, urban planning, and sculpture, for contextual viewing or simulations thereof. This is the goal of many ongoing projects that are using computer-generated models of destroyed or unbuilt architecture. Espe-

cially effective for studies of ancient and medieval sites and the urban fabric, regardless of period, this approach exploits an archaeological paradigm that understands time in terms of layers and spatial arrays; it can easily be translated by computer software and graphical interfaces in which layers already are an integral part of the design concept. (See Stephen Murray's Amiens site, <http://www.arch.columbia.edu/DDL/projects/amiens/>, and a review by Ben Davis of the Getty Information Institute of several more projects of this nature, "The Future of the Past," *Scientific American*, August 1997, p.89, or <http://www.sciam.com/0897issue/0897review1.html>.)

Such elaborate, well-funded, and collaborative educational approaches will likely remain the exception for some time to come. In the meantime, the straightforward clarity of the electronically transcribed lecture, frequently accompanied by an annotated bibliography and directed inquiry into visual materials readily accessible on the web has a great deal to recommend it—we might call this the "dialogic" approach, in honor of Bakhtin. The elegant conciseness of this kind of lecture-essay at its best achieves a benevolent tone often absent from the less accessible writing with which our students must frequently contend (e.g., Ross Woodrow, *Analysis of Images*, <http://www.newcastle.edu.au/department/fad/fi/woodrow/analysis.htm>).

Already there is a glut of information, much of it "infotainment," out there. Filtering and critiquing it for students may be the most valuable service that teachers can immediately provide. From an art historian's viewpoint, the web is not yet a visually significant medium, but it is an interesting, significant way to configure course materials. What art and architectural historians have to offer—focused historical knowledge, a grasp of the complexity of visual imagery and spatial construction, an intelligent repertoire of valid connections among objects, texts, and cultures—is well suited to the translation and experimentation that teaching with electronic resources requires.

For anyone still skeptical about what can be done with technology in the classroom, the American Studies Crossroads Project, <http://www.georgetown.edu:80/crossroads/>, offers an intelligent

set of factors to consider (. . . / [research agenda.html](#)). Sponsored by the American Studies Association, this international curriculum innovation project includes a guide that may prove especially valuable for skeptics and novices, *Engines of Inquiry: A Practical Guide for Using Technology in Teaching American Culture* (. . . [guide/guide.html](#)). Here one can find thoughtful essays that sift the useless from the useful generalizations about technology and learning; conceptual frameworks for course design; sample syllabi and assignments; classroom case study reports; and bibliographies galore. Assignments built around photographs from the American Memory Collection of the Library of Congress, <http://lcweb2.loc.gov/ammem/>, and the hypertext edition of Jacob Riis's *How the Other Half Lives*, www.cis.yale.edu/amstud/info/rev/riis/title.html, will be particularly interesting for teachers of the visual arts. The American Studies Crossroads Project also contains "Teaching Vernacular Architecture at the George Washington University" (. . . / [vern arch.html](#)) and a syllabus for the seminar "Women and Art at the Turn of the Century" ([syllabi/jdavis.html](#)). Examples of "dynamic" (also referred to as interactive) syllabi are several art history subjects: a traditional survey, <http://www.usc.edu/dept/finearts/fa121/>; two surveys of African and African-American Art, <http://satie.arts.usf.edu/~ooguibe/afroam.htm>; and a specialized seminar on curatorial issues in contemporary art offered electronically, <http://www.cyber.vt.edu/vgallery/>.

Crossroads also sponsors workshops and research projects designed to test the objectives and effectiveness of teaching with new technology (. . . / [workshop](#)); and . . . / [conversations/call.html](#)). Although targeted for American Studies, these projects are adaptable to the teaching of the visual arts. Finally, "Thinking Critically about World Wide Web Resources" by Esther Grassian of the UCLA College Library, <http://www.library.ucla.edu/libraries/college/instruct/critical.htm>, should have a place on every electronic syllabus as well.

The web version of this article contains hotlinks to all of the highlighted sites. Go to: <http://www.collegeart.org/caa/news/1997/5>.

Note: Web addresses are preceded by "http://"; most browsers automatically include the protocol. In this article, an ellipsis indicates a subdirectory of the preceding address. For instance, "www.collegeart.org" followed by ". . . caa/news/1997/5" means type in this address: <http://www.collegeart.org/caa/news/1997/5>.
—Leila Kinney

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Nineteen ninety-seven has been a year of significant growth for CAA. We would like to welcome all new members who registered this year, as well as those who have renewed their membership after a lapse of a year or more. CAA's new and returning members are:

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Hether Hoffmann, Marianne Hogue, Rena M. Hoisington, Raymond Holbert, Barry P. Holden, Heather R. Holden, Kevin E. Holder, Jill M. Holister, Juanita M. Holland, Nancy M. Holland, Kathleen Holmes, Peter C. Holmes, Glenn E. Holmstrom, David K. Holt, Trevor J. Holtham, Kristine L. Holzbach, Otatododah W. Homer, Larry J. Homolka, David J. P. Hooker, Debra A. Hooper, Emily A. Hoover, Scott H. Hopkins, C. Lynne Horiuchi, James E. Horn, William H. Horn, Andrew J. Hornberger, William K. Hosterman, Gene P. Hotaling, Thomas F. Houk, Steven Hourigan, Wayland L. House, Gerard H. Hovagimyan, Keith J. Howard, Loretta Howard, Shane T. Howell, Rebecca A. Howland, Shu-Chuan Hsueh, Wei Hsueh, Hanns Hubach, John Huenthal, Kaoru M. Hudachek, Donald F. Hudgins, Anna V. Hudson, Deborah L. Huelsbergen, Anne E. Hughes, Anne Harrington Hughes, Lynn A. Hughes, Meghan L. Hughes, Henry J. Hulett, Greg Humenik, Berwyn H. Hung, Christina N. Hung, George A. Hunt, Kate L. Hunt, Steven H. Hunt, John Huntington, Susan Huntington, Megan M. Hurst, Rudie E. Hurwitz, James K. Hutchens, Timothy B. Hutchings, Cecilia Hutchinson, Rebecca S. Hutchinson, Heidi T. Hutton, Jon Hutton, Yu Jin Hwang, Sarah L. Hyde, Happy L. A. Hyder, Lawrence J. Hyman, Theresa A. Beville Hyvarinen, Rachel E. Iannacone, Jennie M. Ibarra, Keiichi Idehara, Chinwe Ifeoma, Dianna Ilk, Anna P. Indyck, Andrew M. Ingall, Erik W. Inglis, Jon C. Ippolito, Eugene F. Irschick, Carol R. Irving, Sophia Isajiw, Junko Ishihara, Debra M. Israel, Peter Ivanoff, Ann Helene Iversen, Hana B. Iverson, Ali G. Jabarzadeh, Madelyn Jablon, Victoria Jackman, Camilla E. Jackson, Matt F. Jackson, Matthew Jesse Jackson, Phyllis J. Jackson, Rebecca T. Jackson, Wendy W. Jacob, David L. Jacobs, Ellen D. Jacobs, Donald G. Jacobson, Andrea Jahn, Jonell T. Jaime, Marla Lyn Jaksch, Linda R. James, Michael F. James, Peter L. James, Nina G. James-Fowler, Hey-Yeun Jang, Scarlett J. Y. Jang, Callie R. Janoff, James T. Janson, Reinhold Kauenhoven Janzen, Josie Jaramillo, Susan M. Jarvis, Shelagh T. Jay, James J. Jeffers Iii, Earnestine L. Jenkins, Lisa R. Jennings, Diana Jensen, Claire Jervert, Lynda L. Jessup, Wesley P. Jessup, Aili K. Jewell, Darrin J. Jezlorski, Francisco A. Jimenez, Tom Jimison, Young-Sun Jin, Alexis Joachimides, Cheryl H. Johnson, Frances-Lynn Johnson, Grant P. Johnson, Henry P. Johnson, Jay Chadwick Johnson, Jean M. Johnson, Jennifer D. Johnson, Kenton L. Johnson, Kimberly L. Johnson, Lance K. Johnson, Malik J. Johnson, Meredith Johnson, Paul O. Johnson, Sandra L. Johnson, Suellen L. Johnson, Terry L. Johnson, Jennifer A. Jolly, Jens G. Joneleit, E. C. Jones, Edward T. Jones, George Bobby Jones, Janet A. Jones, Jean L. Jones, Kevin H. Jones, Kristen A. Jones, Mary E. Jones, Peggy A. Jones, Sandra E. Jones, Sarah A. Jones, Vanessa E. Jones, Maria A. Jonker, Joshua C. A. Jordan, Laura Jorgensen, Benjamin J. Jose, Marguerite B. Joseph, Pamela Joseph, Catherine R. Joslyn, Michael D. Joslyn, Berta Jottar, Cynthia R. Joudieh, Clair C. Joy, Julie A. Joyce, Charlotte L. Ka, Janice R. Kachadorian, Martine C. Kaczywski, Youngmee Kah, Ioli D. Kalavrezou, Richard Kalina, Jeffrey S. Kalstrom, John P. Kaly, Debora Vanessa Kam, Louise A. Kames, Rebecca S. Kane, Susie Steele Kaplan,

Annetta Kapon, Fritz N. Kappler, Scott L. Karakas, Monroe Karetzky, Dan Karlholm, Nicole L. Karron, Charles J. Karubian, Beth Katleman, Wendy J. Katz, B. Samantha Kavky, Sarah J. Kaye, Diana Keane, Tim Keating, Joan J. Kee, John C. Keefer, Matthew T. Keener, Erin E. Keever, William E. Keith, Ronald O. Kellen, Corey E. Keller, William Keller, Jeff Kelley, Angela M. Kelly, Donna M. Kelly, Jessen L. Kelly, Liam Kelly, Barbara F. Kendrick, Timothy E. Kennedy, Ellen V. Kenney, Carolyn E. Kent, Lori A. Kent, Deborah L. Kerly, Barbara D. Kerne, Katalin Keseru, Deirdre Keyes, Sari Khoury, Valerie A. Kidrick, Kathleen M. Kienholz, Dara K. Kiese, C. K. Kim, Christine Y. Kim, Dorothy Y. Kim, Eunjean Kim, Hee-Young Kim, Kai Y. Kim, Mikyung M. Kim, Mimi D. Kim, So Yong Kim, Yikwon K. Kim, Young Kim, Young Hee Kim, Yunkyoung Kim, Kathleen S. Kime, Wm Michael Kimmery, Margaret Yuko Kimura, Debra A. Kindervatter, Jeffrey T. King, Alison C. Kipp, Anita M. Kirchen, Saeri Kiritani, Lisa V. Kirk, Perry R. Kirk, Lisa L. Kirksey, Jeanne S. Kisacky, Suzy Kitman, Eric P. Kjellgren, Janine L. Klees, Mary L. Klein, Melanie A. Klein, Karen L. Kleinfelder, Megan A. Klim, Deborah E. Klimburg-Salter, Susan E. Kloman, Doris H. Kloster, Jason Klotz, Jenny M. Knavel, Gregory M. Knepp, Morgan O. Knicely, Michael J. Knight, Ann-Marie Knoblauch, J. Doug Knotts, Susan Knowles, Giles R. Knox, Kyerang Ko, Annalee Koehn, Natalia A. Kolodetz, Matthew E. Kolodziej, Teresa L. Konechne, Lina Konstantinidis, Mary D. Koon, Nicole M. Koschman, Desiree Koslin, Suzanne E. Kosmalki, Juliet Koss, Maria V. Kot, Stephen J. Kovach, Lindsay M. Koval, D. Michael Kowbuz, Paul M. Krainak, Beverly A. Kramer, Martin O. Kramer, Travis B. Kranz, Uta-Maria Krapf, Jennifer L. Kratzer, Kim P. Krausgrill, Barbara J. Kreiman, Richard P. Krepel, Ann M. Kresge, Kathleen L. Kretz, Karen Kretzer, Scott C. Krichau, Nancy M. Kriebel, Kirby Krieger, Pamela B. Krimsky, Vida Kristolaitis, Ronald H. Kroutel, Jennifer Krzyminski, Anette G. Kubitz, Karil J. Kucera, Elizabeth A. Kuebler, Joanne M. Kuebler, Susanne Kuehn, Alexis M. Kuhr, Dawn L. Kunkel, Rebekka Kuntschik, Margaret A. Kuntz, Karen L. Kurczynski, Nadja Kurtovic-Folic, Amy R. Kurtz, Tim M. Kurtz, Megumi O. Kusuda, Hyuk Kwon, Myoung-Jung Kwon, Sowon Kwon, Tricia R. La Barbera, Jean La Marche, Mimi La Plant, Carrie A. La Porte, Steve G. La Rose, Michelle Lach, Robert S. Lach, Stephen H. Lack, Claude Lacroix, Tracey E. Ladd, Jeanne M. Laiacona, Christine W. Laidlaw, Stephen David Laidlaw, Carol M. Laing, Stefanie Lalor, Pauline D. Lamal, Nicola L. Lamb, Kendra A. Lambert, Mark A. S. Lamont, Aurora M. Landin, Karen L. Landis, Jenita Landrum-Bittles, Cary S. Lane, Graham L. Lane, Kathleen L. Lane, Patricia Fogelman Lange, Bryan A. M. Langlands, Robert S. Langnas, Gerrit L. Lansing, Michael A. Lantz, Anne F. Laprade, Todd L. Larkin, Eloise D. Larson, Stephan Larson, Judith A. Larue, Margaret R. Laster, John S. Latimer, Guisela M. Latorre, Kimberly A. Latta, Barbara K. Lattanzi, Patricia A. Laughlin, Darryl J. Lauster, Eric W. Lawing, Minda M. Lawing, Preston B. Lawing, John D. Lawrence, Robert Lawrence, Ken Lax, Adepeju A. Layiwola, Lizzetta Le Falle-Collins, George Le Grady,

William S. Le Trenko, Anna L. Le Vine, Jo G. Leadingham, Lisa H. Leary, Adrienne M. Leban, A. Mark Ledbury, GERALYN S. LEDERMAN, Brian A. Ledwell, Betty Lee, Haejae Lee, Honore C. Lee, Paul P. Lee, So Young Lee, Thomas Lee, Yongwoo Lee, Youngsook Lee, Susan E. Lee-Warren, Linda J. Leeuwrik, Deborah G. Lefkowitz, Cari Lehman, Reiner M. Leist, Christopher A. Leitch, Domenic J. Leo, Ellen M. Leo, Michael Leonard, Christopher A. Leone, Daniel C. Leonhardt, Katie J. Leovic, Kelly Leslie, Tommaso Lesnick, Richard A. Leson, Susan B. Lesse, Lauren K. Lessing, Ivy L. Lessner, Joseph J. Letitia, Sara B. Levavy, Lisa H. Leventhal, Briles M. Lever, Gregory P. Levine, Loren R. Levine, Sally L. Levine, Dore J. Levy, Mark Levy, Mireya E. Lewin, Daniel C. Lewis, Gwendolyn Lewis, Karen K. Lewis, Matthew R. Lewis, Vicki L. Lewis, Rayoung H. Lho, Vanessa Lokwa Li, John C. Limby, Lorna E. Libert, Janice R. Lilién, Jong S. Lim, Chia-Jung Lin, Serena C. Lin, Shu-Fen Lin, Julie Linden, Joan L. Linder, Rachel A. Lindheim, Nicole M. Lindt, Jiayi D. Ling, Stella F. Ling, Jenni R. Linkoff, Christine Linnell, Hui Chu Daisy Liou, Rebecca S. Lippman, Barbara B. Lipton, Sara G. Lipton, Laura N. Lisbon, Anne H. Lisca, Victoria Lisi, Tracy A. Lisk, Andrea Liss, Ardele D. Lister, Stephen L. Little, Esther Kit-Lin Liu, Hung Liu, Weihong Liu, Lisa L. Livingston, Morna M. Livingston, Susan C. Lloyd, John Lobell, Mary L. Lobsinger, Sonia W. Lochner, Alison S. Locke, Thomas O. Loeb, Douglas L. Loewen, Lorin M. Loffredo, Veronique M. Loggins, Betsy Lohrer, Barbara J. London, Glenn A. Long, Nerissa S. Long, Jacalyn Lopez Garcia, Elaine Lorenz, Sharon N. Lorenzo, Lori A. Lorion, Anna Loseva, Kenneth Wade Lough, Jeannette Louie, Francois C. Louis, K. Lynn Love, Stevie Love, Celeste A. Lovette, Rowland C. Lowe-Mackenzie, Keren E. Lowell, Anne E. Lowery, Margaret M. Lubel, Jennifer L. Lucas, Rhett R. Lucas, Carol A. Luce, James W. A. Luckett, Laurel C. Lueders, Andreas Luescher, Peter Lunenfeld, Mark S. Luttrell, Boreth J. Ly, Vi Ly, Brian D. Lynch, Meng-Ching Ma, Bonnie L. MacDonald, Heather E. MacDononald, Lisa H. Mackie, Rose C. Mackiewicz, Christine Macy, Amanda D. Maerz, Diana Magaloni, Ruth T. Magnusson, Todd Jerome Magreta, Laurie C. Magriel, Mary E. Magsamen, Karen W. Maguire, Laura F. Maguire, Meghan Maguire, Fatima Mahdi, D. Anthony Mahone, Marie L. Mairs, Natalia Majluf, Michel H. Makhoul, Robbin L. Malbon, Vilma Maldonado-Reyes, Amna Malik, Karen M. Malnar, Jennifer A. Malone, John D. Malpede, Carol N. Malt, Aida M. Mancillas, Sheila Manion-Artz, Robert Manley, Jonathan S. Mann, Kevin P. Mann, Lian Hurst Mann, Mari L. Mann, Steve Mannheim, Eleanor M. Mannikka, Mark C. Manno, Angelo A. Mantas, Lisa C. Many, Christina Maranci, Julie Marchenko, David E. Marchwick, Susan Mareneck, Melanie S. Marino, Susan Mark, Leslie S. Markle, Liz C. Markus, Megan B. Marlatt, Kathy A. Marmor, Max C. Marmor, Fran M. Marno, Paul Marquardt, Virginia H. Marquardt, Natalie R. Marsh, Quint R. Marshall, Scott W. Marshall, Blair G. Marten, Anna C. Martin, Christopher R. Martin, Jill Martin, Katy Martin, Liza A. Martin, Mark J. Martin, Michelle M. Martin, Susan A. Martin, Margaret Carter

Martine, Daniel J. Martinez, James G. Martinez, Anthony W. Martino, Valerie Martino, Barbara E. Martinson, Allison V. Massari, Don J. Masse, Scott Massey, Tina L. Mastropolitto, Barbara Mathe, Steven Matheson, Susan C. Matthews, Tonia R. Matthews, Charlene G. Mattingly, Mary E. Matlage, Andrea L. Mauery, Carol J. Mavor, Jack K. Maxwell, Jeanette M. May, Nicole M. Maynard-Sahar, Sherry L. Mayo, and Margaret L. Mazzullo, Dona Ann McAdams, Mary Beth McAuley, Claire S. McAuliffe, Elaine D. McBride, Judith McCabe, Susan E. McCaffrey, Bradley H. McCallum, Laurette E. McCarthy, Sarah C. McCarthy, Miranda McClintic, Karen E. McCluskey, Tim J. McCourt, Daryl D. McCracken, E. Ira McCrudden, Christine E. McCullough, Juliette A. McCullough, Karl V. McDade, John W. McDaniel, Sean McDaniel, Suzanne B. McDermott, Sean P. McDevitt, Gay R. McDonald, Kathryn J. McDonnell, Tara L. McElhose, Charles Scott McEwan, Jane P. McFadden, Kathryn A. McFadden, George McGinnis, Lisa A. McGlashan, Kaja M. McGowan, Cheryl S. McGrath, Elizabeth A. McGrath, Amanda McHale, Alice Kate McIlwain, Georgia C. McInnis, Elspeth R. McIntosh, Rebecca L. McIntyre, Beverly J. McIver, Jon V. McKenzie, Cecily McKeown, Lenore F. McKerlie, Kreshawn McKinney, Shawn M. McKinney, Ian J. McKinnon, Laurie B. McKnight, Hylarie McMahon, William K. McManus, Dennis McNally, Ava McNamee, Megan E. McNaught, Christina F. McNearney, Michelle A. McQuillan, John McWilliams, Diane H. Mead, William M. Mead, Clifton K. Meador, Virginia M. Mecklenburg, Joyce D. Medina, Ronald J. Medina, Elizabeth A. Medrano, David Adm Meekeison, Caren A. Meghreblian, Laleh K. Mehran, Dorothy J. Mehrer, Regina Meier, Merry Meikle, Scott F. Meikle, Ellen M. Meissinger, Elizabeth A. Meissner, Jennifer F. Melby, Becki D. Melchione, Allyson Tasato Mellone, Anil D. Melnick, Robert Z. Melnick, Susan E. Menzies, Michael Sean Mercer, Michael B. Merchant, Valerie Merians, Mary A. Merker-Benton, Alfonso Merlini, Lee Merrill, Lisa N. Merrill, Rebecca Mersereau, Stephanie M. Mesrobian, Harry L. Messersmith, Ann H. Messner, Dara B. Metz, Elizabeth B. Meyer, Walter J. Meyer, Teri Micco, Creighton Michael, Erika B. Michael, Eileen M. Michal, Margaret M. Michel, Ann M. Michels, Amy M. Middleton, Christine K. Mihevc, Christopher N. Miles, Robert P. Milici, Steven D. Millar, Christine E. Miller, Ingeborg K. Miller, Jean M. K. Miller, Jill E. Miller, Judith G. Miller, Lee Anne Miller, Michael B. Miller, Michael J. Miller, Michael S. Miller, Nadine Miller, Nancy S. Miller, Penelope B. Miller, Rod A. Miller, Sarah M. Miller, Wendy R. Miller, Kristen Miller-Zohn, Cristin L. Millett, Barbara B. Millhouse, Randi L. Millman-Brown, Terese A. Millmann, William K. Millmine, Robert W. Milnes, Carol Minchin, James S. Minor, Alec Mishory, Curtis Mitchell, Jo Carol Mitchell, Keith M. Mitchell, Mark D. Mitchell, Scott B. Mitchell, R. Scott Miterko, Naoki Mitsui, Agnes T. Miyuki, Mary E. Mizerany, Timothy R. Mockler, Heather E. Modders, Steve Modzelewski, Frederick C. Moffatt, Mark A. Moffett, Ann L. Mohler, Patricia G. Moisan, Nnamudi Nam Mokwunye, Pearla I. Moler, Alice E. Momm, Janice L. Monger, Laura A.

Mongiopi, Daniela Montanucci, Chemi Montes-Armenteros, David L. Montgomery, Lynette M. Montgomery, Elizabeth J. Moody, Barbara C. Moody, Carol A. Moon, Cleland R. Moore, Darrell Moore, Ella Moore, Kevin D. Moore, Olga B. Moore, P. Ayanah Moore, Robert P. Moore, Robin B. Moore, Tony Moore, William T. Moore, Lee Morais, Reinaldo Morales, Mark W. Moran, Mike Moran, Dakin W. Morehouse, Dahlia Morgan, Patricia C. Morgan, France Morin, Cindy D. Abel Morris, Eden L. Morris, Laura L. Morris, Thomas P. Morris, Lisa O. Morrisette, Mandy Morrison, Marla J. Morrison, Steven Morrison, Leo Morrissey, Kara A. Morrow, Aaron M. Morse, Anne E. Morse, Sarah E. Morse, Mary A. Morvan, Brian C. Moss, Kristin L. Mott, Rebecca J. Mott, Mary Moycik-Aguilera, V. Jeanette Moyer, Debbie S. Mueller, Robert E. Mueller, Alaka Mukerji, Karen L. Mulder, James A. Tony Mullins, John P. Mulvaney, George H. Mundell, Kristine Munoz-Vetter, Alexandra Munroe, Portia Ann Munson, Aribert Munzner, Shuichi Murakami, Mia A. Muratori, Anna V. Murch, Marilyn L. Murphy, Patrick Murphy, Paul B. Murphy, Holly S. Murray, Karin G. Murray, Tanya M. Murray, Paulus L. Musters, Jeanne T. Myers, Mark C. Myers, Susan B. Myers, Victoria C. Myers, Ann R. Myhre, James A. Myrick.

The remainder of the list of new and returning members (N-Z) will appear in the November issue of CAA News.

Solo Exhibitions by Artist Members

Only artists who are CAA members are included in this listing. When submitting information, include name of artist, gallery or museum name, city, dates of exhibition, and medium. Please indicate CAA membership.

Photographs are welcome but will be used only if space allows. Photographs cannot be returned.

ABROAD

Joan Backes. Centro Cultural Recoleta, Buenos Aires, Argentina, June 25-July 1997. *The Landscape Beyond the Landscape*, paintings and drawings.

Luca Buvoli. Caffè Florian, Venice, Italy, June 12-July 31, 1997. *Not-a-Superhero, I Presume.*

Rita Dibert. Forbes Cafe, Wellington, New Zealand, June-July, 1997. *Tatami to Concrete, IV*; Gallery of the Quay School of the Arts, Wanganui Regional Community Polytechnic, Wanganui, New Zealand, September 1997. *Photographic Retrospective: 1975-1997.*

Janet Echelman. National Institute of Design Gallery, Ahmedabad, India, March 27-April 3, 1997; Century Gallery, Bombay, April 15-20, 1997; Birla Museum, Calcutta, April 30-May 10, 1997. *Bellbottoms: Sculpture Combining Bronze and Net.*

Andrea Hoelscher. International Arts Center, Pozan, Poland, July 3-25, 1997. *Pieces of Poland*, photographs.

Margo Kren. Yunnan Art Institute, Kunming, Yunnan, China, September 1997. Works on paper.

MID-ATLANTIC

Creighton Michael. Cantor Fitzgerald Gallery, Haverford College, Haverford, Pa., September 12-October 19, 1997. *Line Play: Sculptural Drawings: 1991-1996*; Kim Foster Gallery, New York, October 18-November 15, 1997. *Vantage: Paintings/Works on Paper 1995-1997.*

Teresa Shields. Sol Mendick Gallery, University of the Arts, Philadelphia College of Art and Design, Philadelphia, September 5-October 3, 1997. *New Book/New Life, A Journal of a Wife.*

Tom Wagner. Suraci Gallery, Marywood College, Scranton, Pa., September 3-28, 1997. *Rituals of Dance*, ink and collage on paper.

MIDWEST

Julie Gawne. LRC Gallery, Sinclair Community College, Dayton, Ohio, September 8-October 24, 1997.

William Harroff. New Harmony Gallery, New Harmony, Ind., August 10-September 17, 1997.

C. Kelly Lohr. Blenden Memorial Art Museum, Fort Dodge, Iowa, September 12-November 2, 1997. *Woman!*

Hilary S. Lorenz. Carnegie Art Center, Leavenworth, Kans., June 23-July 26, 1997; Barrett House Galleries, Duchesne County Art Association, Poughkeepsie, N.Y., July 19-August 16, 1997. Prints.

William T. Moore. The Sculpture Center, Cleveland, Ohio, September 19-October 17, 1997. Figurative and abstracted sculpture of various materials.

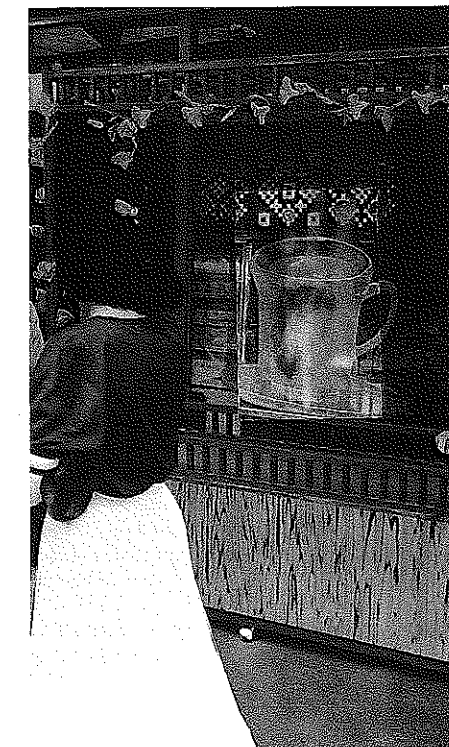
Russ Revoek. McHenry County College, Crystal Lake, Ill., March 10-April 16, 1997; SPACES, Cleveland, Ohio, June 20-July 11, 1997. Paintings, drawings, and prints.

NORTHEAST

Ita Aber. Hudson River Museum of Westchester, Yonkers, N.Y., June 13-November 2, 1997. *Fruitful Harvest*, outdoor panel paintings.

Lindsay Aromin. T. W. Wood Gallery, Vermont College of Norwich University, Montpelier, Vt., August 4-10, 1997. M.F.A. graduate exhibit; Norwich Arts Council Gallery, Norwich, Conn., August 15-September 19, 1997.

Conrad Atkinson. Ronald Feldman Fine Arts, New York, June 7-July 11, 1997. *Dorothy Gale Meets Emily Brontë in Technicolor.*



Rita Dibert, Urban Series: Miyama Island, gelatin silverprint, 16" x 20"

Joan Backes. Virginia Lynch Gallery, Tiverton, R.I., May 18-June 22, 1997. Paintings; Centro Cultural Recoleta, Buenos Aires, Argentina, June 25-July 1997. Paintings and drawings.

Beth Bailis. Gallery E5, LaGuardia Community College, Long Island City, N.Y., September 1996-September 1997. *Fusion Paintings.*

Frank Bosco. Phoenix Gallery, New York, June 11-28, 1997. *New Work.*

Nancy Brett. The Painting Center, New York, May 20-June 14, 1997.

Brad Buckley. Franklin Furnace, New York, March 15-April 15, 1997. *The Slaughterhouse Project: On the Edge.*

Dave Anthony Burke. Division of Legal Affairs: Martin Pierce, New York, June 23-27, 1997. *Transitional Exhibitions: Dave Anthony Burke; Harlem School of the Arts, New York, July 12-28, 1997. Perceptions of Color; Macy Gallery, Teachers College, Columbia University, New York, July 20-31, 1997.*

Nanette Carter. June Kelly Gallery, New York, May 2-June 4, 1997. *Point-Counterpoint*; Sande Webster Gallery, Philadelphia, October 3-31, 1997. *Works on Mylar.*

Laura Carton. Bronx Museum of the Arts, Bronx, N.Y., July 17-September 14, 1997. *Artist in the Marketplace 1997.*

Cora Cohen. Jason McCoy, New York, September 10-November 1, 1997. *New Paintings.*

Caroline Blessing Bowne Court. Broadway Windows, New York University, New York, July 18-September 2, 1997. *Brickwall Variation 3.*

Robin Dash. Ludmilla Baczynsky Gallery, New York, April 8-26, 1997. Recent paintings.

Marcy B. Freedman. Garrison Art Center, Garrison, N.Y., October 25-November 19, 1997. Polaroid compositions.

Carol Heft. Blue Mountain Gallery, New York, December 19, 1997-January 14, 1998.

Marta Violette Kot. Harlem School of the Arts, New York, May 8-25, 1997; Division of Legal Affairs: Martin Pierce, New York, May 19-September 26, 1997. *Transitional Exhibitions*, performance installation.

Hilary Lorenz. Barrett House Galleries, Poughkeepsie, N.Y., July 19-August 16, 1997. Selected prints.

Alex Mambach. Gallery on 2nd, New York, June 26-July 20, 1997.

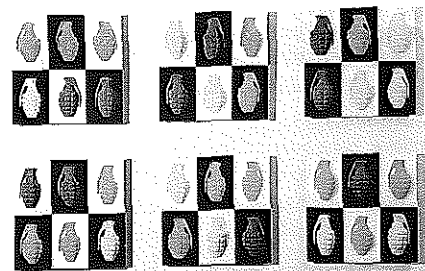
Michael Poast. Gallery E4, LaGuardia Community College, Long Island City, N.Y., October 1996-September 1997. *Drawings/Constructions.*

Susannah Ray. White Columns Gallery, New York, July 17-August 7, 1997. *homeland.*

Michael Rich. South Wharf Gallery, Nantucket, Mass., June 1997. *Compositions.*

Stephanie Sakellaris. Angel Orensanz Center for the Arts, New York, September 10-21, 1997. *Hukkin.*

Susan Schwalb. Arthur B. Mazmanian Gallery, Framingham, Mass., September 16-October 10, 1997. *Improvisations on Outer Space: Recent*



Debra Swack, *The Gifts of War #5* (detail), cast resin on plastic

Metallic Paintings and Silverpoint Drawings; Birke Art Gallery, Marshall University, Huntington, W.Va., February 27–March 30, 1998. *Improvisations on Outer Space: Recent Metallic Works on Paper*.

Lynn Seeney. SOHO 20 Gallery, New York, June 17–July 12, 1997. *Templates of Time*.

Rachel Siporin. Bowery Gallery, New York, June 13–July 2, 1997. *Gotham City Romance*.

Kelly Wagner Steinke. The Painting Center, New York, July 15–27, 1997. Paintings and works on paper.

Debra Swack. Gallery 128, New York, September 3–27, 1997. *The Gifts of War*.

Gayle Tanaka. A.I.R. Gallery, New York, July 8–26, 1997. *Office Politics*, an installation of photography and mixed-media constructions.

SOUTH

Michael Aurbach. Sarratt Gallery, Vanderbilt University, Nashville, Tenn., September 9–23, 1997. *The Institution*.

Les Barta. University of Arkansas Fine Arts Center Gallery, State University, September 22–October 17, 1997. *Photographic Constructions*.

Jennifer Blazina. Arlington Arts Center, Arlington, Va., November 1997.

Gloria De Duncan. IAO Gallery, Oklahoma City, Okla., September 5–27, 1997. *Mind Renderings: Matter and Spirit*, paintings and mixed media.

Dorothy Gillespie. Art Museum of Western Virginia, Center in the Square, Roanoke, January 24–April 5, 1998. *Dorothy Gillespie: Paintings and Sculptures*; The Art Gallery, Pembroke Pines, Fla., September 11, 1997–January 9, 1998. *Environmental Installation*.

Barbara Grossman. Hollins College, Roanoke, Va., October 14–November 9, 1997. Recent paintings and oil pastels.

Ellen Jacobs. The Art Museum at Florida International University, Miami, June 13–August 9, 1997. Glass, metals, and enamels.

Heather Ryan Kelley. Still Zinsel Contemporary Fine Arts, New Orleans, La., June 7–July 5, 1997; James Joyce Centre, Dublin, Ireland, July 30–August 31, 1997. Paintings based on *Ulysses* and *Finnegans Wake*.

Heidi Kumao. McKinney Avenue Contemporary, Dallas, Tex., June 21–August 24, 1997. *Heidi Kumao: Hidden Mechanisms*; The Alternative Museum, New York, September 20–November 1, 1997. *Nervous Systems*.

WEST

David Andersen. California Center for the Arts Museum, Escondido, July 13–August 31, 1997. *Recent Works*.

Jeff Carr. D. King Gallery, Berkeley, Calif., June 19–July 19, 1997. *Unmasked*.

Julia Couzens. Robert Else Gallery, California State University, Sacramento, September 1–October 8, 1997. *Physical Evidence*.

Yuji Hiratsuka. Pullium Deffenbaugh Gallery, Portland, Ore., June 3–28, 1997. *New Prints*.

Muriel Magenta. Arizona State University Art Museum, Tempe, August 9–September 30, 1997. *Token Off: A Multimedia Installation*.

Younghee Choi Martin. Mesa Public Library, Los Alamos, N.Mex., August 1–31, 1997. *A Hundred Visions and Revisions: Works on Paper*.

Diane McGregor. Ramsay Galleries, Honolulu, Hawaii, October 6–28, 1997. *Myth, Memory, Metaphor*.

Susan Wink. Civic Center Plaza, Roswell, N.Mex., July 31, 1997. *Oasis*, public sculpture.



Heather Ryan Kelley, *Washers at the Ford*, oil on canvas, 66" x 48"

People in the News

In Memoriam

Sister Karen Bocalero, artist and community leader, died on July 24, 1997, at her home in East Los Angeles.

Bocalero, a Catholic nun, grew up in East Los Angeles and attended Immaculate Heart College, where she studied with Corita Kent. While studying in Rome with the Tyler School of Art Abroad program, she had several solo exhibitions and received the La Solla Painting Award. She earned her M.F.A. from Temple University in Philadelphia in the early 1970s and returned to Los Angeles at the height of the Chicano Art Movement in 1972. She and a group of local artists began making prints with a salvaged printing press in her garage, an operation that eventually evolved into Self Help Graphics, a Chicano art center in East Los Angeles.

Bocalero's impact in the Chicano community and contributions to the arts have been recognized by a number of cultural organizations. She received the MALDEF Community Service Award in 1994, the Watts Third World Art Legend Award in 1995, and the Artists Nominated Award from the Side Street Projects in 1996.

Phyllis Freeman, art book editor, died on April 29, 1997. She was 68. Freeman was a senior editor at Harry N. Abrams for 18 years. She worked with such notable art historians and scholars as Kirk Varnedoe, Robert Rosenblum, Francis Naumann, and Joachim Pissarro.

Freeman was born in New York City and grew up on Long Island. She attended Smith College and received a Master's degree in English from Columbia University. Before joining Abrams, she worked with Robert Motherwell on the Documents of 20th-Century Art series for Viking Press. She also worked as senior acquiring editor for Frederick A. Praeger and as managing editor at Pocket Books. When she died, Freeman was working on a lifelong project collecting and analyzing artists' manifestoes of the 20th century, for which she was awarded 3 grants, including a Guggenheim, and a publishing contract from Penguin Books.

In addition to Freeman's significant professional contributions to the fields of publishing and art history, friends say they will remember her for her generosity, humor, and formidable intelligence.

Vera Bennett Townsend, associate professor emerita of art history and archaeology at the University of Missouri–Columbia, died on July 10, 1997. She was 74.

Townsend was educated at Georgia State College for Women, the University of Georgia, and Emory University, where she received her Ph.D. in 1968. She taught in secondary schools and colleges and exhibited regularly as a painter before joining the faculty at the University of Missouri in 1961. She was a broadly trained and gifted teacher who introduced students to the great humanistic traditions of Western culture.

Townsend taught for the Honors College as well as in her own specialization of modern art, and she is remembered as a particularly effective academic adviser. She served her department as chair from 1982 to 1985 and in various volunteer capacities for the Museum of Art and Archaeology at the university. Among the several awards Townsend received was the coveted Purple Chalk Award for excellence in teaching in 1981. Following her retirement in 1988, she returned several times to the university for teaching and advising appointments.

—Howard Wight Marshall
University of Missouri–Columbia

Alice Huei-Zu Yang, curator and art historian, died in February 1997.

Yang was born in Taiwan in 1961 and came to the United States when she was 15. She attended Yale University, graduating *cum laude* in 1984 with a degree in art history, and went on to work at a number of galleries and museums in New York. As assistant curator at the New Museum of Contemporary Art, Yang organized several exhibitions and contributed essays to museum publications. She received her M.A. in art history from New York University's Institute of Fine Arts in September 1995 and passed her doctoral oral examination in December 1996.

Yang contributed articles and reviews for such magazines as *Art and Asia Pacific* and *Asian Art News* and served as guest curator and panelist at numerous cultural and educational institutions. In 1994, she was a session chair for a panel at the CAA annual conference titled "Siting China: On Migration and Displacement in Contemporary Art." Her paper "High and Low: The Cultural Space of Contemporary Taiwanese Art" was read at the conference in New York in February 1997.

Shortly before her death, Yang had begun working as curator at the Parrish Art Museum in Southampton, N.Y. She was also curator of *Tracing Taiwan: Contemporary Works on Paper* for the Drawing Center in New York. A catalogue of the exhibition has been published, and an anthology of Yang's writings on Asian and Asian-American art is forthcoming this fall.

Those who were fortunate to know Alice as a colleague and friend will always remember her brilliance, integrity, modesty, generosity, and grace. Her life and work will continue to inspire many. She is survived by her husband, Gerald Szeto, her parents, Mr. and Mrs. William Yang, and 2 brothers, James and Andrew.

—Miriam Basilio
Institute of Fine Arts, New York

Academe

Janet Catherine Berlo has been appointed Susan B. Anthony Chair of Gender Studies and Art History at the University of Rochester in Rochester, N.Y.

Carolyn Malone, associate professor at the University of Southern California, Los Angeles, has been named president of the Art Historians of Southern California.

Donald A. McColl has been appointed assistant professor of art history at Washington College in Chestertown, Md.

Richard Meyer, assistant professor at the University of Southern California, Los Angeles, has been awarded a postdoctoral fellowship at the Getty Research Institute for the History of Art and the Humanities for 1998.

Gregory Shelnuft, associate professor at the University of Mississippi, will serve as artist-in-residence at Duncan of Jordanstone College in Dundee, Scotland.

Janet Snyder has been appointed assistant professor in the division of art at West Virginia University College of Creative Arts.

David M. Stone has been promoted to associate professor in the Department of Art History at the University of Delaware.

Nancy J. Troy has been appointed chair of the Art History Department in the College of Letters, Arts, and Sciences at the University of Southern California in Los Angeles.

Museums and Galleries

Henry Adams has been appointed curator of American painting at the Cleveland Museum of Art and professor of American art at Case Western Reserve University in Ohio.

Douglas Dreishpoon has been named interim director of the Weatherspoon Art Gallery in Greensboro, N.C.

Lia Gangitano, former assistant curator and registrar at the Institute of Contemporary Art in Boston, has been named curator of Threadwaxing Space in New York.

Lynda Roscoe Hartigan, senior curator at the National Museum of American Art in Washington, D.C., has been appointed to a 2-year term as deputy chief curator as part of the museum's new rotational system.

Bill Hayner has been appointed gallery director for the Fine Arts Gallery of Fullerton College in Fullerton, Calif.

Isobel Christine Iles has been appointed curator of film and video at the Whitney Museum of American Art.

Katherine E. Manthorne has been appointed academic program coordinator at the Research and Scholars Center at the National Museum of American Art in Washington, D.C.

Caron Smith has been appointed curator of Asian art and deputy director of administration at the San Diego Museum of Art.

Organizations

William Brooks has been named executive director of Frog Hollow Vermont State Craft Center in Middlebury, Vt.

Jay Krueger has been named president of the American Institute for the Conservation of Historic and Artistic Works.

Barry Munitz, California State University chancellor, will assume the post of president and chief executive officer of the J. Paul Getty Trust in January 1998.

Grants, Awards, & Honors

Jane Ingram Allen received a grant from the Ruth Chenven Foundation. The grant will support her public art project, *Bird Watching*, which consists of 100 sculptures in the form of birds, in Utica, N.Y.

Beth Bailis, artist and assistant director of the InterMedia Ensemble in New York, received a 1996–97 Independent Artist Challenge grant from The Field. She also received an award for mixed-media sculpture during the 11th Annual City College Alumni Exhibition at Westbeth Gallery in New York.

Stephanie Barron, curator and scholar of expressionist art at the Los Angeles County Museum, is the recipient of the 1997 Ernst Ludwig Kirchner Prize, the highest endowed cultural prize of its kind in Switzerland.

James Bursenos was granted the Juror's Award at the Halpert Biennial Visual Arts Competition at Appalachian State University in Boone, N.C.

Robin Dash has been appointed visiting scholar and artist in the interdisciplinary humanities program at Brandeis University.

Tim Doud was granted a patrons' award at the Halpert Biennial Visual Arts Competition at Appalachian State University in Boone, N.C.

Janet Echelman, Harvard University artist-in-residence, has received a Fulbright senior lectureship in visual art for 1997 to teach at the National Institute of Design in Ahmedabad, India. The grant will enable her to produce a new body of sculpture combining cast bronze and net.

Creighton E. Gilbert, professor of the history of art at Yale University and former book review editor and editor-in-chief of the *Art Bulletin*, was awarded an honorary Doctor of Humane Letters by the University of Louisville, Ken., on February 20, 1997.

Alicia Haber received a Fulbright grant for the spring and fall of 1997 to work at the Museum of Contemporary Art in Chicago and complete research at the Art Institute of Chicago.

Nicholas Hill, recently named chair of the art department at Otterbein College in Westerville, Ohio, has been awarded a residency at the Ragdale Foundation in Lake Forest, Ill.

Paul Hluchan was granted the Director's Award at the Halpert Biennial Visual Arts Competition at Appalachian State University in Boone, N.C.

Dianne Sachko Macleod, professor of art history at the University of California, Davis, has been awarded the 1997 Jacques Barzun Prize in Cultural History from the American Philosophical Society for her book *Art and the Victorian Middle Class: Money and the Making of Social Identity* (Cambridge, 1996).

Andrea Hoelscher has been awarded a Fulbright grant to study painting in Berlin.

Christine Kondoleon of the Worcester Art Museum in Massachusetts is curator of the traveling exhibition *Antioch: The Lost Roman City*, which has been awarded an NEH Planning grant. The exhibition will reunite the finds of Antioch's excavation.

Linda Kroff has been awarded a Southern Regional Visiting Artist award by the American Academy in Rome. Her award consists of a 3-month residency at the academy in the fall of 1997.

Roberta Mayer, a member of the art history department at the University of Delaware, received a research fellowship jointly funded by Winterthur Museum, Garden, and Library and Hagley Museum in Wilmington, Del. She will conduct research on the arts and crafts of Lockwood de Forest.

W. Barksdale Maynard, a doctoral candidate in art history at the University of Delaware,

received a research fellowship award from Winterthur Museum, Garden, and Library to research his dissertation "Architecture and the Picturesque Mind, 1800-1860."

Kat O'Connor received the 1996 Wyoming Works Grand Prize from the Nicolaysen Art Museum in Casper, Wyo.

Linda Dugan Partridge, assistant professor of art history at Marywood College in Scranton, Pa., received a National Endowment for the Humanities fellowship for postdoctoral research at Winterthur Museum, Garden, and Library, in Winterthur, Del. Her research topic is "True Knowledge of Birds: Audubon on the Frontier of Science and Art."

Monica Pierce has received a Kimbrough Fund award from the Dallas Museum of Art.

Michael Poast, artist and director of the InterMedia Ensemble in New York, has received the Lila Acheson Wallace Theater Fund Award, the AT&T Artsline Marketing Award, and a Queens Arts Fund award for the 1997 season. The awards will be used to produce the Earthquake! Avant-Garde Arts Festival.

Mari Carmen Ramírez, curator of Latin American art at the Archer M. Huntington Art Gallery at the University of Texas, Austin, was awarded a 1997 Peter Norton Family Foundation curator's grant. The grant will be used toward acquisitions for the gallery's collection of contemporary Latin American art.

W. Jackson Rushing, associate professor at the University of Missouri-St. Louis, has received the 1996 Southeast Book Award for *Modern by Tradition: American Indian Painting in the Studio Style*.

Kim Schoel was granted a patrons' award at the Halpert Biennial Visual Arts Competition at Appalachian State University in Boone, N.C.

Annette Stott, associate professor of art history at the University of Denver, received a National Endowment for the Humanities fellowship for postdoctoral research at Winterthur Museum, Garden, and Library in Winterthur, Del., to support research on gender politics and American watercolor painting.

Brian Wallace won the Ramapo College Curatorial Prize for the exhibition proposal "Our Ideas of Perfect Are So Imperfect." The exhibition will open in October at the Ramapo College Art Gallery.

The following CAA members have been appointed members of the Center for Advanced Study in the Visual Arts at the National Gallery of Art in Washington, D.C., for 1997-98: **Tracy Cooper** of Temple University, Ailsa Mellon Bruce Visiting Senior Fellow; **Michael Ann Holly** of the University of Rochester, Ailsa Mellon Bruce Senior Fellow; **Deborah Howard** of Cambridge University, Samuel H. Kress Senior Fellow; **Douglas Lewis** of the National

Gallery of Art, Ailsa Mellon Bruce National Gallery of Art Sabbatical Curatorial Fellow; **Suzanne Glover Lindsay** of the University of Pennsylvania, Paul Mellon Visiting Senior Fellow; **Natalia Majluf** of Museo de Arte de Lima, Inter-American Development Bank and Ailsa Mellon Bruce Visiting Senior Research Fellow; **Therese O'Malley**, Paul Mellon Board of Advisors Sabbatical Fellow; **Carol C. Mattusch** of George Mason University, Samuel H. Kress Paired Fellow for Research in Conservation and Art History/Archaeology; **Maria Lía Munilla** Lacasa, Association of Research Institutes in Art History Fellow; and **Bezalel Narkiss** of Hebrew University of Jerusalem, Samuel H. Kress Professor.

In addition, the following members were appointed predoctoral fellows for 1997-98: **Marian Feldman**, Harvard University; **Jacqueline Francis**, Emory University; **Max Grossman**, Columbia University; **Mimi Hellman**, Princeton University; and **Matthew Kennedy**, Institute of Fine Arts.

Conferences & Symposia

To Attend

"**Taste Cultures and Contemporary Culture**" is the theme of the Center for Arts Administration's 23rd Annual Conference on Social Theory, Politics, and the Arts to be held at the Kennedy Space Center, October 2-4, 1997. Topics include: the arts and public interest, the arts and a changing economic environment, art and theory across taste cultures, aesthetic issues, culture and community environments, and comparative cultural policy. Fee: \$85. For information: Charles Dorn, Center for Arts Administration, Florida State University, 126 Carothers Hall, Tallahassee, FL 32306-4480; 850/644-2158; fax 850/644-5067.

"**Visual Narratives of Technology**," the Society for the History of Technology's annual conference, will be held October 18, 1997, at the Doubletree Hotel in Pasadena, Calif. Panelists include David Wilson of the Museum of Jurassic Technology, artists Chris Burden and Ellen K. Levy, and art historians Francine Tyler and Ann Schoenfeld. For information: Linda Biggs, SHOT; 334/844-6645; 334/844-6673; biggsלב@mail.auburn.edu.

"**The Nsukka Group and the State of Nigerian Contemporary Art**," October 19-20, 1997, is organized in conjunction with the exhibition "The Poetics of Line: Seven Artists of the Nsukka Group" at the National Museum of African Art in Washington, D.C. Seven artists will participate in the symposium that will relate Nsukka art to the larger contemporary art scene in Nigeria and throughout the world. The symposium is free and open to the public. Advance registration is advised. For information: 202/357-4600, ext. 221; <http://www.si.edu>.

"**Love and the Enlightenment**," November 7-8, 1997, will be presented in conjunction with the loan exhibition "Intimate Encounters: Love and Domesticity in 18th-Century France" at the Hood Museum of Art, Hanover, N.H. It will address notions of private life, gender politics, and family ideology as expressed in French Enlightenment culture. For information: Juliette Bianco, Hood Museum of Art, Dartmouth College, Hanover, NH 03755; 603/646-3646; juliette.bianco@dartmouth.edu.

Mountain Plains Museums Association's 1997 Annual Meeting will be held October 2-4, 1997, in Missoula, Mont. This year's theme, "The Meaning of Museums: Will the Millennium Modify Our Definitions?" will emphasize the museum's involvement with the community. For information: Susan Near; 406/444-4710; or MPMA, PO Box 8321, Durango, CO 81301; 970/259-7866.

Joint Annual Meeting of the American Studies Association and the Canadian Association for American Studies, October 30-November 2, 1997, at the Hyatt Regency Capitol Hill in Washington, D.C., will explore the theme "Going Public: Defending Public Culture(s) in the Americas." Plenary sessions, workshops, conversations, films, performances, and tours will explore questions of diversity and unity, identity, and difference in American public culture. For information: Convention Manager, American Studies Association, 1120 19th St., N.W., Ste. 301, Washington, DC 20036; pp001366@mindspring.com; <http://muse.jhu.edu/associations/asa/program97>.

"**The Rhetorics and Rituals of (Un)veiling in Early Modern Europe**," October 3-5, 1997, University of Michigan. This interdisciplinary conference considers various manifestations and significances of a gendered body and its veiling in social practices and discursive constructions. For information: 313/764-5400; ww.umich.edu/~veil/.

"**Race and Ethnicity in American Material Life**," Annual Winterthur Conference in Winterthur, Del., October 3-4, 1997. This conference examines the influence of race and ethnicity as formative factors in American material life in the 17th-19th centuries. For information: Sandra Soule, Education, Public Programs, and Visitor Service Div., Winterthur Museum, Garden, and Library, Winterthur, DE 19735; 302/888-4600; 800/448-3883; TTY 302/888-4907.

School for Scanning: Issues of Preservation and Access for Paper-Based Collections will be held November 3-5, 1997, at the New York Academy of Medicine. The seminar will include training on digital technology, legal issues, text and image scanning, quality control, metadata, digital preservation, web and cd-rom publications, and the management of digital projects. Fee: \$245. For information: Gay Tracy, Northeast Document Conservation Center, 100 Brickstone Sq., Andover, MA 01810-1494; 508/470-1010; fax 508/475-6021; tracy@nedcc.org.

Annual Meeting of the Renaissance Society of America will be held March 26-29, 1998, at the University of Maryland, College Park. The deadline for submission of papers and panels for the 1999 meeting at University of California, Los Angeles, is May 1, 1998. Renaissance Society of America, 1999 Program Committee, 24 W. 12th St., New York, NY 10011.

The 85th Symposium on the History of Art, sponsored by the Frick Collection and the Institute of Fine Arts, New York University, will be held April 3-4, 1998. Graduate students from 14 participating institutions in the Northeast will present papers. All members of the academic art history community are invited to attend. Frick Collection, 1 E. 70th St., New York, NY 10021.

Calls for Papers

1998 American Society of 18th-Century Studies Annual Meeting will be held at the University of Notre Dame, April 1-5, 1998. The session, "The Construction of English Landscape Painting, 1760-1820," will focus on the recently published researches of Charlotte Klunk and Ann Bermingham. Respondents addressing the social construction of English landscape painting are sought for this session. Send 1-page abstract and c.v. to: Kathleen Pyne, Dept. of Art, Art History, and Design, University of Notre Dame, Notre Dame, IN 46656; 219/631-6479; fax 219/631-6312; Kathleen.A.Pyne.1@nd.edu. *Deadline: October 1, 1997.*

"**Surfacing, Subverting, Supplanting**" is a proposed panel for the annual conference of the Association for Asian American Studies, June 24-28, 1998, in Honolulu, Hawaii. Topics include the relationship of postcolonialism to Asian American art. Send proposals of 250 words to: Joan Kee, 5330 HLS Holmes Mail Center, Cambridge, MA 02138-5330. *Deadline: October 15, 1997.*

"**Making Contact: Natives, Strangers, and Barbarians**," October 1-4, 1998, is the conference of the Medieval and Early Modern Institute of the University of Alberta in Edmonton, Canada. What sort of boundaries were drawn by and around cultures, identities, and geographies during these periods? At the end of the 20th century, what sort of boundaries do we draw around periods, disciplines, and methodologies? Send 1-2-page abstracts for 20-minute papers

and a short c.v. or proposals for sessions with abstracts and c.v. to: Glenn Burger, Dept. of English, University of Alberta, Edmonton, AB, Canada T6G 2E5; 403/492-4639; fax 403/492-8142; glenn.burger@ualberta.ca; Lesley Cormack, Dept. of History and Classics, University of Alberta, Edmonton, AB, Canada T6G 2H4; 403/492-4686; fax 403/492-9125; lesley.cormack@ualberta.ca; or Natalia Pylypiuk, Dept. of Modern Languages and Comparative Studies, University of Alberta, Edmonton, AB, Canada T6G 2E6; 403/492-3498; fax 403/492-2715; natalia.pylypiuk@ualberta.ca. *Deadline: November 1, 1997.*

"**The Resurrection in Art: Christ Corporeal or Surreal?**" sponsored by the American Bible Society, will be held April 24, 1998. Papers are sought on conceptual issues as well as test-case analyses from any period or style; a theoretical and interdisciplinary emphasis is encouraged. Send 2-3-page abstract to: Ena Giurescu, ABS Gallery, 1865 Broadway, New York, NY 10023; 212/408-1236; egiurescu@americanbible.org. *Deadline: November 15, 1997.*

Southern Humanities Council and Huntingdon College present the Conference on Justice to be held in Montgomery, Ala., March 20-22, 1998. Proposals for papers, panels, sessions, creative writing, and performance work related to the theme of justice are welcome. Send 3 copies of 1-page proposal including audiovisual requests to: Chella Courington, Huntingdon College, 1500 E. Fairview Ave., Montgomery, AL 36106; 334/833-INFO; shc@huntingdon.edu. *Deadline: November 15, 1997.*

Boston University and the Museum of Fine Arts, Boston, announce the 14th Annual Graduate Student Symposium on the History of Art, March 21, 1998. Proposals from all areas of visual culture are welcome. Submit 1-page abstract or address inquiries to: Louisa Iarocci, Dept. of Art History, Boston University, 725 Commonwealth Ave., Boston, MA 02215; 617/353-2520; fax 617/353-3243. *Deadline: December 1, 1997.*

11th Biennial New College Conference on Medieval Renaissance Studies, March 12-14, 1998, will be held in Sarasota, Fla. Papers are sought from any discipline on all aspects of Europe and the Mediterranean before 1630: Italian studies, Burgundian-Netherlandish studies, medieval/Renaissance Humanism, medieval/Renaissance courtly culture, art and society, ritual and drama, and urban history. For information: Lee D. Snyder, New College of the University of South Florida, 5700 N. Tamiami Trail, Sarasota, FL 34243-2197; fax 941/359-4475; snyder@virtu.sar.usf.edu. *Deadline: December 1, 1997.*

Midwest Art History Society will hold its 25th annual meeting April 2-4, 1998, in Chicago. All participants must be members of the association. Dues: \$15; \$8 students. Some travel funds are available for students. For information: David Sokol, 1998 MAHS Meeting, Dept. of Art History, 935 W. Harrison St., Chicago, IL 60607-

7039; dmsokol@uic.edu. *Deadline: December 10, 1997.*

"'J'Accuse...': Offensive Moves, Defensive Modes," the 24th Annual Colloquium in 19th-Century French Studies sponsored by the Continuing and Distance Education Department at Penn State University, will be held October 22-25, 1998, at the Penn State Conference Center Hotel in State College, Pa. For more information, including the call for papers: 800/PSU-TODAY; <http://www.cde.psu.edu/C&I/FrenchStudies/>.

American Studies Association seeks submissions of possible panels or papers for its annual meeting, November 19-22, 1998, in Seattle, Wash. For information: 1998 ASA Program Committee, 1120 19th St., N.W., Ste. 301, Washington, DC 20036; 202/467-4783; fax 202/467-4786; pp001366@mindspring.com.

Opportunities

Award

The **Graphic Artists Guild** calls for award nominations for the Walter H. Hortens Memorial Service Awards given in 2 categories. The Distinguished Service Award recognizes an individual who has demonstrated recognizable service on behalf of fellow artists, the graphic arts, or allied industries or who has worked to improve industry standards. The Outstanding Client Award is presented to an individual or entity who has demonstrated the highest standards in ethical policy within their business practices. Awards will be voted on by the membership of the guild. For nomination form: 212/791-3400.

Calls for Entries

The **Kurt Weill Foundation for Music** announces a logo contest. The winning logo will be used to commemorate the centenary of the birth of German-born composer Kurt Weill (1900-1950). All graphic designers, students, and professionals are encouraged to participate. Weill's centenary will be celebrated by a series of performances, exhibitions, and symposia to be held through 2001 at leading cultural centers in Europe and America. For information: Brian

Butcher, Kurt Weill Foundation for Music, 7 E. 20th St., New York, NY 10003-1106; 212/505-5240; <http://www.kwf.org>. *Deadline: September 20, 1997.*

The **Woman's Yellow Pages** seeks design entries for the cover of the 1998-99 New York City Women's Yellow Pages. The winner will be determined by ballot at a reception and fundraiser for Artists in Residence (AIR). The artist will receive a full-page bio in the directory. Send copies/duplicates of original designs no larger than 11" x 14"; include name, address, and phone and fax numbers. Fee: \$5 (checks made out to NYC Women's Yellow Pages). Women's Yellow Pages, 459 Columbus Ave., Ste. 3030, New York, NY 10024; 212/724-4899. *Deadline: September 25, 1997.*

Mixed Media 1997 Exhibition will be at the Erector Square Gallery in New Haven, Conn., November 7-28, 1997. The exhibition is open to all artists 18 years and older working in any medium except video or jewelry. Fee: \$20 for 3 slides. For a prospectus, send SASE to: Mixed Media 1997, Erector Square Gallery, 315 Peck St., New Haven, CT 06513; 203/865-5055; fax 203/865-3311. *Deadline: October 8, 1997.*

Delaware Center for the Contemporary Arts 1997-98 Member's Juried Exhibition opens November 25, 1997, and travels through June 1998. The competition is open to all DCCA members except board and staff. Nonmembers may include \$25 with their entry to receive a year of membership. All media are welcome. For information: Members' Juried Exhibition, DCCA, 103 E. 16th St., Wilmington, DE 19801; 302/656-6466. *Deadline: October 14, 1997.*

13th Annual Greater Midwest International Exhibition, sponsored by the Central Missouri State University Art Center Gallery and the Missouri Arts Council, is open to all artists 21 years or older. All work must be original, completed in the last 3 years, and not previously exhibited at the Central Missouri State University Art Center Gallery. Up to 5 works may be entered. For a prospectus: Central Missouri State University, Art Center Gallery, GMI XIII, c/o Morgan Dean Gallatin, 217 Clark St., Warrensburg, MO 64093-5246. *Postmarked deadline: October 15, 1997.*

Positive/Negative 13, February 9-March 11, 1998, is sponsored by the Slocumb Galleries at East Tennessee State University. The competition is open to all artists residing in the U.S. with the exception of faculty and students of the university. Purchase awards of up to \$2,000 and honor awards will be selected. Fee: \$20 for slides of up to 3 works. For information: Ann Ropp, Slocumb Galleries, East Tennessee State University, Box 70708, Johnson City, TN 37614-0708; 423/439-4247. *Deadline: October 17, 1997.*

The **Print Center's 72nd Annual Competition: Photography** offers over \$2000 in cash, materials, and purchase awards, including purchase for the Philadelphia Museum of Art. Juror: Andy Grundberg, past director of Friends

of Photography and critic for the *New York Times*. For a prospectus, send SASE to: The Print Center, 1614 Latimer St., Philadelphia, PA 19103; print@libertynet.org; <http://www.libertynet.org/~print>. *Deadline: October 18, 1997.*

Slowinski Gallery announces *Emerging Artists '98*, an international group exhibition to be held in February 1998 in SoHo. Open to all media. First prize is \$1000. For a prospectus, send SASE to: Slowinski Gallery, 215 Mulberry St., New York, NY 10012; slowart@aol.com. *Deadline: October 30, 1997.*

Gallery 84 is conducting a national juried show. Juror: Marisol. Two-dimensional artwork in any medium except photography will be considered. For a prospectus, send 4" x 9" SASE to: Dept. L, Gallery 84, 50 W. 57th St., New York, NY 10019-3989. *Deadline: November 5, 1997.*

11th Parkside National Small Print Exhibition, January 20-February 19, 1998, is seeking all original print media, including monoprints. Work must be no more than 18" in height or width. For a prospectus: Doug DeViny, Parkside National Small Print Exhibition, Art Dept., University of Wisconsin-Parkside, Kenosha, WI 53141; 414/595-2581. *Deadline: November 8, 1997.*

1998 Pacific States Biennial National Print Exhibition, March 9-April 24, 1998, at the University of Hawaii, Hilo. The exhibition is open to artists 18 years or older presently residing in the U.S. and territories. Original work in all printmaking media including monoprints are eligible. For a prospectus, send SASE to: Pacific States Biennial National Exhibition, Wayne Miyamoto, Art Dept., University of Hawaii, 200 W. Kawili St., Hilo, HI 96720-4091. *Deadline: November 14, 1997.*

American Watercolor Society announces its 131st Annual International Exhibition, April 6-May 3, 1998, at Salmagundi Club Galleries in New York. The competition is open to all artists working in aquamedia on paper (no collage or pastel). Awards will total \$32,000; 12 medals will be awarded. A color catalogue will be published. Fee: \$20 for 1 slide. For a prospectus and submission label, send SASE to: Richard Brzozowski, 13 Fox Rd., Plainville, CT 06062. *Deadline: November 15, 1997.*

Women in the Visual Arts 1998 Exhibition will be at the Erector Square Gallery in New Haven, Conn., March 6-27, 1998. The exhibition is open to women artists 18 years and older working in any medium except video or jewelry. Juror will be announced. Fee: \$20 for 3 slides. For a prospectus, send SASE to: WIVA 1998, Erector Square Gallery, 315 Peck St., New Haven, CT 06513; 203/865-5055; fax 203/865-3311. *Deadline: December 19, 1997.*

ARC Gallery, a not-for-profit women's cooperative gallery, is reviewing for solo and group exhibitions. All media will be considered including video, performance, and film. The gallery is also considering works for Raw Space,

a dedicated, site-specific gallery. For a prospectus, send SASE to: ARC Gallery, 1040 W. Huron, Chicago, IL 60622; 312/733-2787.

Herndon Gallery, Antioch College, seeks slides for solo and group curatorial exhibitions and proposals for 1997-99. The gallery will consider 2-D work of contemporary and emerging artists. Send 10-20 fully labeled slides with support materials and SASE to: Herndon Gallery, Antioch College, Yellow Springs, OH 45387.

Calls for Manuscripts

The **Heinz Kaempfer Fund** announces the 3rd International Essay Contest on Japanese Arts and Crafts of the Society for Japanese Arts in the Netherlands. Collaborative or individual essays of 3000-6000 words with 10-20 illustrations will be considered. Previously published material will not be accepted, and preference will be given to students and younger scholars and collectors. Prizes are approximately \$1500, \$1000, and \$500. Submit essay with name, sex, date of birth, nationality, present address and phone number, description of professional background and description of involvement in Japanese arts and crafts, and list of previous publications, in particular those on Japanese arts and crafts to: Heinz Kaempfer Fund 1997 Essay Contest, Beukelsdijk 86 b, 3022 DJ Rotterdam, The Netherlands. *Deadline: November 15, 1997.*

Art & Academe, a journal for the humanities, sciences, and the education of artists published by the School of the Visual Arts, seeks submissions. This 50th anniversary issue will address the theme "Politics, Culture, Education, and the Arts." Papers on empirical topics to short fictional works and poems will be considered. Any illustrations should be of a professional quality, camera ready, with a letter of permission. Along with a letter stating that the piece has not been previously published and is not being considered for publication elsewhere, submit 1 copy of manuscript with title, author's name, institutional title and affiliation, and address and phone number to: Robert Milgrom, *Art & Academe*, School of the Visual Arts, 209 E. 23 St., New York, NY 10010. For information: Office of Humanities and Sciences, SVA; 212/592-2624. *Deadline: November 24, 1997.*

Renaissance Drama, published by Northwestern University Press, seeks essays that explore the relationship of Renaissance dramatic traditions to their precursors and successors, explore the relationship of the drama to society and history, examine the impact of new forms of interpretation on the study of Renaissance plays, or have an interdisciplinary orientation. Submissions should conform to the *MLA Style Manual*. Send 2 copies of the manuscript along with an SASE. For information: Mary Beth Rose, *Renaissance Drama*, Newberry Library, 60 W. Walton St., Chicago, IL 60610-3380. *Deadline: February 1, 1998.*

Grants and Fellowships

The **American Antiquarian Society (AAS)** seeks applications for visiting fellowships for historical research by creative and performing artists, writers, film makers, journalists, and other persons whose goals are to produce works dealing with pre-20th-century American history that are intended for the general public. For application: American Antiquarian Society, 185 Salisbury St., Worcester, MA 01609-1634; 508/752-5813 or 508/755-5221; fax 508/754-9069; jdm@mwa.org. *Deadline: October 6, 1997.*

National Humanities Center is a residential institute for advanced study in history, languages and literature, philosophy, and other fields of the humanities. The center awards 30 fellowships each year to scholars who hold a doctorate or have equivalent professional accomplishments and to promising younger scholars engaged in work significantly beyond the dissertation. The center will award 3-4 additional Lilly Fellowships in Religion and the Humanities each year for the study of religion by scholars from fields other than religion or theology. For information: Fellowship Program, National Humanities Center, PO Box 12256, Research Triangle Park, NC 27709-2256. *Postmarked deadline: October 15, 1997.*

American Institute for Yemeni Studies, a nonprofit consortium of academic institutions studying and supporting research on Yemeni and South Arabian studies, plans to award 1997-98 predoctoral and postdoctoral fellowships. Scholars from the fields of the humanities, social sciences, and sciences are eligible to apply. For information: Maria Ellis, American Institute for Yemeni Studies, PO Box 311, Ardmore, PA 19003-0311; 610/896-5412; fax 610/896-9049; mellis@mail.sas.upenn.edu. *Deadline: November 1, 1997.*

Canadian Center for Architecture (CCA) 1998-99 Visiting Scholars program is established to encourage postdoctoral research in architectural history and thought. Applicants are invited to submit proposals in the following areas of study: "Architecture and the Critical Debate after 1945" and "The Baroque Phenomenon beyond Rome." The center will provide a monthly stipend of Can\$3,000-\$5,000. For information: Study Center, Canadian Center for Architecture, 1920 rue Baile, Montréal, PQ H3H 2S6, Canada; 514/939-7000; fax 514/939-7020; studyctr@cca.qc.ca. *Deadline: November 1, 1997.*

Institute for Advanced Study, Princeton, invites applications for the School of Historical Studies for 1998-99. The school is primarily concerned with the history of western and near eastern civilization, with emphasis on Greek and Roman civilization, the history of Europe, Islamic culture, the history of art, and the history of modern international relations. Approximately 40 visiting memberships are appointed each year. Ph.D. or equivalent and substantial publications are required at the time of application. Application may be made for 1-2 terms. For information: Administrative Officer,

School of Historical Studies, Institute for Advanced Study, Princeton, NJ 08540; mzelazny@ias.edu. *Deadline: November 15, 1997.*

Gladys Kriebel Delmas Foundation announces predoctoral and postdoctoral grants for independent research in Venice and the Veneto. Eligible areas of study include archaeology, architecture, art, bibliography, economics, history, history of science, law, literature, music, political science, religion, and theater. Grants range from \$500 to \$12,500 per academic year. For information: Gladys Kriebel Delmas Foundation, 521 5th Ave., Ste. 1612, New York, NY 10175-1699; www.delmas.org. *Deadline: December 15, 1997.*

Winterthur Museum, Garden, and Library is offering 1998-99 research fellowships in the study of American art, architecture, and material culture. Recipients will utilize Winterthur Library's materials and the museum's collection of domestic artifacts and architecture made or used in America (1640-1860). For information on National Endowment for the Humanities fellowships, Winterthur Research fellowships, or Lois F. McNeil Dissertation Research fellowships: Advanced Studies Office, Research Fellowship Program, Winterthur Museum, Garden, and Library, Winterthur, DE 19735. *Deadline: January 15, 1998.*

American Council of Learned Societies (ACLS) offers grant and fellowship opportunities in the humanities and social sciences: ACLS fellowships, ACLS/SSRC International Postdoctoral fellowships, Contemplative Practice fellowships, Henry Luce Foundation/ACLS Dissertation Fellowship Program in American Art, fellowships for East European Studies, CSCC China programs, and more. Requests for application forms must contain: country of citizenship (U.S. citizenship or permanent residence required), highest academic degree held and date received, academic or other position, field of specialization, proposed subject of research, period of time for which support is requested, and program for which application is contemplated. Office of Fellowships and Grants, ACLS, 228 E. 45th St., New York, NY 10017-3398; 212/949-8058; grants@aclsl.org.

Cornell University announces a Mellon Postdoctoral fellowship in the history of art for 1998-99. Ancient Near East, Mesopotamian, Assyrian, Achaemenid, or Egyptian art preferred, but related areas are welcome. Fellows will conduct research and teach 2 courses in area of specialization. Candidates must have received Ph.D. after September 1992, and they must be citizens of the U.S. or Canada or have permanent U.S. residency cards. For information: Aggie Serrine, Cornell University, Society for the Humanities, A.D. White House, 27 E. Ave., Ithaca, NY 14853.

Judith Rothschild Foundation seeks to stimulate interest in recently deceased American painters, sculptors, and photographers whose work lacks wide recognition. The foundation offers grants for individual or group museum

exhibitions, the acquisition of works of art for museum collections, publications, conservation, cataloging of artists' works, or the production of documentary film. It will also provide an artist's estate planning conference and publication of a companion handbook. For information: Judith Rothschild Foundation, 1110 Park Ave., New York, NY 10128; 212/831-4114.

Mellon Fellowships are offered each year to 2 assistant professors from universities and colleges in the United States and Canada by the Institute for Advanced Study. Applicants must have served 2-4 years at the assistant professor-level in institutions in North America, and must have approval to return to their institutions following the period of membership. Stipends match combined salary and benefits of the member's home institution; all privileges of membership at the Institute for Advanced Study will apply. Administrative Officer, Institute for Advanced Study, Princeton, NJ 08540.

Online

American Council of Learned Societies (ACLS) has a web site at <http://www.acls.org>.

American Institute for Conservation of Historic Artistic Works (AIC) has a web site at <http://palimpsest.stanford.edu/aic/>.

Berkeley Art Museum and Pacific Film Archive (BAM/PFA) at the University of California has launched a redesigned, expanded version of its web site. The site also carries a new address to reflect a change in the museum's name: <http://www.bamfa.berkeley.edu>.

Conference on Fair Use (CONFU) guidelines and information on the organizations and institutions that endorse them may be found at <http://oregon.uoregon.edu/~csundt/cweb.htm>.

Museo Virtual de Arte (MUVA), <http://www.diarioelpais.com/muva>, is a virtual museum devoted to Uruguayan contemporary art. The site is now in Spanish and will soon be available in English. It may be viewed with Netscape 3.0 or higher.

Religious Studies Digital Archive, created by the American Academy of Religion and the Society of Biblical Literature. The copyright-free archive was created in response to emerging need for a source of digitized images of authentic religious practices suitable for those with instructional technologies (e.g., the distribution of course materials over campus networks or the World Wide Web).

The Resource Library is a web magazine devoted to 19th- and 20th-century American representational art. <http://www.tfaoi.com/resourc.htm>.

Publications

American Council of Learned Societies (ACLS) has published *Information Technology in Humanities Scholarship: Achievements, Prospects, and Challenges: The United States Focus* (ACLS Occasional Paper No. 37) by Pamela Pavliscak, Seamus Ross, and Charles Henry. The report surveys the various applications of information technology in humanities research. It contains a comprehensive bibliography of humanities-related electronic resources and projects. A revised version of this publication will be available on the web with links to the relevant projects and services. The electronic version will be maintained and expanded as part of the American Arts and Letters Network (AALN). For information: 212/697-1505, ext. 133; <http://www.acls.org>.

Guide to Graduate Degree Programs in Architectural History, 9th ed., will be published by the Society of Architectural Historians in the late fall of 1997. Administrators should contact the society for a survey form for programs not already listed in the current edition (1995). 312/573-1365; L-torrance@nwu.edu.

Cleveland Museum of Art announces the inaugural issue of *Cleveland Studies in the History of Art*. Institutional \$50/year; Individual \$30/year (20% discount for 2-year subscription). Membership Dept., Cleveland Museum of Art, 11150 East Blvd., Cleveland, OH 44107-1797; 216/421-7340, ext. 266; fax 216/231-6565.

Information Wanted

Biographical information on African-American visual artists who have lived, studied, or produced work in the state of Wisconsin from 1850-1997 is sought. The artists will be featured in the upcoming book *150 Year Celebration: The Wisconsin Contribution to African-American Art and the African-American Contribution to Wisconsin Art* by artist Evelyn Patricia Terry in cooperation with Cream City Links. Please respond in writing—include 5-10 professionally produced slides depicting the work of the artist; 1 b/w photograph of the artist; a résumé or 1-page bio of the artist, and an artist's statement about the artwork—or call with information on artists: Evelyn Patricia Terry, PO Box 06375, Milwaukee, WI 53206-0375; 414/264-6766; or research assistant Annik Lott; 414/964-6219.

Claudine Raguet Hirst (1855-1942): art historian/curator seeks information about this American painter for a forthcoming dissertation and exhibition. Information from collectors, dealers, friends, and scholars would be appreciated. Contact: Christine C. Neal, Telfair Museum of Art, PO Box 10081, Savannah, GA 31401.

Thomas McCormick Gallery is gathering information for the publication *Prints by Jan Matulka: A Catalogue Raisonné*. The authors wish to make contact with individuals who own Matulka prints or related material. Thomas McCormick Gallery, 2055 N. Winchester Ave., Chicago, IL 60614; 773/227-0440; fax 773/862-0440; tmwa@suba.com.

Classified Ads

CAA News accepts classified ads of a professional or semiprofessional nature. \$1.25/word for members, \$2/word for nonmembers; \$15 minimum. All ads must be prepaid. For display advertising, contact the advertising manager at 212/691-1051, ext. 213; nyoffice@collegeart.org for details.

Amsterdam Center. Small 2-bedroom apartment in 17th-century canal house. Five minute walk to museums and libraries. Mid-December through mid-May. \$900/month; dates and price negotiable. Phone/fax 31 20 623 35 02.

Books on the Fine Arts. We wish to purchase scholarly o.p. titles on Western European, medieval, and Renaissance art and architecture, as well as review copies and library duplicates. Please request current catalogues. Andrew Washton Books, 411 East 83rd St., New York, NY 10028. Phone/fax 212/481-0479.

"Conversations with Paul Rand" on design, art, aesthetics. VHS, 26 minutes. Send cashier's check/money order for \$50 to: PM Films, 74 Blue Gentian Rd., Cranston, RI 02921.

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.

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Rome Rental. Fully furnished apartment; living, dining, and 2 bedrooms. Central location near stores, buses, and subway. Available from July 1997. Security deposit references required. 508/877-2139.

Upper West Side Apartment in New York City—3 nights/week (Sun./Mon./Tues. or Mon./Tues./Wed.). Private room/bath/kitchen privileges in large apartment 1/2 block from Central Park. Excellent mass transit, shopping. Willingness to cat sit (2 cats) essential. Long-term commitment (academic year minimum). No smoking; references. \$600/month. 212/222-4918.

Miscellaneous

Museum Assessment Program (MAP), sponsored by the American Association of Museums (AAM), is designed to help museums establish institutional priorities and frameworks for advancement, to prepare for initial or subsequent accreditation, to enhance board effectiveness, to upgrade policies and procedures, and to increase services to communities. Assessments include: MAP I: Institutional Assessment, MAP II: Collections Management Assessment, MAP III: Public Dimension Assessment. Eligible museums may receive a single, noncompetitive grant for each assessment through the IMLS. For information: American Association of Museums; 202/289-9118. *Grant deadlines: MAP I: October 31, 1997 and April 24, 1998; MAP II: March 13, 1998; MAP III: February 27, 1998.*

History of Art Department at the University of Bristol offers a postgraduate research scholarship funded by the GNS Trust in the history of postmedieval architecture or landscape gardening. Currently the GNS Scholarship provides £8,000 annually towards fees and maintenance. Registration begins from October 1, January 1, or April 1. The scholarship is normally for 3 years, but can be extended to 4 years. Applicants should have an M.A. in art or architectural history. For information: GNS Trust Scholarship, History of Art Dept., University of Bristol, 36 Tyndalls Park Rd., Bristol BS8 1PL, England; art-history@bris.ac.uk.

Attention CAA Careers Readers!

The schedule for your
Careers publication
is changing.

Beginning with the October 1997 issue, *Careers* will be published bimonthly in February, April, June, August, October, and December.

This means that 1997 members will receive an issue of *Careers* in December 1997 in place of the regular November issue.

See your 1998 membership renewal packet for additional information about changes to *Careers* in 1998.

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