Valentine’s Benefit to Highlight Conference

The College Art Association Board of Directors and the Chicago Host Committee of the 1992 CAA annual conference invite you to attend the Valentine’s Day celebration and benefit. There will be a buffet dinner, live music, and dancing. Laurie Anderson, the world-renowned artist, will perform her work *Voices from the Beyond*. The evening promises to be special, with CAA members and friends, artists, art historians, curators, critics, and others gathering for a night of entertainment. The event will take place Friday, February 14, 8:00 p.m. to midnight, at the State of Illinois Center, 100 West Randolph Street, Chicago. Tickets are $30 per person if purchased in advance by checking off the appropriate box on the conference registration form; a limited number of tickets may be available at the door for $35. Proceeds support the programs of the College Art Association. This event is made possible by a grant from the John D. and Catherine T. MacArthur Foundation. Join the College Art Association in celebrating its 80th annual conference by sharing this evening with us.

In addition to the benefit, the Chicago Host Committee has arranged events for each evening of the conference. Open houses at South Side museums and art centers are scheduled for Wednesday evening, February 12. Thursday, conference attendees can tour the Sullivan and Adler Auditorium at Roosevelt University, have a light dinner in the Chicago Stock Exchange Trading Room at the Art Institute of Chicago, as well as attend other receptions and open houses. The conference closes Saturday with a series of gallery openings and evening receptions at the Museum of Contemporary Art, the Terra Museum of American Art, and the Chicago Historical Society, making for an exciting schedule of conference events.
Annual Conference Update

James A. Luna to Speak at Convocation

Keynote speaker for the CAA annual conference in Chicago will be artist/educator James A. Luna. He will address the audience at 5:00 p.m., Friday, February 14, in the Grand Ballroom of the Chicago Hilton and Towers.

Luna is a Luiseño Indian from the La Jolla Indian Reservation in North County San Diego, California. His work in multimedia installation and performance has received national attention for its commentary on contemporary Native American issues. He is the recipient of a Western States Art Federation Award for Lighting and a Bessie Award from the New York Dance Theater Workshop for his performance work. He also serves as a full-time counselor at Palomar College, San Marcos, California.

Program Changes and Directions

Placement orientation is scheduled for Tuesday, February 11, not February 12 as was reported in the Preliminary Program.

The Visual Arts Program of the National Endowment for the Arts will be presenting an information session, Fellowship Opportunities for Individual Artists, on Thursday, February 12, 12:15-1:45 p.m.

Representatives of the National Endowments for the Arts and Humanities will be offering individual counseling, Friday, February 14, 2:00-4:00 p.m.

The College Board will be presenting an information session, AP History of Art: Building a Foundation for College Programs, Martha Dunkelman, State University of New York at Buffalo, chair, Thursday, February 13, 4:45-5:15 p.m.

Two sessions have been canceled: Chicago's African-American Art Movements: ORAC, CONFASTA, Murals, AACM, and Afri-Cooba, Murry N. DePillis, chair; and Multiculturalism: The Chicago Show, Carlos Totorlelo, chair.

The Forum for Emerging Educators and Artists has canceled its business meeting and session scheduled for Wednesday, February 12, and Thursday, February 13.

Boston University's art history department has canceled its alumni reception scheduled for Thursday evening.

Anyone interested in participating at the conference in the founding of a professional society for scholars of the art of the British Isles, contact: Judy Lamh, School of Art, 406 Segal Hall, Ohio University, Athens, OH 45701, or Martha Tedeschi, Paintings and Drawings, Art Institute of Chicago, Michigan at Adams, Chicago, IL 60603. Graduate students are welcome.

Meet the Editors

Art Bulletin Editor-in-Chief Richard Brilliant and CAA Monographs Editor Nicholas Adams will be at the CAA publications booth in the exhibits area on Friday, February 14, 1-3 p.m. They will be available to talk with prospective authors. Appointments may be made in advance at the booth, though they are not necessary.

Registration Reminders

Advance registration fees must be postmarked by January 10, 1992. After that date, you will have to register on-site at a higher rate. The advance registration fee is $80 for members, $100 for student members. On-site registration fees are $105 for members and $45 for student members. Save money and time by registering early.

For your convenience, registration will be open from noon to 9:00 p.m. on Wednesday, February 12, and will reopen at 9:30 a.m. on Thursday, February 13. We urge you to take advantage of these extended hours to pick up your registration materials early.

Payment for single-session tickets must be made in cash. No checks or credit-card payments will be accepted. The price is $10 per time slot.

Airline Information

American Airlines is offering substantial discounts on regular coach fares to the 1992 annual conference attendees the opportunity to view outstanding recently released U.S. and European films and videos about the visual arts. The screening room, P.D.R. 1 at the Chicago Hilton and Towers, will be open from 9:30 a.m.-6:30 p.m., and Friday, 9:30 a.m.-4:30 p.m.

There will also be a second screening room, conference room 5G at the Hilton, where Video Data Bank will present, on request, tapes from its collections On Art and Artists (documentaries on contemporary art) and Video Tape Stereoview (experimental video art).

This room will be open Thursday and Friday, 9:00 a.m.-5:00 p.m.

Reservations must be made through this number to be eligible for CAA discounts.

Notice to People with Mobility Impairments

For barrier-free access to the International North and South Ballrooms, you must call hotel security and ask them to escort you through the Grand Ballroom. CAA apologizes for this unavoidable inconvenience.

M.E.A. Exhibition

The annual M.E.A. exhibition will be held at Gallery 2, 1040 West Huron, Chicago, January 31-February 28, 1992. Schools participating include Columbia College, Northwestern University, the School of the Art Institute of Chicago, the University of Illinois at Chicago, and the University of Illinois at Chicago. A reception will be held at the time of the annual conference, Saturday, February 15, noon-6:00 p.m. For information, call 312/226-1449.

Audio Taping

A member of sessions and panels will be recorded on audio tape and will be for sale both on-site and by mail after the conference. A list of recorded sessions will be available, and tapes may also be purchased at the Audio Archives International table in the registration area.

Video Viewing Rooms

For the third consecutive year, the Program for Art on Film will be offering 1992 conference attendees the opportunity to view outstanding recently released U.S. and European films and videos about the visual arts. The screening room, P.D.R. 1 at the Chicago Hilton and Towers, will be open from 9:30 a.m.-6:30 p.m., and Friday, 9:30 a.m.-4:30 p.m.

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This room will be open Thursday and Friday, 9:00 a.m.-5:00 p.m.

Finding Your Way through the Placement Maze

Job hunting at CAA's annual conference can be an exciting, challenging, confusing, and frustrating experience. The following tips, based on advice from CAA members experienced in the search and interview process, can serve as a compass, which will guide you through the maze that is job placement.

Where to Start

As soon as your issue of CAA Careers arrive, read through the entire section to gain insight into what you are looking for. This will not only be a help in selecting the positions that most appeal to you. In fact, given that many candidates have strengths and backgrounds in more than one area, do not just select possibilities on the basis of the initial listing category; read through all the ads. Small private colleges and public junior colleges often seek someone to teach in several areas but feel obligated to select one area for the listing title. If you have an area of secondary specialization, do not forget to examine the listings that refer to those positions as well. With this in mind, however, and given the large number of people with specialized training, do not waste your time and money applying for those positions for which your qualifications are really quite tenuous.

Once you select the positions you want to pursue, send a current resume with a personal letter along with all other requested materials to the contact person or the search committee. With the help of a word processor, you can easily make copies of your general qualifications and also personalize each letter to point out why you are the...
candidiate the search committee would want to get to know you better.  
With all of this said, and in order to "beat the system" by calling or trying to set up an interview before the convention, it is not a wise idea ever to call during the search period, other than at the request of the institution or to schedule an interview in a real emergency. To be really scrupulous, you should verify that your letter of application is not institutional—stationary, so as not to appear to be "using" the resources of any place where you might currently be a student or employee.

Send any and all material requested by the search committee, but do not overdo it; if they ask for three letters of recommendation, it is fine to send four, but do not send five or more. Also, do not send a lot of irrelevant material. It is important to include an SASE for the return of slides, etc.

Preparing for the Conference

After receiving CAA annual conference information in the Preliminary Program, reserve a hotel room immediately. If you get booked by someone else, you may think. If you can afford the conference headquarters hotel, you'll have a private phone and a rest area close to the job and interviewers lists, which come out every few hours. You will also be in the same building as most of the interviewers. Staying in another hotel may entail long walks between the hotel and the conference headquarters, so you may have to use hotel telephones. It is helpful to bring a roll of quarters for pay phones, and a good supply of note paper, pens, paper clips, etc.

Be bringing plenty of extra copies of your resume—there will be two or three Chicago interviewers at any one interview, and you may apply for positions that are listed for the first time. Duplicating facilities are available at the conference, but they may be expensive. Once you arrive at the conference, reach your hotel room and phone number on each resume.

Be sure to research thoroughly the institutions with which you will be interviewing, and be prepared for their catalogs, and study the programs, faculty, etc.

Know whether art and architecture are separate departments at the school; it may be an art gallery or university museum, etc.

Your library should have most catalogues on monographs. Also, contact the college where you plan to teach, find out about student applications, and study the programs, faculty, etc.

File and study the programs, faculty, etc. in institutions with which you will be interviewing at anyone interview, and resume—there most of the interviewers.

Have a private phone and a rest area between the hotels and waiting in line to conference headquarters overdo it; if they ask for three letters of recommendation, it is fine to send four, but do not send five or more. Also, do not send a lot of irrelevant material. It is important to include an SASE for the return of slides, etc.

Jaine Green Scholnick, Self-Promotion Stuff for Young Artists, 1991, Vinyl, silk, fabric paint, 35-mm slides

For artists, carry an easily viewed portfolio of recent work. A large collection of slides, sheets which have to be held up to dim hotel lighting, is hard on the viewers and conveys little of what your work is really like. Oversize portfolios of actually work are difficult to display; a good size is to have several 8 1/2" x 11" black and white reproducions printed inexpen-

sively, so they can be handed out liberally and get more students interested in your job. These sheets along with your resume will serve as excellent reminders for interviewers after they return to campus. Another solution might be to make Cibachrome prints directly from local color slides.

Art historians can also benefit from quick, inexpensive printing by making offprints on their personal ditto machine. You may also want to bring copies of any publications or completed manuscripts, favorited articles, evaluations, and course material.

What to Expect

Do not schedule interviews back-to-back. They frequently run longer than expected, and you may have to go to another hotel for your next job. It is important to be on time. If you find that you're going to be late, try to call ahead if possible, and offer to reschedule.

Department chairs, deans, and others who have the task of finding new art faculty members are looking for the best candidates they can find. A completed degree puts you at a disadvantage. These interviewers will need to be convinced of your stature as an artist and/or your scholarly potential. Your teaching experience will be of interest. While most interviewers will take your word for what you have done and can do, evidence to support your claims to qualifications will make them feel more secure.

At the Conference

Plan to arrive Tuesday evening for the placement service orientation, 6:30-7:30 p.m., in the International North hall of the Hilton and Towers, where many of your questions will be answered. The next day, get a list of the hotel and telephone numbers of your interviewers from the CAA Conference Office, Southeast Exhibit Hall, lower level. All specific information about interviews including hotel and table numbers of interviewers, how to set up an interview, and where to leave your resume is printed on sheets, which are updated throughout the day, each day of the conference.

It is important to go to every interview you are scheduled for. Good interviewing takes practice. Some schools have sign-up sheets to schedule interviews.

Try to get a morning slot, when you and the interviewer will be fresh. Pick up new listings at the Conference Office, Wednesday and Thursday. For new jobs, get your cv to the appropriate person as soon as you can and certainly before the interview.

During the Interview

As you participate in the interview, keep in mind what you have read about the school and the job, who are the department, what the search committee is looking for, and be prepared to respond to how you fit the position. Palinate your talents for each job to ensure that your major points come across before time runs out. Some questions that are frequently asked include: What methodologies in and outside of your field do you employ? Given the broad range you work, what is the relationship, if any, to other courses or seminars? Are you prepared (if you are in art history) to work with non-art department majors? Where do you see yourself in 10 years? What got you into the field in the first place? Do you have a family? If yes, you want to keep your current job?

When it is your turn to ask questions, you can approach the situation from the needs and direction of the department and parent institution as a whole. It is clear that only one or two artists or art historians are to divide an entire major between them, and if you do not like which two you are assigned to do, you can look for other courses or seminars. Are you prepared (if you are in art history) to work with non-art department majors? Where do you see your work in 10 years? What got you into the field in the first place? Do you have a family? If yes, you want to keep your current job?

It is appropriate to ask any questions that will help you understand the needs of the institution and what they are looking for in a colleague, reasonable to ask about salary and other conditions of employment. Do not ask questions that could have been answered by doing research beforehand. Do not be a dud (you certainly will not intend to) even if you are tired and fatigued. This normally feels the same way. Finally, stay until the end of the conference since some jobs appear at the last minute.

After the Conference

Follow through by sending any material that has been requested: examples of your work, letters of recommendation, final transcripts, etc. Follow up with your faculty advisors, etc., to make sure that letters and records are being sent in a timely manner. Include a letter of appreciation and a statement of interest when supplying requested material. Even if no follow-up call is made or no letter is sent, such a letter is a good idea; it makes a positive impression. If you hear from the interviewer, be sure to answer promptly since delayed response can give the impression that you are not very interested. It is better if you are no longer interested, write to withdraw; this will save the institution time and money and will be appreciated.

Do not panic if you do not hear from a department or school within the first few weeks after the conference. Unless you are in the enviable position of having a firm offer from one institution but you would really prefer the other, you have little to gain and perhaps much to lose by trying to hurry the process.

Within two to four weeks after the conference, most schools will have their top two to five candidates for a campus interview. Much of the same advice regarding the conference interview still applies. Do not negotiate too hard about conditions and contract terms for a job you have yet to be offered.

When asked to lecture on campus, it is appropriate to ask about the ground rules in advance: it is to be a professional teaching session or a professional seminar before peers, how long is it to be, etc. This is crucial. Lively rhetoric, command of the visual material, and a rapport with your audience are what they are looking for—in other words, evidence that you can teach. If you read your lecture, as is usual, the question-and-answer period afterward is particularly important in showing how you interact with an audience. Try to anticipate questions. Some will presumably address the weaker, more controversial, or more obscure parts of your lecture. Becoming defensive in the face of tough criticism is a big mistake.

While on campus, you are being interviewed all the time, even when at a cocktail party. Ask to meet with students, and find out what they want from you. Although you will probably be meeting with different groups— faculty, administrators, graduate and undergraduate students—each with their own interests and points of view, do not invent different persons for each. They will be comparing notes, and your perceived inconsistencies might work against you.

If you are offered a position in which you are interested, you face the difficult task of negotiating final terms. If it appears likely that the offer on the table is the only one you are likely to get, it is obvious that you have less room to maneuver than if you are one of the lucky few who have several positions from which to choose. Though you may have little bargaining power, there is nothing wrong with raising any concerns you may have with the institution presents the offer. It is always wise to seem more small and not to provide a "take it or leave it" response. Evaluate both your own circumstances and those of the institution; if it is not a reliable university with a stable or unionized faculty, there may be no room to negotiate. In other states, individual perks or special arrangements in scheduling might be offered in lieu of an unavailability of additional salary.

One final caution: your offer in writing is insufficient. Make sure you receive a signed contract before you pick up and move.

And, good luck!
Notice of Members' Annual Business Meeting

Notice is hereby given that the annual business meeting of the members of the College Art Association, Inc., will be held in the Joliet Room, third floor, Chicago Hilton and Towers, on Friday, February 14, 1992, at 8:00 A.M.

Nominating Committee and Nominations

In accordance with the Bylaws, Article VII, Section 3, the Board of Directors elected the following members to the nominating committee: Victor Margolin, University of Illinois, Chicago; chair; Thomas Barrow, Harriet Binney Sackler, Detroit; and Catherine Lazzari, University of Southern California; and Patricia Leighton, University of California, Los Angeles; and Patricia Lazzari, University of Southern California; and Patrick Leighton, University of Delaware. This committee will nominate the slate of candidates for the Board of Directors, dated December 1, 1991.

For those who will be unable to attend this meeting, proxies were included with the notice of annual business meeting, Deadline for receipt of proxies: February 5, 1992.

CAAI Elects New Board Members, 1992-96

Brooksky, Rutgers University, vice-president; Leslie King-Hammond, Milwaukee Institute of College of Art, secretary.

Bylaws

Members will vote at the annual business meeting on the ratification of a Bylaws amendment, which was proposed by the Board of Directors, dated February 20, 1991. The Board of Directors hereby proposes that Article II of the Bylaws, which concerns the purposes of CAA be amended to include: To discourage discrimination based on race, gender, national origin, sexual orientation, physical disability, and age in employment, education, exhibition, scholarly and programmatic opportunities, the awarding of grants and prizes in the public and private art sectors, and media coverage. The new section will be inserted as Article III following Article II and the present section shall become (A), and all subsequent sections follow suit. The amendment was mailed with the notice of the annual business meeting dated December 1, 1991.

CAAI News, Board of Directors, voting ballots were mailed to CAA’s over 11,500 members. We received 1,146 ballots, which elected six new board members for 1992-96. The following are those who have been elected and except from their candidacy statements:

Sarah Greenough, art historian, National Gallery of Art: "While encouraging a diversity of views, CAA must also promote the highest standards of critical inquiry, scholarship, and artistic practice. Moreover, because it is exhibitions that are the primary cause of the recent public angst over all federal funding of the arts, CAA should also re-examine the role of the museum professional as essential to intellectual and artistic achievement while responding to the changing needs and interests of its time. ... I feel that the activities and policies of CAA should reflect the richness of our culturally diverse society." CAA welcomes these new board members and looks forward to working with them in the years to come.

We would like to bid farewell at this time to the following CAA board members whose terms are drawing to a close (listed with many of the committees on which they served during their tenure): Van Deren Coke, Santa Fe; Affiliated Societies Committee, Committee on the Status of Women in the Profession: Martha Hall, Tufts University, College Art Association (Now National Institute for Conservation). Joint Award for Distinction in Scholarly and Conservation Committee, Subcommittee on the Status of Women in the Profession: Martha Hall, Tufts University, College Art Association; National Institute for Conservation.

Jack Reynolds, artist, Addison Gallery of American Art, Phillips Academy. "I found myself asking a lot of questions about where American art education has been and where it is going. Has our obsession with tenure system in fact been a good thing for our students, or for the academy? Whose reality is the real world beyond school?" CAA thanks these individuals for volunteering with dedication their time and energies over the past four years.

It is now time to nominate individuals for the 1993-97 term on the Board of Directors. The members of the 1992 Nominating Committee are: Victor Margolin, University of Illinois; Thomas Barrow, University of New Mexico; Murry DePillars, Virginia Commonwealth University; Jonathan Fineberg, University of Illinois; Margaret Lazzari, University of Southern California; and Patricia Leighton, University of Delaware. This committee will nominate the slate of candidates for the Board of Directors to serve until 1997.

New board members will be working on a variety of exciting new projects and initiatives. Major efforts must be undertaken to identify and analyze the needs of the professions and to respond accordingly. Through their membership on the various governing committees of the association, all board members share in shaping CAA’s many programs and services.

It is up to the membership to submit suggestions for nominations to the Board. Please send nominations to the attention of the Nominating Committee at CAA office. The deadline is March 15, 1992. Nominations may also be made by petition, requiring the nomination to be accompanied by at least 100 signatures of CAA members in support of the nomination. The deadline is July 1, 1992. For the Nominating Committee to have prepared the slate of candidates for the Board of Directors, the nominating petition must be filed by February 14, 1992.
I am experiencing the end of my term as president of CAA with some regret as well as a sense of relief. I'd like to share with you a brief overview of some of the high points of the past two years as well as some concerns I have for the future. The good news must be that the past two years of CAA's history have been a period of rapid growth, with successful conferences and the launching of innovative programs. I'm particularly pleased with a new emphasis on the conviction and awards ceremony, which has evolved into a community-building event. Our membership has now passed 11,500 individual members and 2,000 institutional members, which makes CAA the largest organization of its kind in the world. Most importantly, the changes are not just a question of size but also constitute a renewed commitment to the provision of important services and benefits to the fields. In line with the long-range plan developed under the enlightened leadership of two previous presidents, Paul Arnold and Phyllis Fray Bober, we have embarked on an overhaul of CAA governance, a restructuring of the organization in order to be more responsive and representative.

Our current representation of the various constituencies of CAA—professional, geographic, gender, racial, and ethnic—has nourished and strengthened us. It has also heightened our awareness of underrepresented groups and unacknowledged points of view. We now see as our goal not only a policy of inclusiveness within CAA but also a commitment to making the fields we represent much more open and equitable.

Also, a commitment to making the fields aware of underrepresented professional, geographic, gender, racial, and cultural perspectives within our organization, while making us far more effective as a whole and a powerful force, has been a sine qua non. As the association has grown, everything has had to expand. Some of our members who have been active for many years miss the intimacy and comradeship of the old days. I think we need to find ways to nourish not only cross-disciplinary dialogue but also smaller groupings around common professional interests. New members, too, need to feel welcomed into this as a call to protect ourselves from the forces of depersonalization that come with size.

Committees have also expanded, because we have responded to a greater range of perceived needs and rising expectations. New committees that affiliate societies promise to involve a great percentage of our membership. They also create administrative and cost problems, especially because of our concern for diverse geographic representation. In fact, every new initiative that we have taken or that we hope to accomplish has a price. Our success in raising funds and getting grants is crucial to achieving our goals—fellowship and mentoring programs to encourage and support young and emerging underrepresented groups within the profession and the enhancement of our public mission, as well as travel grants and other services for the membership.

Judith K. Brooksby, chair of the Capitol Campaign Committee, has gotten us off to a brilliant start. Whatever has been accomplished over the past two years would not have been possible without the engagement of many concerned and generous individuals. We've had the advantage of a very involved and multinational Board of Directors and a terrific staff. It has been a real privilege to work with all of these wonderful people ... but now I'm off to Italy and can only wish for my successor Larry Silver families success per il successo futuro di CAA.

Ruth Weissberg
PHOTO: HERMANN LOIBER

Electronic Bulletin Board Database Case Scenarios

I n the following scenarios, consider the problems associated with the automated information systems.

You are an individual art historian or studio artist, and you want to store your own research data on a computer. Where can you go for advice about standardized language and structure for organizing your information into a database? Equally important, where will you find out about the creative and inventive possibilities of databases? We all know how the structure of information, just as the structure of language, influences what we know and how we understand things. The structure of your database may radically change how you conceptualize your work, and the associations you make between bits of information.

You wish to do research at an institution. You find that its new computerized bibliographic database, produced at great cost and with great expectations, is almost impossible to use. It seems that computer professionals designed and produced the system without consulting the scholar, much less the public.

You are engaged in a long research project and need to consult several libraries and collections, and also to access large corporate data banks. How wonderful it would be if, when you moved from database to database you could compare and organize art objects sometimes conflict. For example, Unc lessone is a hierarchical, top-down approach that narrows into broad and increasingly specialized categories. By contrast, the index of Christian Art is a bottom-up system that begins by describing the individual object. In classifying a particular object, the two systems do not always end up at the same place.

Your favorite small, scholarly, or special-interest publisher is heavily burdened by the cost of publishing, including printing, distribution, and mailing. Your publisher is considering electronic publishing as perhaps the only alternative to not being able to publish at all. How will the information look? How will you search for the information you need or take notes once you find it?

Images are beginning to be added to art and art-historical databases. How clear will the images be? What kinds of monitors will you need for viewing? And how will you access the images? Of course, "artist," "name," and "date" are obvious categories, but what if you want to research something like the historical depictions of women with mirrors. Will the images have verbatim descriptors that help you find such details? If you, as a studio artist, want to organize an image database of your own artwork, what system can you use so that others can access the images?

The Committee on Electronic Information is tackling this broad array of questions. The CEI co-sponsored sessions at the CAA annual conference in Chicago will address two of them. The Great Debate: Object vs. System in a Database Design, a joint Getty AHF-CEI session, Thursday, February 13, 12:15-1:15 p.m., will present different systems of object classification, specifically Iconclass and the Index of Christian Art. The Automated Scholar: The Information Databases is a joint ARLIS-CEI session, Friday, February 14, 12:15-1:15 p.m., which will present creative uses of the databases. Plan to attend these sessions to voice your opinions and concerns. These issues affect you and your research.

—Margaret Lazzari, Associate Professor of Art, University of Southern California

Join CAA Awards Committees

The Board of Directors invites members of the membership to submit nominations and self-nominations for forthcoming openings on CAA awards committees. At all times, CAA encourages the highest standards of scholarship, practice, connoisseurship, and teaching in the arts. To this end, the association publicly recognizes achievements by including scholars, curators, and critics by conferring annual awards. These awards are made to living individuals whose achievements transcend the immediate region in which they work and serve the profession and the community.

The awards are presented each year at the CAA annual conference upon the recommendations of each award committee. 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 CAA president and may be reappointed. The composition of each committee represents 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.

Committee candidates must possess expertise appropriate to the committee's work and must be CAA members in good standing. Members of all committees volunteer their services without compensation and serve for fixed terms of three years (1992-94). Nominations should include a brief statement outlining the individual's qualifications and experience and a resume. Self-nominations are encouraged, including those from past award recipients. Write to: Awards Committee Nominees, CAA, 275 Seventh Ave., New York, NY 10001. Deadline: March 2, 1992.

The following positions are open:

From the President

A Fond Farewell

President

Ruth Weissberg

CA News

JANUARY/FEBRUARY 1992
New Member on CAA Board of Directors

James Cuno
Vice President & Director
Museum of Fine Arts, Boston

James Cuno, director of the Harvard University Art Museums, will serve as a board member until 1994. Cuno received his Ph.D. in fine arts from Harvard in 1985 and has taught at Vassar College, UCLA, and Dartmouth College. He was director of the Grunwald Center for the Graphic Arts at UCLA from 1986 to 1989 and of the Hood Museum of Dartmouth for the following year and a half. He became Elizabeth and John Moores Cabot Director of the Harvard University Art Museums in June 1991.

Millard Meiss Grants
Two recent Millard Meiss publications submitted for the grants were:
Dorothy Gigliotti, School of the Museum of Fine Arts, Boston, for A Contract for Paradise: Enguerran de Écouis, the Church of Notre-Dame at Ecouis, France (10/22/77)
Sally M. Promey, University of Maryland, College Park, for Spiritual Spectacles: Images and Visual Culture in Mid-Nineteenth-Century Siberia, Skomarat, India (10/22/77)

Directories to Be Published
The two new directories compiled by the College Art Association, Directory of M.A. and Ph.D. Programs in Art and Art History and Directory of M.F.A. Programs in the Visual Arts, will be available toward the end of the calendar year. For those who have already purchased their copies of the directories, CAA will be mailing them very soon as they come off the presses. For those who want to purchase the directories, they are $10 each, plus postage (0.50 per addresses per publication, article, (one nation)

Distinguished Teaching of Art Award presented to an artist of distinc

Alfred H. Barr Jr. Award for museum scholarship, presented to the author(s) of an especially distinguished catalogue in the history of art, published during the calendar year, is sponsored by the asymptote of a museum, library, or collection. (One nation)

Frank Jevett Malletter Award presented to an artist that has appeared in whole or in part during the preceding year beginning September 1 and ending August 31. (One nation)

Distinguished Teaching of Art Award presented to an artist of distinction who has developed a philosophy or technique of instruction based on his or her experience as an artist and has inspired to a broad range of students. (Two vacancies)

Distinguished Teaching of Art History Award presented to an individual who has been actively engaged in teaching for most of his or her career and who has, among other things, an inspiration to a broad range of students and other occasional publications. The AIC also sponsors occasional courses and symposia on technical subjects. The Conservation Services Education System, a network of conservators, is operated by the Foundation of the American Institute for Conservation of Historic and Artistic Works (AIC). The foundation helps museums, libraries, and other cultural institutions as well as individuals locate and select appropriate conservation services. Executive Director Sarah Z. Rosenberg, AIC, 1400 16th St. NW, Washington, DC 20005. (Two vacancies)

CAA Receives Grants
The College Art Association has been awarded two grants in support of the 1992 annual conference. We are grateful to the John D. and Catherine T. MacArthur Foundation for underwriting Laurie Anderson’s performance at the Valentine’s Day celebration and benefit (see page 1), and to the Samuel H. Kress Foundation for its support of CAA’s Foreign/intradicional Travel Grants.

Staff Addition
Theresa d’Offio has been appointed development/associate director for CAA. Previously, she assisted in all aspects of management, production, and educational programs and publications. The AIC also sponsors occasional courses and seminars on technical subjects. The Conservation Services Education System, a network of conservators, is operated by the Foundation of the American Institute for Conservation of Historic and Artistic Works (AIC). The foundation helps museums, libraries, and other institutions as well as individuals locate and select appropriate conservation services. Executive Director Sarah Z. Rosenberg, AIC, 1400 16th St. NW, Washington, DC 20005. (Two vacancies)

Distinguished Teaching of Art History Award presented to an individual who has been actively engaged in teaching for most of his or her career and who has, among other things, an inspiration to a broad range of students and other occasional publications. The AIC also sponsors occasional courses and symposia on technical subjects. The Conservation Services Education System, a network of conservators, is operated by the Foundation of the American Institute for Conservation of Historic and Artistic Works (AIC). The foundation helps museums, libraries, and other cultural institutions as well as individuals locate and select appropriate conservation services. Executive Director Sarah Z. Rosenberg, AIC, 1400 16th St. NW, Washington, DC 20005. (Two vacancies)

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Shards from a State of Union, Speculation, in Memory... A Bird as the Hand, and a Table of Content,” exhibition. Nicholas Hill. DeCordova University Art Gallery, Concord, Massachusetts, October 27–March 29, 1992. Paintings and prints.


NORTHEAST/


Louis J. Kahn, a watercolorist and art director, died October 3, 1991, at age 88. Kahn studied at the Art Institute of Chicago and the Académie Julian in Paris, and he specialized in Spanish-American landscapes. He received numerous public commissions and was a member of the National Academy of Design and the American Watercolor Society.

Madelaine Martin, artist and founder of the Pater and Madelaine Martin Foundation for the Creative Arts, died November 30, 1991, at age 60. She attended the Central School of Art, where she studied under Henkel Smith. In 1990 she planted the art foundation to recognize and reward artists.

Davis Pratt, the associate curator of photographs at the Frick Art History Library at the Metropolitan Museum of Art, died October 19, 1991. He was 68. He had been at the museum since 1971 and was instrumental in the development of its photographic collection. Pratt had worked under Edward Steichen at the Museum of Modern Art, New York. In 1986, he was the author of "Photography's Eye: Edwin Smith".

Stephen Rubin, a research associate and special assistant to the director of the Art Institute of Chicago, died October 21, 1991, of a heart attack. He was 50 years old. Rubin received his undergraduate degree from Dartmouth College in 1968 and after two decades as a businessman and collector, he got his master's in art history in 1987 from the Institute of Fine Arts, New York University.

Eleanor Tufts, professor of art history at the Meadows School of the Arts at Southern Methodist University, died December 2, 1991, of cancer. Tufts joined the faculty of the Meadows School in 1980 to head the division of art, which added graduate degrees in art history under her leadership. Among the many awards she received were the Stoddard Award at the Boston Athenaeum, a Guggenheim Fellowship, and a Ford Foundation Grant for Photographers. She was also the author of "Photography's Eye: Edwin Smith".

A. R. Penck, a German sculptor and painter, died October 3, 1991, at age 53. He was known for his abstract works that often featured religious and mythological themes. His work was exhibited throughout the world and he received numerous awards for his contributions to the field of art.

John B. Reventlow has been selected as editor of the Philanthropist's Museum of Art: Reventlow is currently a doctoral candidate in art history at Columbia University.

Academe

Robert Gay is a senior research fellow in classical art and archaeology at Corpus Christi College, Oxford University, Oxford, England. He was formerly assistant curator at the Art Museum, Princeton University.

G. Ray Lewis has been appointed director of the M.E.A. program in visual art at Vermont College of Norwich, Vermont, a program that he originated.

Nancy Mack has been promoted to associate professor with tenure in the art department at Scripps College, Claremont, Calif.

William S. Bedwell has been named editor of "Art in America," the Journal of the Smithsonian Institution's National Museum of American Art, where he carried on; he continued to teach and live in Washington, D.C.

Reuter, State University of New Jersey, has announced the following positions: Arthur St. Clair Barney is director of graduate studies in art education and is a research consultant at the New School for Social Research. Jane Somma has joined the faculty.

Mary N. Woods has been appointed associate professor in the history of the program at the art department of Princeton University. She has been at Barnard College for 7 years and is a research associate at the Institute of Fine Arts, New York University.

Museums and Galleries

Katherine B. Clum has been named director of the Art Galleries at Mill College, Oakland, Calif. She was formerly assistant director of art at the University of California, Berkeley, and has taught at the San Francisco Art Institute.

Dona De Salvo has been named director of the Parish Art Museum, Southhampton, N.Y. She has served as assistant curator to the Andy Warhol Museum.

Ivan Galassi has been appointed Margaret S. Wyckoff Chair of Photography at the Peabody Essex Museum, Harvard University Art Museums, Cambridge, Mass. He was formerly with the Massachusetts Museum of Contemporary Art, where he taught for 10 years.

R. Richard Gruber is co-founder of the Peter J. D'Amico Gallery, New York. He was the former director of the Whitney Museum of American Art.

Bree Guenther has been named chief curator of the Newport Harbor Art Museum, Newport Beach, Calif. She has been a curator at the Museum of Contemporary Art in Chicago.

The Indianapolis Museum of Art has announced the following promotions: Ellen W. Lee is chief curator; she will continue as curator of European and American painting and sculpture; and John R. Uhl is curator of American art.

The Philadelphia Museum of Art has announced the following promotions: Philip F. Cranmore is curator of the History of Art, and will continue as chair of the board.

The Andrus Arts Project provides young artists with the opportunity to spend a year in Israel. Pairs with Israeli counterparts and key figures in the artist community, and take part in seminars. Each artist has access to a studio and shares a living space with artists from other countries. The program opens April 27, 1992. For further information, contact: The Andrus Arts Project, 3737 North Hills, Jerusalem, 18000, Israel; 972-0 37-5555; or fax 972-0 37-5555.

The awards are given by the National Endowment for the Arts to artists who have made significant contributions to the arts in the United States. For information, contact: National Endowment for the Arts, 1100 Pennsylvania Ave., N.W., Washington, D.C. 20526; 202/653-5930.

The Art Institute of Chicago has announced the following promotions: Ellen W. Lee has been promoted to chief curator, and will continue as curator of European and American painting and sculpture; and John R. Uhl has been promoted to curator of American art.

The Institute of Fine Arts, New York University, has announced the following promotions: Philip F. Cranmore is curator of American art, and will continue as chair of the board.

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Arts, Philadelphia, for which she received a $5,000 honorarium.

Karen Baldner has received a grant from the Ludwig Vogelsang Foundation, New York.

Cynthia Manning-Cosby has been selected as an artist-in-residence at both the Millay Colony, Annandale, N.Y., and Alice De Chateau, Dominican Republic, for spring 1992.

Benita Goldberg was selected as a resident associate artist at the Atlantic Center for the Arts, New Smyrna Beach, Florida, May 5-25, 1992; she will be a resident fellow at the Vermont Studio Center, Johnson, Vt., March 20-30, 1992.

Jeffrey Hamburger, associate professor at Oberlin College, has received the Gannett-O. Abe Award in the Humanities for 1992; she will be a resident fellow at the Vermont Studio Center, Johnson, Vt., March 20-30, 1992.

Barbara Jaffe has been awarded a grant from the California Arts Council Individual Artists Grant Program for sculpture.

Kathy Kauffman, associate professor of art at Northern Kentucky University, has received a National Endowment for the Arts Research Award for work on the Male Avant-Garde in 20th-Century American Art and Culture. Papers may deal with any area of 20th-century American sculpture, painting, installation, photography, video, cinema, and/or popular culture. Submit abstracts of up to 1,000 words with a current resume for selection before May 20. Travel subsidies are available; for information: Canadian Art, Whitney Museum of American Art, 454 Madison Ave., New York, NY 10022. Deadline: February 7, 1992.

Victorian Literature and Victorian Visual Imagination: an international conference to be held at the University of California, Santa Cruz, August 6-9, 1992. Proposals for 20-minute papers are being accepted. Send to John J. Irwin, Dickens Project, 354 Keough College, University of California, Santa Cruz, CA 95064; 408/422-2923. Deadline: February 15, 1993.

The Byzantine Studies Conference will be held in the University of Illinois, Urbana-Champaign, October 8-11, 1992. Send one-page abstracts to: Alice-Mary Talbot, Dumbarton Oaks, 1703 35th St., Washington, DC 20007; Deadline: March 15, 1992.

The University of Virginia Architectural History Symposium welcomes papers dealing with any aspect of Virginia’s architecture for a conference to be held November 13-14, 1992, in conjunction with the exhibition “The Making of Virginia Architecture” at the Virginia Museum of Fine Arts. For further information or to submit abstracts: Virginia Architectural History Symposium, Dept. of Architectural History, University of Virginia, Charlottesville, VA 22903; 434-243-1976. Deadline: April 15, 1992.

The Bard Graduate Center on Medieval and Renaissance Studies will be held December 4-6, 1992. For information: Catherine K. Coutts, Dept. of French, or Lydia Lehanagh, Dept. of Classics, Bard College, New York, NY 10271. Deadline: May 30, 1992.

The International Conference on the History of Cartography will be held in Chicago and Milwaukee, June 21-28, 1991, organized by the

Ken Stott of the University of Akron has received a MacDowell Colony Fellowship for residency June-July 1991.

Maureen O’Hara Uhr, visiting assistant professor at the University of Utah, has been awarded a development grant from the Salt Lake City Arts Council for a collaboration with poet Kathie Kelsky.

East Carolina University has honored the following faculty members in the School of Art: Donald R. Searson has been named Outstanding Teacher of the Year 1990-91; Richard Spiller is Outstanding Scholar in the School of Art; and Michael Shibley received the Outstanding Service Award in the School of Art 1990-91.

The Mid-Atlantic Arts Foundation Visual Arts Residency Program has announced a grant for 1991-92. All the following CAA members have been featured: Nancy Cowdrey, critic, Piedmont Virginia Community College; Elaine A. King, critic, Delaware Center for Contemporary Art; and Joleen Zempel, critic, Ponce Rezflew Rezflew.

Cynthia Weilke received a 1991 Kentucky Arts Council Individual Artists Grant, all from Northern Kentucky University. She will be a resident fellow at the Vermont Studio Center, Johnson, Vt., March 20-30, 1992. The topics will be held at Northwestern University, Evanston, February 28-29, 1992. Topics will include: the staging of photographic work of Sigmar Polke; the history of medicine. For information: Elisabeth Moon, Walker Art Center, 1714 3rd Street, Austin, TX 78758, 512/477-5112.

Benvenuto Cellini, Bass of Bands, ca. 1550, Bronze, 41 1/2" × 27" × 16"; Courtesy National Gallery of Art, Washington, D.C.

Whatever Happened in Beauty: Aesthetics in a Culture of Signs is the subject of a symposium to be held February 7-9, 1992, at the University of Texas at Austin. For information: Texas Fine Arts Association, 3608-D W. 35th St., Austin, TX 78705, 512/477-5112.

Photography in Contemporary German Art is an international symposium at the Walker Art Center, February 28-29, 1992. Topics include: the role of aesthetic in photography and the history of photography; the pictorial tradition in 20th-century German photography; the staging of photographic images; the history of photography; and the relationship between the photograph as an index of time and place within a student’s subjective framework; international developments of the period; and issues of the transformation of the medium. For information: Dept. of Art History, Northwestern University, Evanston, IL 60201; 708/467-1030. Deadline: February 15, 1992.

Beyond Artifice: Revisiting Decorum in the 18th Century is a symposium to be held in the University of California, Santa Cruz, August 6-9, 1992. It is intended to complement the major exhibitions and symposia taking place in Europe. Participants will focus on 18th-century objects by Sandby and on the history of merchant photography; the staging of photographic work of Sigmar Polke; the history of medicine. For information: Elisabeth Moon, Walker Art Center, 1714 3rd Street, Austin, TX 78758, 512/477-5112.

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Looking Glass in America, 1725-1850, is a symposium to be held February 25, 1992, at the Yale University Art Gallery. It will include: studying and collecting looking glasses; the looking glass in England; the looking glass in America; carvers and gilders in France and Continental Europe; and American looking glasses in Boston: for information: 617/355-4261.

The University of Arizona Art History Graduate Student Symposium will be held March 14, 1992, at the Center for Creative Photography in Tucson. It will include: the history of art, art history, and contemporary art. For information: 520/621-7035.


To Attend

Imaging the Self in Renaissance Italy is the topic of the Isabel Stewart Gardner International Symposium to be held February 1, 1992. Scholars will address the traditions and constraints that shaped images of the self and will investigate the motivations that have made the practice of self-portraiture important to the period. Along with art historians, speakers come from the fields of religious, social sciences, history, and the history of medicine. For information: Symposium Administrator, Isabella Stewart Gardner Museum, 2 Palace Rd., Boston, MA 02115; 617/355-3100.


Prizes and the Mainstream: Pulpit or Flagship? is the theme of the 25th Annual Southern Graphics Council Conference to be held in Knoxville, TN, March 19-23, 1992. Conference sessions, demonstrations, and exhibitions will address social, political, and pedagogical issues in contemporary printmaking. For information: Susan Joanes, Dept. of Art, 1715 Volunteer Blvd., University of Tennessee, Knoxville, TN 37914-2088, (615)747-4467.

Decorative Arts Renaissance through Modernism is an international exhibition sponsored by the Cooper Hewitt Museum and Museum School of Design, March 25-21, 1992. Collections and objects from a number of American universities will present their latest research on Renaissance and 18th- and 19th-century decorative and applied arts in Europe and the United States. For information: (212)280-4644 or 4645.

New Perspectives on Thomas Eakins is an exhibition to be held March 28, 1992, at the Pennsylvania Academy of the Fine Arts in conjunction with the exhibition "Thomas Eakins Rediscovered," which closes April 5. Leading scholars will interpret Eakins' work based on an analysis of the Charles Bregger Collection. For information: Pennsylvania Academy of the Fine Arts, 118-20th St., Philadelphia, PA 19130, (215)763-2700.

Making It Perfectly Queer is the 2nd National Graduate Student Conference on Lensit and Gay Studies, April 3-4, 1992, University of Illinois at Urbana-Champaign. The conference will focus on diversity within the lesbian and gay community, particularly the various discourses of difference that permeate these communities, and on gay politics and gender. For information: Robert McKittrick, Dept. of English, 208 English Bldg., Urbana, IL 61801; or Cin Mayo, Dept. of English, Indiana University, Bloomington, IN 47405.

Invention in the Landscape: The Modern Garden and Its Contexts will take place April 3-5, 1992, at Scuola College and the Huntington Library, Art Collections, and Botanical Gardens. For information: Eric T. Henkel, Huntington Library, Art Collections, and Botanical Gardens, 1000 palm Avenue, Claremont, CA 91711-3948.

Portraits and Probes: British/Indian Drawings and Watercolors from the Ulster Museum, Belfast, is an exhibition at the National September 20, 1992, sponsored by the Pennsylvanian Academy of the Fine Arts in conjunction with 29 quarries at exhibitions at the Carlo M. Crowe at the Pennsylvania Academy of the Fine Arts. For information: David M. Stone, Education Dept., Delaware Art Museum, 200 North Freeway, Delmar, PA 19042; (610) 357-9990; ext. 202, 557-0220.

The Beatle Rolls on American Architecture, sponsored by the Temple Hoyne Buell Center for the Study of American Architecture, will be held April 26, 1992, at Columbia University. The program is designed to strengthen the intellectual and academic qualifications of doctoral students working in American architectural history by providing a forum for colloquium discussion of their work, as well as supporting collectively and individually with a traveling scholar in the field. For information: Gwendolyn D. Ritchie, Temple Hoyne Buell Center for the Study of American Architecture, Columbia University, 404 Avery Hall, New York, NY 10027.

Reconsidering Impressionism is a symposium to be held at the Museum of Fine Arts, Boston, March 25-27, 1992. The exhibition "European and American Impressionism, 1870s-1900," will be part of the symposium. The symposium will cover diverse issues in the arts during the 20th century in Europe, and will focus on diversity within the lesbian and gay communities. For information: Elizabeth Hotchkiss, Museum of Fine Arts, Boston, MA 02115.

Vision and Reality is the theme of the annual conference of the Association of Art Historians, April 10-13, 1992, Leeds, England. The program will cover diverse issues in the arts during the 20th century in Europe, and will focus on diversity within the lesbian and gay communities. For information: Elizabeth Hotchkiss, Museum of Fine Arts, Boston, MA 02115.

The American Association of Museums is accepting submissions for its small works exhibition, open to all U.S.-resident artists utilizing photographic processes. The exhibition will be held at the Crocker Art Museum, April 25-June 14, 1992. The exhibition is open to any artist residing in the Northern California region. Each artist may submit one entry ( 3 slides for 2-dimensional; 4 slides for sculpture). Fee: $15. No crafts accepted. For information: Crocker Art Museum, 216 9th St., Sacramento, CA 95818; 916/441-2781. Deadline: March 2, 1992.

The Lion and the Lamb Arts Center is accepting applications for the 1992/93 national juried photograph competition. Participants must have expertise with outdoor sculpture. Send slides to: Crocker Art Museum, April 25-June 14, 1992. The exhibition is open to any artist residing in the Northern California region. Each artist may submit one entry (3 slides for 2-dimensional; 4 slides for sculpture). Fee: $15. No crafts accepted. For information: Crocker Art Museum, 216 9th St., Sacramento, CA 95818; 916/441-2781. Deadline: March 2, 1992.

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The New England Film and Video Festival will take place in Boston, May 21-23, 1992. It is open to independent student and live video makers. Works must have been completed in the past 2 years. Media works of all lengths and genres. No more than 2 works per artist may be entered. Awards of up to $3,000 are made in independent student categories. Format: Video can be 16 mm, super 8, or video; and they can be narrative, documentary, animated, or experimental. Fees: $5 for (independent $35 for students). For information: NEFVF, Arts Center of the Midwest, 300 Harvard, Amherst, MA 01003; (413)545-2360; fax 413/545-2645. Deadline: March 2, 1992.

Calls for Entries

"Callings have not been unseen, an artist should consider making inquiry to before submitting materials, particularly a large to be required. This will limit the number of artists chosen for entry. We will accept no less than ten prints of points of view. Presentations include: discussion of sites, research, and strategies for artists for submission. Selected artists will be notified by June 15, 1992. The exhibition runs March 17, 1992. For information: Clay McMillen, New College Museum, 5200 Maple Ave., Pittsburgh, PA 15213; 412/624-6922. Deadline: January 15, 1992.

For information: Nora Alkazia, Alkazia Award Foundation, 1030 17th St., Suite 340, Denver, CO 80202; 313/577-2980.

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The AIA/Architectural Record has announced the three winners of the 1992 Architectural Student Design Awards, sponsored by the AIA Foundation.

The awards, which recognize outstanding architectural student work, were presented at the AIA Convention in Chicago on June 10. The winners are:

First Place: Michael P. McRoberts, Stanford University, Stanford, Calif.

Second Place: Robert J. Nowak, Pennsylvania State University, University Park, Pa.

Third Place: Michael J. Doyle, University of Illinois, Urbana-Champaign.

The three winners were selected from a pool of 325 entries received from 153 schools across the United States. The entries were judged on creativity, technical skill, and design excellence. The winners will receive a cash prize of $10,000, a trip to the AIA Convention in Chicago, and the opportunity to exhibit their work in the AIA Foundation's display at the convention.

The AIA Foundation's Architectural Student Design Awards program is sponsored by the AIA Foundation, a philanthropic organization of the American Institute of Architects. The program aims to recognize and promote excellence in architectural education and to encourage students to pursue careers in the profession.

The AIA Foundation invites students to submit entries for the 1993 Architectural Student Design Awards program. Information about the program and entry criteria can be found on the AIA Foundation's website or by contacting the AIA Foundation's office.
The Intermuseum Laboratory will hold a 3-day workshop on the care and conservation of photographs, and other archival material. Gisela C. Kittelson, Minneapolis Museum of Art, 30 St. Peter St., St. Paul, MN 55102-6123/295-4131.


Grange by Grace Hartigan is a series by the artist that incorporates the set of poems by Frank O'Hara. Information that might help to determine the present location of paintings in the series, exhibited at the Tibor de Nagy Gallery in New York, is sought: 05-9-9 to the Grange that the Grange Company is 1900-1988), is sought: 313/767-4354.

Claude Emile Schuffenecker (French, 1851-1936) is the subject of an exhibition and catalogue raisonne. Individuals in possession of works, works, or paintings by the artist are invited to forward photographs and descriptions for inclusion in the catalogue to: 105 Rue Genessier, 20700 Malo, Brux, 01/64528.

Sexual Harassment and Gender Discrimination are the subjects of an upcoming book. Those who have had such experiences within the context of a gallery, museum, or university art department are asked to relate their experiences for inclusion in the book, including a permission to publish them. It is possible to request anonymity. Send to Kathy Katzman, PO Box 469, Lincoln, 01228.

Research, Waldfraumuseum 8-8, CH 8001 Zurich, Switzerland. 01/253 24-16; fax 01253 24-17 to request anonymity. Send to Kathy Katzman, PO Box 469, Lincoln, 01228.

Information Wanted

The Intermuseum Laboratory will hold a 3-day workshop on the care and conservation of photographs, and other archival material. Gisela C. Kittelson, Minneapolis Museum of Art, 30 St. Peter St., St. Paul, MN 55102-6123/295-4131.


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Alexandra Triepacz (1946-93) was a Swiss sculptor of early classicism. Information and documentation concerning her sculptures, drawings, and correspondence is requested from art dealers and private and public collections for a catalogue raisonne. Swiss Institute for Art Research, Waldfraumuseum 8-8, CH 8001 Zurich, Switzerland. 01/253 24-16; fax 01253 24-17 to request anonymity. Send to Kathy Katzman, PO Box 469, Lincoln, 01228.

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