

CAA NEWS

From the Executive Director

Voters Fail to Correct Imbalance on CAA Board

For the recent presidential election, 55 percent of the people eligible to vote in the United States actually did so; in the recent CAA Board of Directors election, only 12 percent of the eligible CAA voters returned their ballots. Unlike the presidential candidates, few, if any, of the CAA Board nominees interact actively with voters. Granted, CAA candidates do prepare brief statements for the newsletter and speak informally with friends and colleagues, but few actually "campaign." One nominee even confessed to me that not only did he not campaign, he didn't vote!

According to CAA Bylaws, the makeup of the Board of Directors must be balanced; it is the responsibility of the Nominating Committee (elected by, but independent of, the Board of Directors) to select a slate that will ensure representation of various constituencies on the Board proportionate to the membership. The Nominating Committee is therefore charged each year with "selecting a slate of between 9 and 12 nominees so that no matter

which 6 are elected, a serious imbalance will not appear on the Board."

The list of nominees, which is mailed to voting CAA members along with a ballot in the September/October *CAA News*, is introduced by a chart comparing the composition of the Board to membership in a number of categories—professional affiliation, gender, geographic region. Voters are asked to take this into consideration when casting their ballots so that the Board "reflects the composition of the membership."

The 1992 Nominating Committee selected an impressive slate of 12 highly qualified candidates—4 academically affiliated artists and 1 museum affiliated artist; 4 academically affiliated art historians and 1 museum affiliated art historian; and 2 art historians affiliated with research centers. Voters overlooked the fact that according to the comparative chart, artists are already underrepresented on the Board and cast their ballots predominantly for art historians, with the four academically affiliated artists receiving too few votes to be elected. This will result in a serious imbalance: although artists represent 40 percent of the membership, as of February 1993 their representation on the Board of Directors will be only 22 percent.

Of course imbalances of this magnitude were less likely to occur in the "preferential ballot" days (pre-1989) when the Nominating Committee, as stated in the bylaws, was "guided by the results of the preferential ballot." Then imbalances resulting from ballots cast were rectified by the Nominating Committee so that no Board member knew if he or she had been "elected" by popular vote or because of Nominating

Call for Nominations to the Board, 1994-98

It is now time to nominate individuals for the 1994-98 term on the CAA Board of Directors. The 1993 Nominating Committee (see page 2) will nominate the slate of candidates for the Board of Directors to serve until 1998. 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 the CAA office. The deadline is *March 15, 1993*. 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. That deadline is *July 1, 1992*. For this process to be fair, effective, and broadly representative of CAA's membership, substantial nominations are needed. So, this is your call to action—send in your nominations.

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Notice of Members' Annual Business Meeting

Notice is hereby given that a meeting of the members of the College Art Association, Inc., will be held Friday, February 5, 1993, at 8:00 A.M. in the Washington State Convention Center, 800 Convention Place, Seattle, in room 307-8 on the third floor. College Art Association President Larry Silver will preside.

Notice of Meeting

In accordance with the Bylaws, Article IV, Section 1:

"The Annual Business Meeting of the members of the Association for (a) the announcement of the results of the election of the Board of Directors, Nominating Committee and Officers, and (b) the transaction of such other business as may properly come before the Meeting shall be held in conjunction with the Annual Conference at a place, and on a date and time, fixed by the Board of Directors and, unless expressly waived, shall be set forth in a Notice of the Annual Meeting which shall be sent to all members entitled to Notice at least sixty (60) days prior to the date designated for the Meeting. The Annual Business Meeting, by a majority vote, may adopt resolutions and deal with proposals of any kind concerning the affairs of the Association. In order to insure consideration, such resolutions must (1) be received in the office of the Executive Director no later than 80 days prior to the Annual Business Meeting; (2) be in proper parliamentary form; (3) be signed by at least 25 members of the Association in good standing or proposed by Board of Directors' resolution; (4) be no more than three hundred

words in length; and (5) deal with matters relating to the purpose of the Association as set forth in Article II herein. The President shall determine the order of consideration of resolutions. Resolutions from the floor will be considered as time and appropriateness allow."

Board of Directors

A slate of candidates nominated to serve as directors until 1997 by the Nominating Committee was presented to the membership for election by a binding ballot. Six candidates receiving the greatest number of votes have been elected. The results of the election will be announced at the annual business meeting (see page 3).

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: **Margaret Lazzari**, University of Southern California, artist, chair; **Linda Ferber**, art historian, Brooklyn Museum; **Rupert Garcia**, artist, San Jose State University; **Leslie King-Hammond**, art historian, Maryland Institute College of Art; **Joan Marter**, art historian, Rutgers University; **Miriam Schapiro**, artist, New York. The members so elected will nominate the slate of candidates for the Board of Directors who will be elected to serve until 1998 (see page 1).

Proxies

For those who will be unable to attend this meeting, proxies were included with the notice of the annual business meeting. If another proxy is designated, he or she must be present at the meeting to cast the vote in person; otherwise your vote is not valid.

CAA Elects New Board Members, 1993-97

In the September/October 1992 CAA News, Board of Directors voting ballots were mailed to CAA's over 13,000 members. With 1,391 ballots, six new Board members were elected for 1993-97. The following are those who have been elected and excerpts from their candidacy statements:

Bradford R. Collins, art historian, University of South Carolina: "Although I have openly questioned certain of the old standard practices, I too am unhappy with what Patricia Mainardi has called our organization's 'monotheistic . . . winner take all' tendency. The absence of real discussion between the theoretical camps has, I think, promoted a certain insularity and distrust on all sides. One of my goals as Board member would be to promote programs that will both reflect the full plurality within the field and allow the kind of constructive debates I think we badly need."

Susan Huntington, art historian, Ohio State University: "I believe that the most serious concern facing the arts today is dwindling public interest in and support for the arts. I would like to see the CAA undertake an aggressive program to help educate the public about the value of the arts and humanities to society. In addition, CAA must continue to: (1) find effective means of communicating with others in the non-art world . . . (2) advocate the highest standards of excellence in the arts and humanities; and (3) foster understanding and productive cooperation among CAA's own constituencies."

Irving Lavin, art historian, Institute for Advanced Study, Princeton: "Instead of a marketplace for new people and ideas, CAA has become a battleground for warring factions. This factionalism has reduced significantly the organization's intellectual and professional

effectiveness. I am particularly concerned that the separatist agendas have . . . worked against the traditionally crucial role CAA has played in providing young people the opportunity to participate in its activities and present their ideas. . . . We ought to be able to find ways to reconcile the seemingly contradictory responsibilities of our organization to lead and to respond to the development of our professional interests."

Lowery Stokes Sims, curator, Metropolitan Museum of Art: "It is evident given the events of the past two years that there is a need to reaffirm the importance of the arts, not only within the art world, but within society at large. . . . The membership of the College Art Association is clearly destined to be influential agents in acting on and following through on arts initiatives that have come out of educational agenda and out of economic ones as well. . . . We must move the arts in all their factious incarnations from the periphery of American society to its core."

Nancy Troy, art historian, Northwestern University: "If the College Art Association is to retain its place at the vital center of our disciplines, it must be open and flexible in order to respond appropriately to the rapidly changing conception of the role of the arts and humanities in society. It should provide leadership on advocacy issues, particularly support for the NEA and NEH, encourage the participation of diverse constituencies, and provide a forum for the consideration of challenging interdisciplinary perspectives and of the widest range of art forms."

Deborah Willis, curator, Smithsonian Institution: "The programming as well as the support services [of CAA] to the professional community have expanded in such a positive way that the art and art education community are strengthened and challenged. I would hope that my role as a Board member would strengthen issues in curriculum development that will further broaden the range of approaches in the teaching profession as well as foster a wide range of teaching resources for CAA members who are interested in identifying careers in the arts outside the teaching profession."

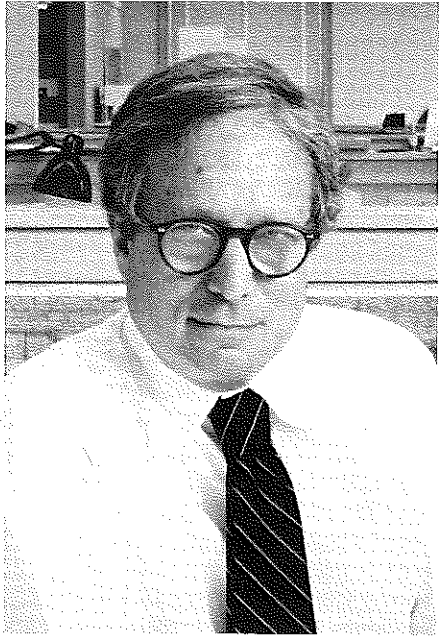
CAA welcomes these new Board members and looks forward to working with them in the years to come. We would like to say good-bye to the

following CAA Board members whose terms expire at the members' annual business meeting at the Seattle conference (listed with many of the committees on which they served during their tenure): **Phyllis Bramson**, University of Illinois, Chicago, Affiliated Societies Committee, Annual Conference Program Committee; **Whitney Chadwick**, San Francisco State University, Executive Committee, Professional Practices Committee, Committee on the Fair Use of Visual Materials and Reproduction Rights, Long Range Planning Committee; **Samella Lewis**, Scripps College (emerita), Art Journal editorial board, Capital Campaign Committee, Education Committee; **Catherine Lord**, University of California, Irvine, Executive Committee, Finance Committee, Annual Conference Program Committee; **James Melchert**, University of California, Berkeley, Capital Campaign Committee, Nominating Committee, Annual Conference Program Committee; **Debra Pincus**, University of British Columbia, Executive Committee, Committee on Electronic Information, Annual Conference Program Committee. CAA thanks these individuals for volunteering with dedication their time and energies over the past four years.

Annual Conference Update

Robert Venturi to Speak at Convocation

Keynote speaker for the CAA annual conference in Seattle will be Robert Venturi, architect of the Seattle Art Museum and 1991 Pritzker Architecture Prize Laureate. He will speak at the convocation, 5:00 P.M., Friday, February 5, in room 6B of the Washington State



Robert Venturi
PHOTO: JOHN T. MILLER

Convention and Trade Center. CAA's awards ceremony will precede Venturi's talk.

Venturi graduated *summa cum laude* from Princeton University in 1947 and received his M.F.A. there in 1950. From 1954 to 1956 he was a Rome Prize Fellow at the American Academy in Rome. After his fellowship he returned to the United States and taught architectural theory at the University of Pennsylvania. He then went on to become Charlotte Sheppard Davenport Professor at Yale University. Over the past three decades, he has lectured at Princeton, Harvard, UCLA, Rice, and the American Academy in Rome, among others.

Program Changes

The following schedule changes have been made in the annual conference program for Thursday, February 4:

"Toward a History and Critical Language for the Museum Exhibition" (Norman Kleeblatt, chair) and "Crashing Out of the Ivory Tower" (Susan Sagawa, chair; co-sponsored by the Women's Caucus for Art) will take place Thursday afternoon, 2:00–4:30, rather than Thursday morning.

"Classicism and Anticlassicism in Latin American Art History" (Clara Bargellini and Rita Eder, chairs) and "Aesthetics and Ethics: The Artist's Role in a Collapsing Society" (Betsy Damon

and Gail Tremblay, chairs; co-sponsored by the Women's Caucus for Art) will take place Thursday morning, 9:30–noon, rather than Thursday afternoon.

Meet the Editors

Art Bulletin Editor-in-Chief Richard Brilliant and CAA Monographs Editor Designate Robert Nelson will be at the CAA publications booth in the exhibits area during the Seattle conference. Brilliant will be on hand Thursday, February 4, 12:30–1:45 P.M., and Nelson will be available Friday, February 5, noon–1:30 P.M. Both editors will be there to talk with prospective authors; no appointments are necessary.

M.F.A. Exhibition

An exhibition of works by M.F.A. students from the Seattle area, organized by Phil Schwab, will be on view in the School of Art Gallery of the University of Washington, Seattle (Art Building, room 132), January 28–February 10, in conjunction with the annual conference. Gallery hours are Monday–Friday, 11:30 A.M.–4:00 P.M. Conference attendees are invited to the M.F.A. exhibition open house, Wednesday, February 3, 6:00–9:00 P.M.

Seattle Art Museum Special Event

Conference attendees are invited to an open house at the Seattle Art Museum, Friday, February 5, 6:00–9:00 P.M., for an exclusive viewing of the William S. Paley Collection of 19th- and 20th-Century Art from the Museum of Modern Art, New York (the usual \$2 admission will be waived).

Portland Bus Trip

There will be a guided tour, Sunday, February 7, of *The Lattice or the Serpentine*, Helen Mayer Harrison and Newton Harrison's new installation at the Douglas F. Cooley Memorial Art Gallery, Reed College; the Portland Art Museum; and Portland art galleries. The bus will leave from the Sheraton Hotel, Seattle, at 8:00 A.M., and return around 6:30 P.M. The trip is \$35 per person; box lunch and afternoon tea are included. Checks, payable to Susan Fillin-Yeh/Bus Trip, should be sent to: Susan Fillin-Yeh,

Cooley Gallery, Reed College, Portland, OR 97202; 503/771-1112, ext. 251. *Deadline: February 1, 1993.*

Registration Reminders

On-site registration fees for the 1993 annual conference in Seattle are \$85 for members, \$50 for student members, and \$115 for nonmembers. For your convenience, registration will be open from noon to 8:00 P.M. on Wednesday, February 3, and will reopen at 7:30 A.M. on Thursday. Take advantage of these extended hours to pick up your registration materials early. Single-session tickets must be paid for in cash. No checks or credit cards will be accepted. The price is \$15 per time slot (\$10 for students with i.d.).

Airline Information

American Airlines has been designated the official conference carrier, and Zenith Travel is the official conference travel agency of the 1993 annual conference. Zenith will refund 5 percent of the ticket price to any conference attendee flying to Seattle on American, making their reservation through American's meeting service desk, and ticketed by Zenith. To make reservations on American Airlines, call 800/433-1790, and ask for CAA Starfile # S0113BD. Request that your ticket be issued by Zenith. You will be given the best fare available. Rebates will be issued upon receipt of your tickets after the conference.

Special discounts are also available on Continental Airlines. Fly Continental to Seattle, and receive a 5 percent discount off the lowest available fare. Not eligible for the lowest fare because you must leave before Saturday night? Continental will waive the Saturday night stay over on any fare that requires it, giving you big savings. In addition, OnePass (Continental's frequent-flyer mileage program) members will receive a bonus of 1,000 miles if they fly Continental to Seattle. For reservations, call 800/468-7022, and ask for meeting file EZ1P13.

Tickets will be issued by Zenith Travel, 16 E. 34th St., New York, NY 10016.

If you fly American or Continental, you may win a pair of free tickets. Two

coach tickets to any European or South American destination served by American Airlines will be given to a randomly selected CAA conference attendee. An additional pair of tickets for travel in the contiguous 48 states will be given by Continental Airlines to another randomly selected conference goer who flies to Seattle on Continental. To be eligible you must make your reservation through the Star and EZ files, and tickets must be issued by Zenith Travel. The winners will be notified by April 1, 1993.

American Sign Language

American sign language interpreting will be provided for the placement orientation, the convocation, and the following sessions: "Scholarship on the Sales Counter" (Thursday, 9:30 A.M.–noon); "American Council of Learned Societies: Information Session on Fellowships and Grants for Art Historians" (Thursday, 12:15–1:45 P.M.); "Feminism/Gender Studies/Cultural Studies: Taking Names Seriously" (Thursday, 2:00–4:30 P.M.); "Structuring the Context: Visual Humor as a Vehicle for Social Change" (Friday, 9:30 A.M.–noon); "CAA Board of Directors: New Scholars, New Scholarship: Research of Rockefeller Travel Grant Recipients" (Friday, 12:15–1:45 P.M.); "CAA Education Committee Speakout: What Are the Pressing Issues in Arts Education at the College/University Level? And, on What Do CAA Members Want the Education Committee to Focus during the Coming Year?" (Friday, 12:15–1:45 P.M.); "Artist as Cultural Visionary" (Saturday, 9:30 A.M.–noon); and "Artists' Books in the 1990s: The Artists Are Working, the Art Librarians Are Collecting, So Where Are the Critics and Historians?" (Saturday, 2:00–4:30 P.M.).

Audio Taping

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

Electronic Bulletin Board

The following are a few notes concerning art, art history, and electronic information:

I.

Continuing its series begun in 1991, the Committee on Electronic Information will sponsor a special session at the CAA annual conference in Seattle, Thursday, February 4, 1993, 12:15–1:45 P.M. In response to the great interest being directed to digitization of images, the subject "Electronic Images: What Should You Know" will be addressed by Michael Ester, director of the Getty Art History Information Program (AHIP). Rather than a technical discussion, emphasis will be on issues of importance both to the planners of digitization projects and to the audience of researchers who will use the images. Questions and discussion will follow.

II.

As the prospect of automated research databases and of shared information across networks becomes more and more a reality, one great lacuna in the field of art history has come to the fore: there is no consistent way of describing works of art so that art information in electronic form can be accurately searched and exchanged among scholars, institutions, and ultimately countries. The problem is gigantic. One undertaking, however, is addressing the issue: the Art Information Task Force (AITF). AITF is sponsored by CAA and Getty AHIP with funding from AHIP and a grant to CAA from the National Endowment for the Humanities. This group of scholars, museum professionals, librarians, and visual resource curators is drawing up guidelines for the scholarly description of works of art,

including categories for subject matter, historical context, and *fortuna critica*, as well as condition and ownership. The ramifications of this effort cannot be overestimated for art scholarship, art stewardship, and for the protection of cultural property.

III.

Artists using the computer to make works of art face a host of conceptual challenges. The computer's impact on the creation of single images is great where digitized photographic images can be as malleable as clay, remaining convincing simulations even as they become fictitious. The computer suggests new formats for finished art, including the monitor, plotter, printer, or CD.

But beyond the single image, the computer's impact on artmaking is even greater. Artists can create banks of images, perhaps providing programs or text to coax viewer interaction. No single finished work of art results here; countless variations are possible with each new participant using the database. With such interactive systems, how do we redefine artist, audience, and work of art?

File swapping via modem means that new kinds of artistic long-distance collaboration are possible. Teleconferencing may make on-line performance simultaneously possible in different locations. Art becomes virtual, no longer unique, no longer located in one place, no longer a material object.

With computers, mathematics re-enters the realm of aesthetics. Artists program the computer and then let it go. The result may be images composed of random marks, elaborate geometric shapes based on complex formulae, or artificial intelligence systems with the computer making original art. In all cases the computer plotter generating output leaves its own distinctive mark, whether controlled or gestural.

All our tools, from primitive to sophisticated, are part of the technology we use to shape our lives. With the computer neither tool nor medium, the art object becomes either dematerialized or multiplied, forcing us to redefine art as creative acts rather than as objects. —Marilyn Aronberg Lavin, Margaret Lazzari, and Marilyn Schmidt

Join CAA Awards Committees

The Board of Directors invites members of the association 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 individual artists, art historians, 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 (1993-95). Nominations should include a brief statement outlining the individual's qualifications and experience and a c.v. or résumé. Self-nominations are encouraged, including those from past award recipients. Write to: Awards Committee Nominations, CAA, 275 Seventh Ave.,

New York, NY 10001. *Deadline: March 1, 1992.*

The following positions are open: **Charles Rufus Morey Award** presented for an especially distinguished book in the history of art, published in the penultimate calendar year. (*One vacancy*)

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 penultimate year under the auspices of a museum, library, or collection. (*One vacancy*)

Arthur Kingsley Porter Prize presented for a distinguished article published in the *Art Bulletin* during the penultimate calendar year by a scholar who has received the doctorate not more than ten years before acceptance of the article for publication. (*One vacancy*)

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

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 encouraged his or her students to develop their own individual abilities. (*One vacancy*)

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 has been, among other things, an inspiration to a broad range of students in the pursuit of humanistic studies. (*One vacancy*)

Artist Award for a Distinguished Body of Work, Exhibition, Presentation, or Performance, a peer award given for work mounted in the penultimate year. (*One vacancy*)

CAA/National Institute for Conservation Award for Distinction in Scholarship and Conservation 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. (*One vacancy*)

CAA Seeks Editor

CAA has established a full-time, in-house position to copy edit the *Art Bulletin*, *Art Journal*, annual conference *Abstracts*, and other publications as required. Primary responsibility is to copy edit manuscripts for spelling, grammar, punctuation, accuracy of references, clarity of expression, and style as determined by style sheets of each publication. The production schedules of the two journals will be adjusted so that the workload will be distributed, but the editor will always be working simultaneously on as least two publications. It is expected that candidates for the position will be familiar with the two journals.

Candidates must have 3 to 5 years experience editing scholarly, art-related material and must be familiar with print production. Extensive word-processing experience is required, and knowledge of layout programs is a plus. Excellent command of English and knowledge of foreign languages, especially German and French, are required. An M.A. or Ph.D. in art history is preferred.

Interviews are available at the Seattle annual conference by advance appointment only. Interested candidates should send a résumé and salary requirements to the CAA office, attn. Manager of Publications. *Deadline: January 22, 1993, for possible conference interview; otherwise, March 15, 1993.*

Art Journal Seeks Guest Editors

Art Journal is seeking two guest editors for an omnibus issue on 19th-century art. Publication is tentatively planned for 1995. Ideally, one editor would have expertise in the first half of the century, the other in the second half. Interested scholars should submit a c.v. and a letter outlining their vision of the project, which should include a statement about their sense of the discipline and the ways in which this issue might contribute to the field. (They need not be authors in the issue.) The issue does not represent a policy change on the part of the editorial board of the journal but rather the board's response to the many articles it receives each year that it cannot publish due to space limitations or the focus of specific issues. If it is successful, a similar publication will be

planned for 20th-century art. All materials should be sent to: *Art Journal* Editorial Board, CAA, 275 Seventh Ave., New York, NY 10001. *Deadline: March 31, 1993.*

New Affiliated Society Joins CAA

CAA welcomes the National Council of Art Administrators (NCAA) as an affiliated society.

NCAA was founded in 1972. Membership: 200; annual dues: \$30. Purpose: to provide a forum for the exchange of ideas, the identification of problems, and the generation of shared solutions to the issues that confront visual arts professionals in higher education today. NCAA is an organization representing programs in schools, colleges, and universities throughout the United States. Membership is open to current and previous art department chairs; deans, directors, and presidents of art schools; directors of university-affiliated museums; and other persons dedicated to administrative quality in the visual arts in higher education. President: Robert Milnes, School of Art and Design, One Washington Sq., San Jose State University, San Jose, CA 95192-0089; 408/924-4320; fax 408/924-4326. Administrative Coordinator: Robert Shay, Dept. of Art, 146 Hopkins Hall, 128 N. Oval Mall, Ohio State University, Columbus, OH 43210; 614/292-5072; fax 614/292-4401.

CAA welcomes as affiliated societies groups of artists or scholars whose goals are generally consonant with those of CAA, with a view to facilitating enhanced intercommunication and mutual enrichment. It is assumed that a substantial number of the members of such groups will already be members of CAA.

To be recognized by CAA as an affiliated society, a group must be national in scope and must present evidence that it is primarily, or in large part, committed to the serious practice and advancement of the visual arts, or to the study of some broad, major area of the history of art; and it must possess a formal organizational structure, i.e., elected officers, an identifiable membership, and such signs of ongoing activity as a newsletter, periodical, exhibition record, or other documentation.

For further information and applications, call or write to the CAA office.

Millard Meiss Grants

Two Millard Meiss publication subventions have been recently granted: **Wayne Franits**, Syracuse University, for *Paragons of Virtue: Women and Domesticity in Seventeenth-Century Dutch Art*, Cambridge University Press.

Samuel John Klingensmith, Cornell University (Mark Ashton and Christian F. Otto, Cornell University, eds.), for *The Utility of Splendor: Ceremony, Social Life, and Architecture at the Court of Bavaria, 1600-1800*, University of Chicago Press.

Millard Meiss Publication Fund Grants are awarded twice annually for book-length scholarly manuscripts that have been accepted by a publisher but cannot be published without a subsidy. The author must be a CAA member in good standing. Guidelines are available from the CAA office.

Discount Subscriptions

Several publications have been added to the list of over 50 available at a discount to CAA members. Six issues of the *Print Collector's Newsletter* are regularly \$60, but they are available to CAA members for \$54 (add \$18 for foreign air mail). To subscribe: Print Collector's Newsletter, 119 E. 79th St., New York, NY 10021. *Rutgers Art Review*, regularly \$14 per issue (\$10 for students), is \$10 for CAA members (\$8 for student members). Add \$1.80 for overseas postage. To subscribe: Rutgers Art Review, Voorhees Hall, Rutgers University, New Brunswick, NJ 08903. *Visual Resources* is ordinarily \$78 for the 4-issue volume; it is available to CAA members for \$53. To subscribe: Visual Resources, Gordon and Breach Publishers, PO Box 786 Cooper Station, New York, NY 10276; 212/206-8900; 800/545-8398; fax 212/645-2459.

From the Executive Director

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Committee adjustment to achieve balance. The advantage of this system was a more-or-less balanced Board achieved without much effort on the part of the membership, but some argue that this accounted for the low voter turn out. Now with ballots as the only deciding factor, there is no excuse for either passive candidates or apathetic voters.

Because of the discrepancies between membership and Board composition, the Board of Directors, at its meeting in October 1992, voted to make its customary charge to the Nominating Committee more specific, instructing the 1993 Nominating Committee to select "9 candidates, the majority of whom will be artists."

At the risk of offending some of our more vocal constituents, let me remind you that the members of the Board of Directors are elected by the membership; members in underrepresented constituencies complain about lack of representation, and yet at the same time, response to calls for nominations to committees, editorial boards, the Nominating Committee, and the Board of Directors, as well as actual voting for candidates is consistently weak or lacking altogether from those very voices who call for proportionate representation.

Make your voice heard; make it count by responding to calls for nominations and self-nominations when such calls appear in the newsletter. In this issue, for example, we urge members to submit names of prospective Board members to the Nominating Committee (see page 1); in the March/April *CAA News*, there will be a call for nominations and self-nominations for openings on CAA committees; in May/June there will be session chair proposal submissions; in July/August, nominations and self-nominations for awards; in September/October, Board of Director ballots. Other openings are listed as they occur, such as the call for nominations for the *Art Bulletin* editor-in-chief and an *Art Journal* editorial board member, which appeared in the November/December *CAA News*. Give something back to CAA. Volunteer to serve on committees, editorial boards, on the Board of Directors, among others. The benefit of serving is being able to play a role in shaping policy and programs.

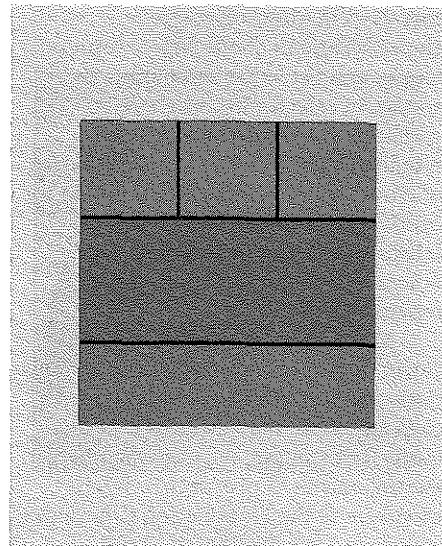
Solo Exhibitions by Artist Members

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, medium. Please indicate CAA membership.

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

ABROAD/

James Juszczuk. Galerie Bruno Bucher, Poitiers, France, October 10–November 20, 1992. "Meditations and Totems," paintings.



James Juszczuk, *No Harm*, 1991, acrylic on canvas, 31 1/2" x 23 1/2"

MID-ATLANTIC/

David Yu. Montpelier Cultural Arts Center, Laurel, Md., November 5–December 26, 1992. Paintings.

MIDWEST/

Phyllis Bramson. Printworks, Chicago, October 21–November 28, 1992. "Dis-Ease (Lessons from Real Life)," paintings.

Nicholas Hill. Birger Sandzen Memorial Gallery, Lindsborg, Kans., January–February 1993. Prints.

William Keith. Flint Institute of Arts, Flint, Mich., through January 10, 1993. "California's Poet-Painter."

Bonnie McLaughlin. Artemisia, Chicago, November 4–28, 1992. "Regarding Light," paintings and drawings.

Julia M. Morrisroe. A.R.C. Gallery, Chicago, December 1–24, 1992. "Never Dreams Series," paintings and drawings.

Katherine Steichen Rosing. A.R.C. Gallery, Chicago, November 2–28, 1992. "Transformation and Transcendence," paintings and drawings.

Judith Yourman. Minneapolis Institute of Arts, December 18, 1992–January 31, 1993. "Nightmare at the Helmsley Palace," installation.

NORTHEAST/

David Allen. Main Library Art Gallery, University at Stony Brook, Stony Brook, N.Y., October 19–30, 1992. "Art Absorbs Normal Unhappiness."

Anthony Apesos. P.A.N. Gallery, Philadelphia, October 28–November 25, 1992. "Exile," paintings.

Joan Arbeiter. Wagner College Gallery, Staten Island, N.Y., November 3–27, 1992. "Friends and Neighbors. Portraits 1980–1990." Douglass College Center, New Brunswick, N.J., October 10–25, 1992. "Imitations of Nature, or How I Got from Realism to Semi-Abstraction," paintings and drawings.

Diane Burko. Locks Gallery, Philadelphia, November 18–December 24, 1992. "Estampes," works on paper.

Cynthia Carlson. A.I.R. Gallery, New York, November 17–December 5, 1992. "Pet-Paintings."

Nancy Chunn. Ronald Feldman Fine Arts, New York, October 31–November 28, 1992. "The Chica Series, Part I: 2200 B.C.–1368 A.D.," paintings.

Cora Cohen. New Arts Program, Kutztown, Pa., April 30–May 1, 1993. Paintings. Jason McCoy Gallery, New York, February 18–March 20, 1993. Paintings.

Stephen Davis. Agora Gallery, New York, November 12–December 2, 1992. Paintings and drawings.

Christopher de Ruschi. Rosemont College Gallery, Rosemont, Pa., December 4, 1992–January 4, 1993. Paintings.

Kevin Donahue. Prince Street Gallery, New York, January 15–February 3, 1993. "Chosen Sight," paintings.

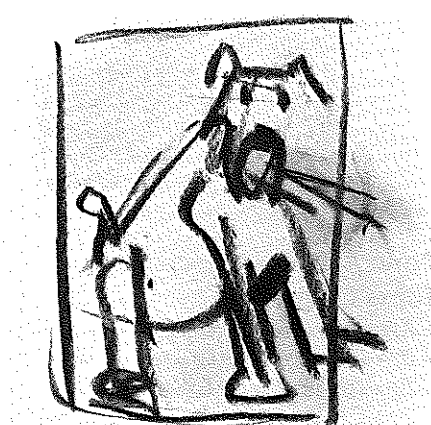
Radka Donnell. Gallery 57, Cambridge, Mass., March 1–31, 1993. Quilts.

Sharon Duffy. First Street Gallery, New York, February 23–March 13, 1993. Paintings and works on paper.

Bertha Steinhart Gutman. Gallery 84, New York, January 19–February 6, 1993. "Dollhouse Stories," paintings.

Fred Gutzeit. Namm Hall, New York City Technical College, Brooklyn, November 3–30, 1992. "Parker's Falls and Giggle Hollow," watercolors.

Patrick Hadfield. Fairfield Public Library, Fairfield, Conn., January 15–February 19, 1993. Paintings and drawings.



Cynthia Carlson, *Nick*, 1992, charcoal on paper, 9" x 8"
PHOTO: KAREN BELL

Madeline Irvine. Watertown Free Public Library Gallery, Watertown, Mass., August 3–31, 1992. "Skeletons in My Closet," monotypes.

Tracey Jones. Elizabeth Harris Gallery, New York, November 4–December 5, 1992. Paintings.

Elinor Kahana. Gallery North, Setauket, N.Y., February 28–March 19, 1993. "Dreams," paintings.

Pamela Keech. Broadway Windows, New York, October 30–December 6, 1992. "Lust and Etiquette," installation.

Katalin Kotvics. 80 Washington Square East Galleries, New York, November 11–December 4, 1992. "Synthesis," sculpture.

Valerie Kremer. Bowery Gallery, New York, December 18, 1992–January 13, 1993. Paintings.

Jim Lesko. Sykes Gallery, Millersville University, Millersville, Pa., November 30–December 18, 1992. Sculpture.

Jackie Lipton. RamScale Art Associates and Danette Koke Fine Art, October 23–November 23, 1992. Paintings and drawings.

Vera Manzi-Schacht. Montclair Museum of Art, Montclair, N.J., December 12, 1992–January 17, 1993. Installation.

Carol May. Walter Wickiser Gallery, New York, October 17–November 6, 1992.

Patricia Moss-Vreeland. Aaronson Gallery, University of the Arts, Philadelphia, January 22–February 20, 1993.

Lois Polansky. Queens College Art Center, Flushing, N.Y., November 2–30, 1992. "Bookworks."

David Rich. First Street Gallery, New York, January 12–30, 1992. Paintings.

Yoshiaki Shimizu. Lucas Gallery, Princeton, N.J., October 19–30, 1992. Works on paper.

Fotini Vurgaropoulos. Kraine Gallery, New York, November 4–December 2, 1992. Sculpture.

John Wallace. Blue Mountain Gallery, New York, February 5–24, 1993. "Phenomenological/Astronomical Imagery," paintings.

SOUTH/

Marty Baird. CCB Gallery, Durham Arts Council, Durham, N.C., September 20–October 20, 1992. Paintings. Raleigh Contemporary Galleries, Raleigh, N.C., January–February 1992. "Fields and Clearings," paintings.

Paul A. Braswell. Contemporary Arts Center, New Orleans, October 3–November 22, 1992. "Still Life," installation.

Gina Bobrowski. Fay Gold Gallery, Atlanta, February–March 1993. Sculpture.

Martha Desposito. Huff Gallery, Spalding University, Louisville, Ky., January 10–February 11, 1993. "Temple of the Cat," paintings.

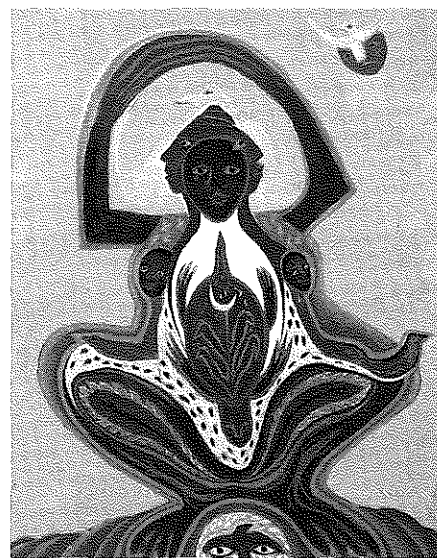
Jack Girard. Morlan Gallery, Transylvania University, Lexington, Ky., January 17–February 5, 1993. "Portraits," constructions and collages.

Betty LaDuke. African American Caribbean Cultural Center, Fort Lauderdale, March 16–April 20, 1993; Maier Museum of Art, Randolph-Macon Woman's College, Lynchburg, Va., January 10–February 14, 1993; Schneider Museum of Art, Southern Oregon State College, Ashland, October 22–December 18, 1992. "Africa: Between Myth and Reality," paintings and etchings.

Beauvais Lyons. Ewing Gallery of Art and Architecture, University of Tennessee, Knoxville, January 12–31, 1993. "Reconstruction of an Aazudian Temple."

W. T. Stinson. Omega Gallery, Carson-Newman College, Jefferson City, Tenn., January 4–February 4, 1993. Sculpture.

Judith Yourman. Halsey Gallery, College of Charleston, Charleston, S.C., February 22–March 17, 1993. "Details at Eleven—Leona Helmsley/Joel Steinberg."



Betty LaDuke, *Africa: Osum Rainbow*, acrylic, 68" x 54"

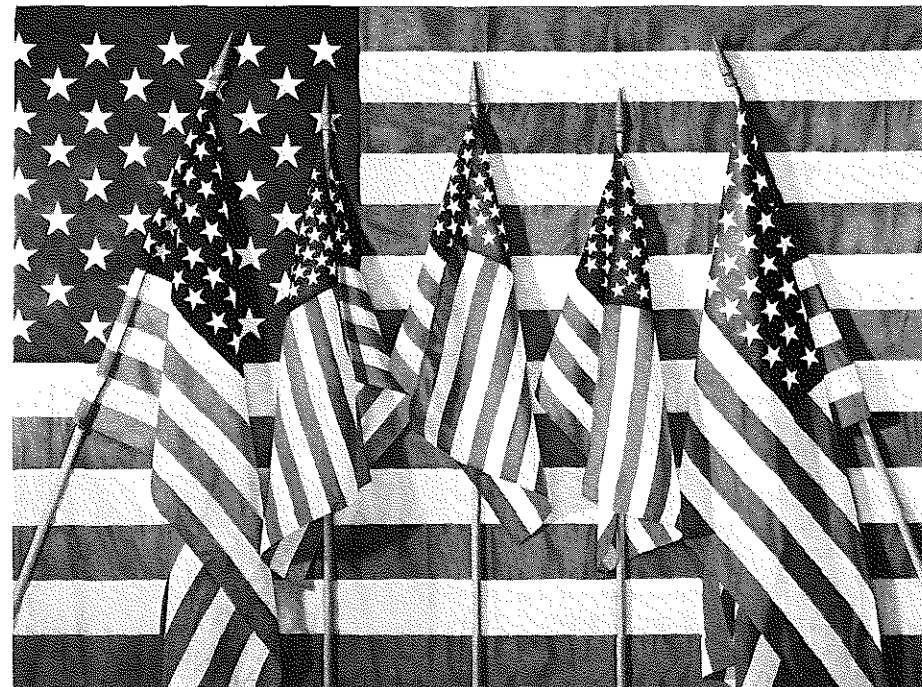
WEST/

Lawrence Argent. Ruth Bachofner Gallery, Santa Monica, Calif., December 3, 1992–January 9, 1993.

Les Barta. Centrum Gallery, Oregon School of Arts and Crafts, Portland, February 4–28, 1993. Photographic constructions.

Douglas G. Campbell. Ross Art Gallery, George Fox College, Newberg, Ore., November 5–December 1, 1992. Paintings and drawings.

Julia Couzens. Michael Himovitz Gallery, Sacramento, Calif., September 9–October 3, 1992. "Breathing Space," drawings.



Kevin Donahue, *Obsession*, oil on canvas, 36" x 48"

Richard Hungerford. Sheehan Gallery, Whitman College, Walla Walla, Wash., November 12–December 13, 1992. "A Salt of Life," works on paper.

Karen Kitchel. Couturier Gallery, Los Angeles, October 23–November 28, 1992. "Regional Confrontations," paintings.

Pam Longobardi. Lowe Gallery, Santa Monica, Calif., October 22–November 28, 1992. "Historical Mirrors," mixed media.

Susan Rankaitis. Ruth Bloom Gallery, Santa Monica, Calif., October 22–November 28, 1992.

Fritz Scholder. Louis Newman Galleries, Beverly Hills, Calif., November 19–December 3, 1992. "Man and Dog, Man and Cat."

Roxanne Sexauer. Kruglak Gallery, MiraCosta College, Oceanside, Calif., November 16–December 11, 1992. Mixed-media prints.

Jean Towgood. Brand Library Art Gallery, Glendale, Calif., January 9–February 2, 1993. Paintings and drawings.

Maureen O'Hara Ure. Finch Lane Gallery, Salt Lake City, Utah, February 19–March 20, 1993. "Natural Disasters," installation.

Terri L. Warpinski. Silver Image Gallery, Seattle, February 3–28, 1993. "Fragments," constructed photographs.

Michael Wright. Wiltshire Hobart Building, September 30–December 31, 1992. "Seascape," paintings. Buena Park City Council Chambers Gallery, Buena Park, Calif., 1991. Computer-generated art.

J. Barry Zeiger. Painted Table Restaurant, Alexis Hotel, Seattle, February 4–March 28, 1993. "Ravenous," mixed-media installation.

People in the News

In Memoriam

Robert Arneson, sculptor and ceramist, died November 2, 1992, at age 62. Born in California, he received his M.F.A. from Mills College in 1958. Retrospectives of his work were held at the Chicago Museum of Contemporary Art (1974), and a traveling retrospective went to the Des Moines Art Museum, the Hirshhorn Museum and Sculpture Garden, and the Portland Art Museum. He exhibited at Frumkin Adams in New York and at Dorothy Goldeen in Los Angeles.

Peter Blume, painter, died November 30, 1992, at age 86. Born in Russia, he came to the United States when he was 5. Blume enrolled in the Educational Alliance in New York at the age of 15 and had his own studio by 18. He employed narrative and humanist themes depicted in detailed style. In 1934 he won first prize at the Carnegie International Exhibition in Pittsburgh.

David Harris Cohen, associate curator of decorative arts at the J. Paul Getty Museum, Malibu, Calif., died October 18, 1992, of AIDS. He was 43. Cohen graduated from Wesleyan University and received an M.A. from Columbia University. From 1978 to 1980 he worked in the Department of Western European Sculpture and Decorative Arts at the Metropolitan Museum of Art, New York. He joined the Getty in 1982.

Robert M. Doty died November 24, 1992, at the age of 58. Doty received a B.A. from Harvard University in 1956, and in 1961 he got an M.A. from the University of Rochester, where he also worked at the International Museum of Photography at George Eastman House. He was a curator at the Whitney Museum of American Art, New York, from 1966 to 1974. He was then director of the Akron Art Institute and left for the Currier Gallery of Art, Manchester, where he was director from 1977 until his retirement in 1987. Doty wrote numerous exhibition catalogues, books, and articles.

Joan Mitchell, artist, died October 30, 1992, at age 66. A graduate of Smith College, she later attended the School of the Art Institute of Chicago, after which she moved to New York. She eventually settled in France. An artist from the second generation of Abstract Expressionists, she was a member of the Artists' Club and participated in the 1951 "Ninth Street Show." Numerous retrospectives of her work have been held. In 1988, she was honored with the CAA Distinguished Artist Award for Lifetime Achievement, and in 1991 she received the Grand Prix des Arts from the city of Paris.

Richard Pousette-Dart, painter, died October 25, 1992, at the age of 76. A first-generation Abstract Expressionist, he had been linked with the New York School since the 1940s. He left Bard College in 1936 after one year of studies to devote himself to art, becoming an assistant to Paul Manship in 1937. In 1941 he had his first solo exhibition at the Artists Gallery, New York. He had a solo exhibition at the Guggenheim Museum in 1947 and went on to join the Betty Parsons Gallery. He taught throughout his career at Columbia University, Sarah Lawrence College, and Bard, and at the Art Students League from 1980 until his death.

Academe

Cora Cohen was visiting professor in the Department of Painting and Drawing at the School of the Art Institute of Chicago, fall 1992.

Dartmouth College's Department of Art History has announced the following appointments:

Stanley Abe is assistant professor in East Asian art; he was formerly assistant professor in the Department of Humanities at San Francisco State University. **Ada Cohen** is assistant professor in ancient art. **Joy Kenseth** is chair of the department.

Audrey Flack, artist, has been named Smith Distinguished Visiting Professor at George Washington University, Washington, D.C.

Mary Frisbee Johnson has been promoted to professor of art with tenure in the Department of Art, Indiana State University, Terre Haute.

Richard E. Lewis is chair of the Department of Art at Memphis State University. He was formerly department chair at Wichita State University.

Ellen L. Meyer has been appointed president of the Atlanta College of Art. She had been director of continuing education and special programs at the Rhode Island School of Design.

New York University's Department of Art and Art Professions has announced that **Carlo Lamagna** has been appointed associate professor and director of the Visual Arts Administration Program. **John Torrealano** has been named associate professor and program director of painting and drawing.

University of Oregon has made the following appointments: **Kenneth R. O'Connell**, head of fine and applied arts, was promoted to full professor; and **Craig Hickman** in visual design and **Margaret Prentice** in printmaking were promoted to associate professor.

Museums and Galleries

Edgar Peters Bowron has been named senior curator of paintings at the National Gallery of Art, Washington, D.C., where he has been an Andrew W. Mellon Senior Consultative Curator.

Melissa Buckelew-Rosengard is director of the Pardee Home Museum, Oakland, Calif. She had been the collection coordinator/assistant curator at the John J. Glessner House Museum in Chicago.

Elliot Bostwick Davis has been appointed assistant curator of American and British prints and illustrated books in the Department of Prints and Illustrated Books at the Metropolitan Museum of Art, New York. She had been a fellow at the museum and an instructor in Sotheby's American arts course.

David Ebitz is director of the John and Mable Ringling Museum of Art, Sarasota, Fla. He had been an administrator at the J. Paul Getty Museum in Malibu, Calif.

John P. Jacob has been appointed curator of the Photographic Resource Center, Boston University. He had been an independent curator.

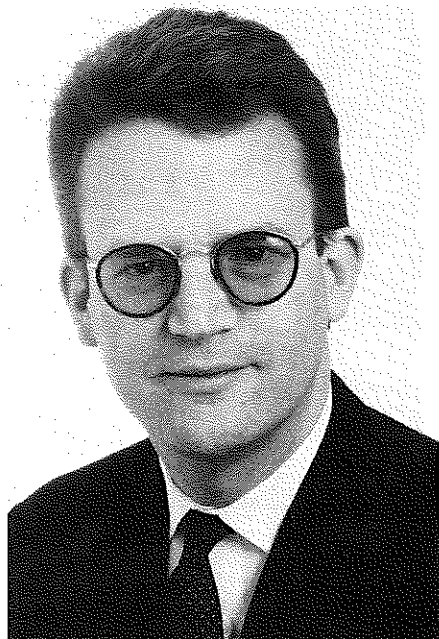


David Ebitz

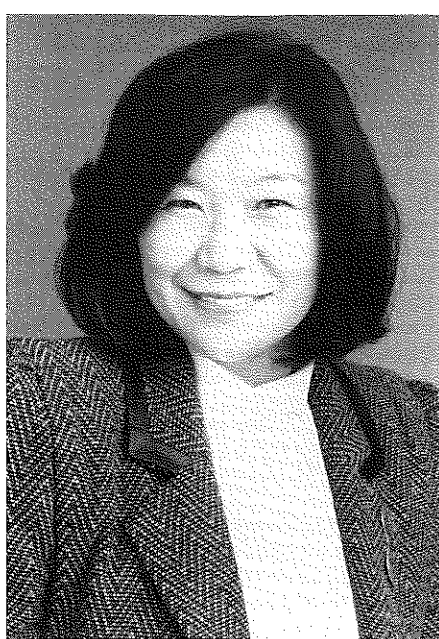
Mary F. Linda, formerly curator at the Asia Society, New York, is assistant director of the Palmer Museum of Art, Pennsylvania State University, University Park.

Richard Martin has been appointed curator of the Costume Institute at the Metropolitan Museum of Art, New York. He was previously professor of art history for 20 years and a senior administrator at the Fashion Institute of Technology, SUNY, New York.

Lawrence W. Nichols is curator of European painting and sculpture before 1900 at the Toledo Museum of Art. He had been associate curator of the John G. Johnson Collection at the Philadelphia Museum of Art.



Richard Martin



Emily J. Sano

Emily J. Sano has been named deputy director, chief curator, and chief administrative officer of the Asian Art Museum of San Francisco. She had been deputy director of collections and exhibitions and senior curator for non-Western art at the Dallas Museum of Art.

James Steward is curator at the University Art Museum and Pacific Film Archive at the University of California at Berkeley. He had been visiting professor of art history at the State University of New York at Geneseo.

Organizations

Frances Chaves has been appointed executive director of the Anderson Ranch Arts Center, Snowmass Village, Colo. She had been curator of the corporate art collection at the Reader's Digest Association.

Lynne V. Cheney has resigned as director of the National Endowment for the Humanities.

Kurt Forster, director of the Getty Center for the History of Art and the Humanities, has resigned to accept a professorship at the Eidgenossische Technische Hochschule, Zurich. **Thomas F. Reese** has been appointed acting director.

Grants, Awards, & Honors

Publication policy: Only grants, awards, or honors received by individual or institutional members of the College Art Association are listed. The grant/award/honor amount is not included. Please note the following format:

Individual members: cite name, institutional affiliation, and title of the grant, award, or honor. Institutional members: cite name of organization, title of the grant, award, or honor, and (optional) use or purpose of grant. Please indicate that you are a CAA member.

William H. Bailey, on leave from teaching at Yale University School of Art, where he is Kingman Brewster Professor of Art, has been appointed to serve on the National Council on the Arts, which advises the chair of the National Endowment for the Arts.

Robert J. Belton, professor at Okanagan University College, Kelowna, B.C., has received the Alma Mater Society Frank Knox Award and the Arts and Science Undergraduate Society Award, both for excellence in teaching for the 1991-92 academic year at Queen's University, Kingston, Ontario.

Annette Blaugrund, Andrew W. Mellon Senior Curator at the New-York Historical Society, has been named chevalier in the Order of Arts and Letters by the French government.

Gloria DeFilipps Brush, professor, Department of Art, University of Minnesota, Duluth, has received the 1992 McKnight Research Award, which provides support for research and creative activity over a 3-year period.

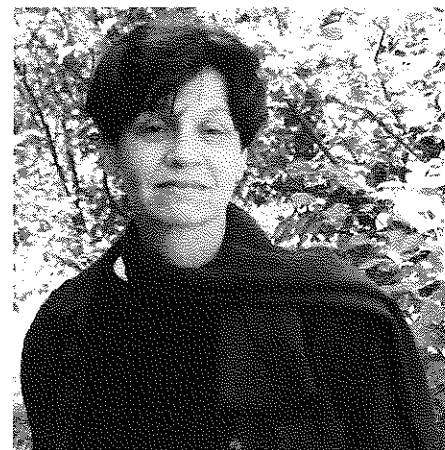
Bradford R. Collins, associate professor in the Art Department at the University of South Carolina, has received the Southeastern Art Conference's first annual award for excellence in scholarly research and publication for his essay "Life Magazine and the Abstract Expressionists, 1948-1951: A Historiographic Study of a Late Bohemian Enterprise" (*Art Bulletin* 70, no. 2, June 1991).

Marilyn Gridley has received an Asian Cultural Council Fellowship to participate in the selection of paintings for an exhibition at the University of Missouri, Kansas City; to conduct research of Chinese Buddhist sculpture; and to participate in three conferences in China in 1992.

John H. Jacobsmeyer, painter, has been awarded a Miguel Vinciguerra Fellowship to Italy for the 1992-93 academic year. The fellowship, given by the Institute for International Education and Fulbright, included a Fulbright Travel Grant. Jacobsmeyer recently completed a 10-month residency at the Roswell Museum and Art Center in Roswell, New Mexico.

Virginia Roehrig Kaufmann, independent scholar, Princeton, has been awarded the Ailsa Mellon Bruce Senior Fellowship for 1992-93 for her project on the origins, history, and reception of the 13th-century equestrian figure in Magdeburg (the *Magdeburger Reiter*). During 1991-92 she held a fellowship from the Gerda Henkel Foundation, Düsseldorf, for a study of an illuminated manuscript of the 12th century from Lower Saxony and its connection with the Gospels of Henry the Lion, and during summer 1992 she had another fellowship from the Herzog August Library, Wolfenbüttel, for research on the relation between medieval treatises on painting and the techniques of illumination associated with Helmarshausen.

David M. Kowal, associate professor of art history, College of Charleston, Charleston, S.C., has been awarded a research fellowship from the Fundacao Oriente, Lisbon, to continue research on "Portuguese Colonial Art and Architecture in India." The fellowship, begun October 1992, supports work in both Portugal and India.



Eunice Lipton

Eunice Lipton, independent scholar, New York, received awards in nonfiction literature from the Rockefeller Foundation, Ucross Foundation, Ludwig Vogelstein Foundation, Dejerassi Foundation, and the New York Foundation for the Arts for the preparation of her book *Alias Olympia: A Woman's Search for Manet's Notorious Model and Her Own Desire*.

Phyllis McGibbon, Claremont, Calif., received a 1992 Western States Art Federation/National Endowment for the Arts Regional Visual Arts Fellowship in works on paper.

W. Jackson Rushing, assistant professor of art history, University of Missouri-St. Louis, is a 1992-93 fellow at the university's Center for International Studies. He has also received a University Projects Research Grant to support the publication of his forthcoming book *Native American Art and the New York Avant-Garde, 1910-1950: A History of Cultural Primitivism*.

Leni Schwendinger has received a grant from the Japan-United States Friendship Commission to participate in "Open House," a multimedia art event in Tokyo.

Barbara Maria Stafford, professor of art history at the University of Chicago, has been awarded the 1992 Gottschalk Prize from the American Society for 18th-Century Studies for *Body Criticism: Imaging the Unseen in Enlightenment Art and Medicine*, honored as the best book on an 18th-century topic published during the preceding year.

Linda Troeller, artist, has been awarded a 1992-93 fellowship from the New Jersey State Council on the Arts/Department of State for the pursuit of artistic goals and in recognition of outstanding work in the exhibitions "Following the Waters" and "TB-AIDS Diary."

Maureen O'Hara Ure, visiting assistant professor at the University of Utah, has received a Development Grant from the Salt Lake City Arts Council to underwrite her collaborative installation with poet Katharine Coles titled "Natural Disasters," Finch Lane Gallery, Salt Lake City.

Conferences & Symposia

Calls for Papers

Collapsing Categories: Discourses on the High/Low and the Private/Public in American Art and Culture is a symposium, May 1, 1993, for which the Whitney Museum of American Art is soliciting papers from graduate students and scholars beginning their careers. Papers may deal with any area of 20th-century American sculpture, painting, installation, photography, video, cinema, and popular culture. Submit abstracts (1,000 words max.) with current résumé for talks of approx. 20 min. Travel subsidies available. For information: Constance Wolf, Whitney Museum of American Art, 945 Madison Ave., New York, NY 10021. *Deadline: February 8, 1993.*

Renaissance Conference of Southern California: Southwest Regional Conference will be held May 7-8, 1993, at the Huntington Library, San Marino, Calif. Abstracts and sessions on all aspects of Renaissance disciplines considered. Send proposals to: Eric Frank, RCSC, Dept. of Art History and the Visual Arts, Occidental College, Los Angeles, CA 90041; 213/259-2740. *Deadline: February 15, 1993.*

UCLA Art History Graduate Symposium will be held April 24, 1993. Graduate students at all levels are invited to submit one-page proposals. For information: Marie Clifford and Allyson Burgess, Graduate Symposium, Dept. of Art History, 3209 Dickson Art Center, Los Angeles, CA 90024-1417. *Deadline: February 15, 1993.*

Albions' Classicism: The Visual Arts in Britian 1550-1660 is a conference organized by the Paul Mellon Centre for Studies in British Art and the Warburg Institute, London, November 19-20, 1993, that will explore the complexity of the visual arts from 1550 to 1660. Discussions may reassess new theoretical approaches and their relationship to new documentary findings or explore the fields of literature, anthropology, and history, which have provided fresh models for study of the visual arts. Papers (30 min. max.) from various critical and ideological points of view are welcome. Submit abstracts to: Brian Allen, Paul Mellon Centre for Studies in British Art, 20 Bloomsbury Sq., London WC1A 2NP, UK. *Deadline: March 15, 1993.*

Antiquity and Antiquity Transumed is the theme of a conference sponsored by the Department of Fine Art and the Centre for Reformation and Renaissance Studies at the University of Toronto, April 1994. The conference will examine the connection between the Renaissance and antiquity in light of new interpretative strategies that illuminate the reciprocal relationship between past and present. Submit abstracts (500 words max.) for 20-25 min. papers and a one-page c.v. to: Antiquity and Antiquity Transumed, Dept. of Fine Art, University of Toronto, 100 St. George St., Toronto, Canada M5S 1A1; fax 416/978-1491. For information: Ann Kuttner, 215/898-8327; Alina Payne, 416/978-3290; or Rebekah Smick, 416/585-4468. *Deadline: March 15, 1993.*

Dowling College Annual Mediterranean Conference will be held July 1993, Siracusa, Sicily. The art history session will be "The Presence of the 'Other': Foreigner as Cultural Determinant in Sicilian Art and Architecture." Papers that explore, analyze, and investigate colonial, political, or mercantile occupants from the days of Magna Graecia in the 8th century B.C. to the displacement of the Bourbon kings of Naples in 1860 and the artistic heritage they bequeathed to the Mediterranean island are invited. Send one-page abstracts to: Stephen Lamia, Dept. of Visual Arts, Fortunoff Hall, Dowling College, Oakdale, NY 11769. *Deadline: March 15, 1993.*

Museums and Interactive Multimedia is the 2nd International Conference on Hypermedia

and Interactivity in Museums, September 20-24, 1993, Cambridge, England, presenting a wide range of interactive multimedia issues. Topics include: unraveling the technology for the innocent novice; national and international text and image standards and their relevance to museums; and evaluating the needs of a particular audience when embarking on an interactive multimedia project. For information: Archives and Museum Informatics, 5501 Walnut St., Suite 203, Pittsburgh, PA 15232-2311; 412/683-9775; fax 412/683-7366; or Museum Documentation Assoc., Lincoln House, 347 Cherry Hinton Rd., Cambridge CB1 4DH, UK; 44 223 242848; fax 44 223 213575.

To Attend

In the Spirit of Fluxus is an exhibition at the Walker Art Center in conjunction with which a symposium will be held February 12-13, 1993. It will provide a forum for discussion on a wide variety of topics pertinent to Fluxus. This interdisciplinary program will examine the cultural and social milieu from which Fluxus emerged as well as explore relationships between Fluxus and related forms, such as folklore and music. For information: Karen Gysin, Public Relations, Walker Art Center, Vineland Pl., Minneapolis, MN 55403; 612/375-7600; fax 612/375-7618.

Restructuring Higher Education to Meet the Challenges of a Global Economy is the theme of the National Education Association's higher education conference, February 26-28, 1993, New Orleans. The conference will emphasize economics, technology, and multiculturalism, and the following panels are planned: funding higher education in other countries; partnerships between higher education and business; the status of women in the world of academe; the classroom of the future—distance learning; and workload and productivity. For information: Office of Higher Education, National Education Association Center, 1201 16th St., NW, Washington, DC 20036; 202/822-7162.

Piero della Francesca is the subject of a symposium sponsored by the Renaissance Studies Certificate Program of the Graduate Center of the City University of New York, February 26-27, 1993. Topics to be addressed include the Frick St. John Panel, the revised chronology of the artist's activities, his literary output, and his mathematical knowledge. For information: C. M. Pyle, Renaissance Studies Certificate Program, GB 4008, 33 W. 42nd St., New York, NY 10036-8099; 212/642-2346.

Center for Arts and Technology at Connecticut College will hold the 4th biennial symposium on arts and technology, March 4-7, 1993. Presentations will feature paper sessions, panel discussions, an art exhibition, concerts, mixed-media works, video, virtual reality, dance, experimental theater, and interactive performance. For information: Center for Arts and Technology, Connecticut College, 270 Mohegan

Ave., New London, CT 06320; 203/439-2001; 203/439-2700; nbzah@mvax.cc.conncoll.edu internet; nbzah@conncoll.bitnet.

Women and Power: England, France, Italy, Spain is a symposium on women and the arts in the Renaissance, March 12-13, 1993, at the National Museum of Women in the Arts. Topics include shaping the discipline; feminist approaches to art history and to other disciplines; artists and writers; women as producers; women as patrons and collectors; women and myth; questions of iconography; medicine and health; education and family life; portraiture and biography; and women of power. For information: Harriet McNamee, National Museum of Women in the Arts, 1250 New York Ave., NW, Washington, DC 20005; 202/783-7371; or Elizabeth Welles, 202/543-0866.

Regional Diversity and Innovation in Early American Furniture is the subject of a symposium at the Wadsworth Atheneum, March 26, 1993, that will address the questions of regional identity, craft, and the "sense of place" raised in exhibitions of New England furniture at the museum in February 1993. Speakers will also consider aspects of gender and ethnicity as they affect the process of creating art. For information: Martin Office of Museum Education, Wadsworth Atheneum, 600 Main St., Hartford, CT 06103; 203/278-2670, ext. 322.

Image and Identity: The African American Experience in 20th-Century American Art is a symposium sponsored by the Department of Art History, University of Delaware, April 2, 1993. Focusing on the vision of African American artists through discussions of painting, photography, printmaking, and sculpture, speakers will also examine the role of the African American artist within a larger cultural and historical context. For information: Symposium on American Art, Clayton Hall, Conferences and Centers, Div. of Continuing Education, University of Delaware, Newark, DE 19716-7430; 302/831-2216; fax 302/831-2998.

Patterns of Patronage in Renaissance Italy is the theme of a symposium, April 3, 1993, at Duke University. For information: Louise Rice, Dept. of Art and Art History, E. Duke Bldg., Duke University, Durham, NC 27708; 919/684-6081.

Byzantium and the Italians, 13th-15th Centuries, a symposium at Dumbarton Oaks, April 30-May 2, 1993, will investigate various strands of interaction between Italians and the Byzantine world in terms of the economic, intellectual, and artistic as well as Byzantine involvement in the Italian humanistic movement. Contacts will be traced both in Eastern Mediterranean sectors and in Italy itself and will be viewed from both the Byzantine and Italian viewpoints. Particularly concentrated pictures of interaction will be examined in the two particular meeting grounds of Crete and Cyprus. For information: Dumbarton Oaks, 1703 32nd St., NW, Washington, DC 20007; 202/342-3245.

Envisioning the 18th Century is the Northeast American Society for 18th-Century Studies conference, September 30-October 3, 1993, at the Yale Center for British Art. For information: Duncan Robinson, Yale Center for British Art, PO Box 2120 Yale Station, New Haven, CT 06520; and Gordon Turnbull, Dept. of English, Yale University, PO Box 3545 Yale Station, New Haven, CT 06520.

Opportunities

Calls for Entries

Hidden Children is the theme for work sought from artists from diverse cultural and geographical backgrounds working with photography and writing. The material selected will be compiled into a journal. Submit proof prints, copy slides, or photocopies; written materials may be typed or on a Macintosh disk; include SASE. Send to: Hidden Children, 52 Sterling Pl., Brooklyn, NY 11217; tel. and fax 718/789-2389. *Deadline: January 31, 1993.*

Architecture: Artists' Interpretations is an exhibition, April 1-30, 1993, Braithwaite Gallery, open to all media. Submit 35-mm slides (3 entries max.). Fee: \$10 for 1-2 slides; \$15 for 3 slides. Send SASE (4 1/8" x 9 1/2") to: Cedar City Art Committee, Braithwaite Art Gallery, Southern Utah University, 351 West Center, Cedar City, UT 84720; 801/586-5432. *Deadline: January 27, 1993.*

Center for Exploratory and Perceptual Art Point and Shoot is an exhibition to be held at the CEPA Gallery. Submit up to 20 numbered slides (label with name, title, and date); slide list with artist's information, technical data, and size of works; résumé; statement; and SASE. Send to: CEPA Point and Shoot, 700 Main St., 4th FL, Buffalo, NY 14202. *Deadline: March 15, 1993.*

Illuminance is an exhibition at the Lubbock Fine Arts Center, April 20-May 23, 1993, open to all photographic processes. Fee: \$15 for up to 3 entries; \$5 for each additional entry. For information: Lubbock Fine Arts Center, 2600 Ave. P, Lubbock, TX 79405; 806/767-2686. *Deadline: March 26, 1993.*

National Print Exhibition, sponsored by the Society of American Graphic Artists, will be held at the galleries at Federal Plaza, New York, November 1-26, 1993. All printmaking media except photography eligible. Send SASE for information to: SAGA, 32 Union Sq., #1214, New York, NY 10003. *Deadline: March 26, 1993.*

Bowery Gallery is hosting an exhibition, July 2-21, 1993, open to artists working in 2-dimensional media. Send SASE for prospectus to: Bowery Gallery, Dept. A, 121 Wooster St., New York, NY 10012; 212/226-9543. *Deadline: April 10, 1993.*

Artists Consider the Environment is an exhibition being organized by the Forum Gallery. All media are eligible, and works must address current environmental issues. Send 35-mm slides (10 max.) labeled with name, dimensions, title, and media; résumé; and supportive material with SASE to: Artists Consider the Environment, Forum Gallery, Jamestown Community College, PO Box 20, Jamestown, NY 14702-0020. *Deadline: April 15, 1993.*

Outdoor Sculpture Display is being hosted by the University of Alabama at Birmingham. Proposals may consist of sketches, color photographs, color slides, and/or models. Five sculptures will be chosen for display at selected sites on campus for one year starting October 1993. A \$1,500 fee will be paid to artists, and \$10,000 is available for the purchase of one piece. For information: Janice V. Kluge, UAB Dept. of Art, Birmingham, AL 35294-1260. *Deadline: April 15, 1993.*

Grants and Fellowships

National Endowment for the Arts has international program funding opportunities. **United States/Japan Artist Exchange Fellowships** support 6 months of work and study in Japan for American artists and 6 months' of work and study for Japanese artists in the United States. U.S. artists may propose to live in any part of Japan and work on independent projects that advance their individual artistic goals. *Deadlines: January 15, 1993, for genres including conceptual, performance, etc.; February 1, 1993, for painting; March 15, 1993, for works on paper.*

ArtsLink supports artistic exchange between the United States and countries of Eastern Europe, Central Europe, or the former Soviet Union. The program provides support for either U.S. artists undertaking collaborative projects with colleagues in these countries or U.S. arts organizations hosting an artist or arts administrator from the region for a short-term professional residency. *Deadline: April 5, 1993.* For information: International Program, National Endowment for the Arts, Nancy Hanks Center, 1100 Pennsylvania Ave., Washington, DC 20506; 202/682-5422.

Harry Ransom Humanities Research Center offers 1- to 3-month fellowships to scholars who are engaged in postdoctoral or equivalent research based on the center's collections, among them the Gernsheim History of Photography Collection. For information: Director's Office, Attn. Research Fellowships, Harry Ransom Humanities Research Center, University of Texas, PO Box 7219, Austin, TX 78713-7219. *Deadline: February 1, 1993.*

Sainsbury Research Unit for the Arts of Africa, Oceania, and the Americas, University of East Anglia, has a 3-year research scholarship starting October 1993 for a candidate undertaking doctoral research in the arts of Africa, Oceania, or the Americas. The scholarship covers fees and maintenance and includes a stipend to fund travel and fieldwork. Applicants from any country with a strong academic record and a background in anthropology, art history, archaeology, or related disciplines may apply. *Deadline: February 25, 1993.*

The university also offers a 3-month visiting research fellowship for 1993-94. Established scholars (recipients of Ph.D. or equivalent and/or those with at least 5 years professional experience) in the fields of anthropology, art history, archaeology, history, or a related discipline, who are undertaking research for publication in the arts of Africa, Oceania, or the Americas, are encouraged to apply. *Deadline: March 15, 1993.*

For information: Admissions Secretary, Sainsbury Research Unit, Sainsbury Centre for Visual Arts, University of East Anglia, Norwich NR4 7TJ, UK; 0603 592498; fax 0603 259401.

Samuel H. Kress Foundation offers a fellowship and summer workshops for art historical study using infrared reflectography at Indiana University. The fellowship is \$13,000 for the 1993-94 academic year, with one semester at Indiana University and summer research in the field. Summer workshops are scheduled for the Wallraf-Richartz Museum, Cologne, August 1993, and for the Toledo Museum of Art, Toledo, Ohio, August 1994. Preference will be given to art history graduate students whose research would benefit from access to infrared documents, but students in other fields, including conservation, are encouraged to apply. Include letter of application, c.v., outline of proposed research, and one letter of recommendation. Send to: Molly Faries, Henry Radford Hope School of Fine Arts, Bloomington, IN 47405. *Deadline: March 31, 1993.*

National Endowment for the Humanities has Fellowships for University Teachers and Fellowships for College Teachers and Independent Scholars, which provide salary replacement up to \$30,000 so that fellows can devote a period of 6-12 months on their projects in the humanities. For information: Div. of Fellowships and Seminars, Rm. 316, National Endowment for the Humanities, 1100 Pennsylvania Ave., NW, Washington, DC 20506. *Deadline: May 1, 1993 (this has been changed from June 1, 1993).*

Western States Arts Federation offers up to \$1,000 to organizations for exhibitions, educational activities, and commissioning of work from recipients of the 1992 WESTAF/NEA Regional Fellowship for Visual Artists. The criteria are the quality and scope of the proposed activity; an assessment of the potential benefit to the careers of the artists; the broadest possible exposure of the artists and their work; and an assessment of the scope of the involvement of the artists with the applicant and audiences. For information: WESTAF, 236

Montezuma Ave., Santa Fe, NM 87501; 505/988-1166; fax 505/982-9307. *Deadline: May 5, 1993.*

Critical Needs Fund for Photographers with AIDS, sponsored by Art Matters and Photographers and Friends United against AIDS. The fund provides fellowships of \$1,000-\$1,500 to photographers with AIDS or HIV for the continuation of their artistic practice. Awards are made on the basis of artistic merit as well as the critical needs of the individual. For information: Art Matters, 212/929-7190.

Calls for Manuscripts

History of Photography is seeking essays on various issues confronting the erotic photographic image. Papers are sought on theoretical issues of representation, spectatorship, and the social construction of images and on historical issues pertaining to production, consumption, and distribution of erotic photography. Essays are to be 3,000-5,000 words with one illustration per 1,000 words. Send proposals to: James Crump, Kinsey Institute for Research in Sex, Gender, and Reproduction, Indiana University, Morrison Hall 313, Bloomington, IN 47405. *Deadline: March 1, 1993.*

Revue d'art canadienne/Canadian Art Review invites submissions of articles for a special issue titled "Art as Propaganda." Topics concerning all periods of the history of art are welcome. Submit 3 copies of manuscript with SASE or postage coupons to: Corinne Mandel, RACAR, Dept. of Visual Arts, University of Western Ontario, London, Ontario, N6A 5B7, Canada. *Deadline: March 31, 1993.*

Studies in Iconography welcomes essays that focus on the period before 1600 and on the theory of iconography and cross-disciplinary studies. Submissions should be in English; illustrations should be in photocopy form. Submit 2 double-spaced typed or printed copies (use *The Chicago Manual of Style*) to: Studies in Iconography, Dept. of English, Western Washington University, Bellingham, WA 98225-9055.

Masters of American Art is a series of 12 monographs on the life, times, and art of artists of American Realism. Authors are sought for volumes on George Wesley Bellows and Maurice Prendergast. For information: James J. Kéry, James J. Kéry and Co., 350 Fifth Ave., Suite 3304, New York, NY 10118; 212/971-9702.

Publications

Emergency Preparedness and Response, published by the National Institute for the Conservation of Cultural Property, explores the importance of emergency response plans and includes instruction on how to develop and individualized plan. \$5/copy. To order: NIC, 3299 K St., NW, Suite 403, Washington, DC 20007; 202/625-1495; fax 202/625-1485.

National Directory of Arts Internships 1991/1992 cites nearly 1,000 businesses and institutions across the country that offer a wide variety of internships in various fields. \$35 per copy with prepayment (add \$5 per copy with purchase order if bill required; 40 percent discount for 5 or more copies). Order from: National Network for Artist Placement, 935 W. Ave. 37, Los Angeles, CA 90065; 213/222-4035.

Residencies

United States/Mexico Artists Residencies are sponsored by the National Endowment for the Arts and the Fondo Nacional para la Cultura y las Artes. The 2-month residencies in Mexico are for U.S. creative, interpretive, and traditional artists, who will be involved in community outreach activities as part of the program. *Deadlines: January 15, 1993, for genres including conceptual, performance, etc.; February 1, 1993, for painting; March 15, 1993, for works on paper.*

British American Presenters Residencies are for 2 weeks for U.S. presenters to see new work, meet with colleagues, and build links that can lead to future international collaborations. *Deadline: February 15, 1993.*

For information: International Program, NEA, Nancy Hanks Center, 1100 Pennsylvania Ave., Washington, DC 20506; 202/682-5422.

Cummington Community of the Arts offers residencies for artists in all disciplines. The community offers meals, private living, and studio space for \$600 per month. Residents are selected solely on the basis of the quality of their work. There is also a work exchange residency in spring 1993. For 20 hours per week in admissions and program development, the artist will receive room, board, and studio. Salary for additional hours possible. For information: Cummington Community of the Arts, RR1, PO Box 145, Cummington, MA 01026; 413/634-2172. *Deadlines: the first of the month, 2 months prior to the desired month of residency for residencies September-June; April 1 for July and August.*

Skowhegan School of Painting and Sculpture in Maine has a 9-week residency program for artists working independently in rural Maine. For information: Skowhegan School, 200 Park Ave. So., Suite 1116, New York, NY 10003-1503; 212/529-0505; fax 212/473-1342. *Deadline: February 12, 1993.*

Workshops and Schools

Artist Survival/Support Skills Workshop: Challenging the Business of Boundaries, the 1993 Women's Caucus for Art preconference workshop, February 1, 1993, Seattle, is designed to help working artists, students, and teachers with professional skills, including contracts, portfolios, grants, time management, publicity, and self-employment issues. To register, send \$45 check (payable to WCA; indicate "Survival Skills") to: WCA National Office, Moore College of Art, 20th and the Parkway, Philadelphia, PA

19103. For information: Nat Dean, 813/951-1330; or Jo Hockenhull, 509/334-4137.

Triangle Artists' Workshop in upstate New York is for painters, sculptors, and mixed-media artists, July 1993. There is a critic-in-residence and visiting artists and critics, who tour the studios, offer lectures, and give presentations. To apply, send 6 labeled 35-mm slides, slide list, exhibition and education résumé, brief statement of work plans for the session, and SASE. For information: Triangle Artists' Workshop, 55 Fifth Ave., 15th Fl., New York, NY 10003; 212/206-6195. *Deadline: February 1, 1993.*

National Endowment for the Humanities announces its NEH Summer Seminars and NEH Summer Institutes to be held in the United States and abroad in the summer of 1993. For a complete list of institutes and seminars offered: NEH, 1100 Pennsylvania Ave., NW, Washington, DC 20506; 202/786-0380 for institutes; 202/786-0463 for seminars. The following is a list of institutes and seminars that may be of interest to CAA members. *Deadline: March 1, 1993.*

Viennese Culture in the Age of Franz I (1792-1835). Raymond Erikson, Aston Magna Foundation for Music and the Humanities, PO Box 310, Danbury, CT 06813; 212/431-7037.

Chinese Culture and Civilization. Roger T. Ames, University of Hawaii, Manoa, Dept. of Philosophy, 2530 Dole St., Sakamaki B303, Honolulu, HI 96822; 808/956-7288.

Beyond Texts: Teaching Religion and Material Culture. Richard Carp and Mark Juergensmeyer, University of Hawaii, Manoa, School of Hawaiian, Asian, and Pacific Studies, 1890 East-West Rd., Moore Hall 309, Honolulu, HI 96822; 808/956-8922.

The Art of Imperial China. Jason C. Kuo, University of Maryland, Dept. of Art History and Archaeology, College Park, MD 20742-1335; 301/405-1499.

Italian Archival Sciences. Franca Nardelli and Armando Petrucci, Newberry Library, c/o Mary Beth Rose, 60 West Walton St., Chicago, IL 60610; 312/943-9090.

The Thirties: American Literature, Art, and Culture in Interdisciplinary Perspective. C. Townsend Ludington, University of North Carolina, Curriculum in American Studies, CB#3520, 227 Greenlaw, Chapel Hill, NC 27599; 919/962-4063.

Culture in Crisis, Italy, 1494-1527. Albert R. Ascoli, Northwestern University, Dept. of French and Italian, Kresge Hall 152, Evanston, IL 60208; 708/491-5672.

Hudson River Valley Images and Texts: Constructing a National Culture in 19th-Century America. Daniel Peck, Vassar College, PO Box 226, Poughkeepsie, NY 12601; 914/437-7485.

Politics of Culture and Identity: Pacific Island Perspectives. Geoffrey White and Lamont Lindstrom, Institute of Culture and Communication, East-West Center, Honolulu, HI 96848.

Narrative and Synthesis in Medieval Book Illumination. Robert G. Calkins, Dept. of Art History, Cornell University, Ithaca, NY 14853.

Spolia: Ancient Artifacts in Medieval Re-Use. Dale Dinney and Birgitta Wohl, Dept. of History of Art, Bryn Mawr College, Bryn Mawr, PA 19010.

Gothic in the Ile-de-France. Stephen Murray, Dept. of Art and Archaeology, c/o Summer Session Office, 419 Lewisohn Hall, Columbia University, New York, NY 10027.

Late Antique and Medieval Conceptions of Heaven. Jeffrey B. Russell, Interdisciplinary Humanities Center, 3591 Library, University of California, Santa Barbara, CA 93106.

Adam and Eve Narrative in Christian and Jewish Tradition. Gary A. Anderson and Michael E. Stone, Dept. of Religious Studies, University of Virginia, Charlottesville, VA 22903.

Successes and Problems in Team-Taught Undergraduate Courses in Medieval and/or Byzantine Studies is a workshop, April 16 or 17, 1993, Plymouth State College, Plymouth, N.H. Faculty members are sought who will share their experiences. For information: Kathleen Maxwell, Dept. of Art, Santa Clara University, Santa Clara, CA 95053; 408/554-4594.

Photo Focus VI offers workshops on Whidby Island, Wash., April and May 1993, in in various tipes of photography, including aerial, photojournalism, color landscape, the nude, black-and-white, stock, portraiture, and hand-coloring, among others. For information: Coupeville Arts Center, Box 171, Coupeville, WA 98239; 206/678-3396.

Miscellaneous

Marie Walsh Sharpe Art Foundation offers 14 free studio spaces in New York. Visual artists 21 over are invited to submit proposals for work space. Applicants must be U.S. residents or U.S. citizens and not in school at the time of residency. Nonliving space with no stipend or equipment provided. Include up to 10 35-mm slides of recent work labeled with name, slide number, title, size, date, and medium; résumé; narrative statement (one page max.) indicating why studio space is needed (include support material if relevant); specify desired starting date (after June 1, 1993) and length of stay (up to one year); SASE. Send to: Marie Walsh Sharpe Art Foundation, 711 N. Tejon St., Suite B, Colorado Springs, CO 80903; 719/635-3220. *Deadline: January 30, 1993.*

Museum Assessment Programs, sponsored by the American Association of Museums and the Institute for Museum Services, assist museums to review their current status and evaluate how well operations and programs reflect the institutional purpose. IMS grants cover all costs of assessment. Institutional assessment (MAP I) reviews the entire museum operation and is particularly helpful for planning. *Deadlines: April 30, 1993, and October 29, 1993.* Collections management assessment (MAP II) focuses on collections policies, documentation, and preservation. *Deadline: January 29, 1993.* Public dimension assessment (MAP III) assesses the public's perception, experience, and involvement with the museum. *Deadline: February 26, 1993.* For information: Museum Assessment Programs, AAM, 1225 Eye St., NW, Washington, DC 20005; 202/289-9118.

Information Wanted

Hungarian Art in American Public Collections. Information is sought on art and archaeological objects made in Hungary or by Hungarian artists, including artists of Hungarian origin. Objects are also sought that are known to have been in Hungarian collections. Anthony Geber, 7905 Cypress Pl., Chevy Chase, MD 20815.

Datebook

January 29
Deadline for submitting material for the March/April CAA News, to be published March 13

February 3-6
Annual conference, Seattle

February 26
Deadline for submissions to *Careers*, to be published March 25

March 1
Deadline for nominations to CAA Awards Committees

March 15
Deadline for nominations to the CAA Board of Directors

April 2
Deadline for submitting material for the May/June CAA News, to be published April 30

April 29
Deadline for submissions to *Careers*, to be published May 24

January 26-29, 1994
Annual conference, New York

Classified Ads

The CAA newsletter accepts classified ads of a professional or semiprofessional nature. 75¢/word (\$1.25/word for nonmembers); \$15 minimum. All ads must be prepaid.

Art History Slides. Roman art and architecture; Southwest archaeological sites; petroglyphs. Sets or singles. Lists available. Susan Silberberg, Box 2740, Lyons, CO 80540; 303/747-2215.

Art Workshop International, Assisi, Italy: Aug. 4-31, 1993. Live and work in a 12th-century hill town surrounded by the Umbrian landscape. Courses in painting and drawing, all media, landscape painting on site, art history, creative writing, and Italian language. Special program for professional and advanced painters and writers. Housing, most meals, studio space, critiques, and lectures. Art Workshop International, 463 West St., 1028H, New York, NY 10014; 212/691-1159.

Attention: Ringling School of Art and Design Alumni. The Ringling School is looking for lost former students. Please call or write the Institutional Advancement Office at 800/255-7695, or 2700 North Tamiami Trail, Sarasota, FL 34234.

Books on the Fine Arts. We wish to purchase scholarly out-of-print books on Western European art and architecture, also library duplicates and review copies. Contact: Andrew Washton Books, 411 E. 83rd St., New York, NY 10028; 212/481-0479; fax 212/861-0588. Catalogues available upon request.

British Exchange Fine Art. 1993-94 one year. Post-to-post (full-time position necessary). Teach undergrad. Paint/draw. Fax position details/résumé to: Paul Clifford (0243) 536011. Tel. (0243) 787911 (CAA Seattle meet possible).

Exhibition Announcements. Full-color reproduction—12 pt., coated stock, 200-line separations—varnished. Write for samples: Images for Artist, 2543 Cleinview, Cincinnati, OH 45206.

Fine Art/Ancient Culture. Paintings, ceramics, sculpture in Samos, Greece, with visiting artists, lecturers, and excursions through Greece and Turkey. June 17-July 28. Contact: Art School of the Aegean, 230 Thompson St., #24, New York, NY 10012; 212/533-1482.

For All Things Photographic. Use Duggal Downtown, Inc. CAA members receive a 20% discount on all services. Slide duplicates, E-6, B+W, C-Prints, computer imaging. Call 212/941-7000, or visit 560 Broadway, NY, NY 10012.

Fresco Painting Workshop—Ceri, Italy, 40 kilometers north of Rome, August 1993. Live/work in an unusual 16th-century palazzo. All aspects of fresco painting will be covered. Write/call for further details. Fresco Associates of Ceri, 133 Greene St., New York, NY 10012; tel./fax 212/473-5657; or tel. 914/762-2970.

Rome Apartment. 3 rooms furnished, sleeps 2, near American Academy. Rent one million lire per mo., + utilities and phone. Available Aug. 14-Dec. 15, 1993. Carolyn Valone, Art History, Trinity University, San Antonio, TX 78212.

Sunny Loft. Quiet, open space, 1,400' live/work, seven 7 1/2' x 4 1/2' windows (north plus east exposure), exposed brick, custom shoji, bookcases and storage, original maple floors, 1 bath, renovated kitchen (Garland stove), washer/dryer, air cond., \$430 main. \$240,000. 212/929-8718.

Sunny Custom Saltbox. Mountainside overlooking Rondout Reservoir, 15 acres, streams, cathedral ceilings, oak floors, living (fireplace), dining, foyer. Gourmet kitchen, granite counters, oak cabinets, Garland stove. 2 tile bathrooms, 2 bedrooms (master fireplace). Full basement, washer/dryer, oil/hot water. Decks and screened porch. Low taxes. 2 hr. NYC. \$195,000. 212/929-8718.

Umbria, Village of Umbertide. Newly restored 15th-century apartment, 2 bedrooms, close local transport to Perugia, Assisi, Arezzo, Firenze, Sansepolcro. Reasonable. Call 513/325-2860. D. Drake, 5252 Fairfield Pike, Springfield, OH 45502.

Venice Apartment. Semester or year, 1993-94. Kitchen, bath, soggiorno, study, loft bedroom, furnished; 10-minute walk from station, on several vaporetto lines. Suitable for 1-2 adults. Reasonable rent. Ann Schutte, History Dept., University of Virginia, Charlottesville, VA 22903; 804/924-6413 or 974-1330.

Videotapes on Artists. Joseph Solman, Maurice Sievan, Max Arthur Cohn, Boris Margo. Call 212/319-5970.



January/February 1993

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

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