

CAA NEWS

CAA Monographs Published

The College Art Association, in association with the Pennsylvania State University Press, has just published two books in its distinguished Monographs on the Fine Arts series.

Degas and the Business of Art: "A Cotton Office in New Orleans," by Marilyn R. Brown, is a comprehensive study of Edgar Degas's painting *A Cotton Office in New Orleans*, in the collection of the Musée des Beaux-Arts, Pau, France. The canvas, executed in New Orleans in 1873, is one of the most

significant images of 19th-century capitalism, in part because it was the first painting by an Impressionist to be purchased by a museum. Drawing upon archival materials, Brown explores the accumulated social meanings of the work in light of shifting audiences and changing market conditions and assesses the artist's complicated relationship to the business of art. Brown is associate professor of art at Tulane University. The 176-page book with 44 illustrations, one in color, is available from Penn State Press for \$57.50 (\$43.25 for CAA members).

Nicola Pisano's Arca di San Domenico and Its Legacy, by Anita Fiderer Moskowitz, analyzes the form and structure of the tomb of St. Dominic in Bologna, which was designed by Nicola Pisano in 1264 for the founder of the Dominican Order and has unusual components that can be related to contemporary Dominican concerns. Moskowitz explores the meaning of the tomb to Pisano's contemporaries, both patrons and the public, as well as its profound influence on the development of monumental tomb sculpture. The

remarkable evolution of Italian Gothic and Renaissance sepulchral art was initiated, according to the author, by Pisano's tomb. Moskowitz is associate professor of art at the State University of New York, Stony Brook. The book has 160 pages and 100 illustrations, two in color. It is available

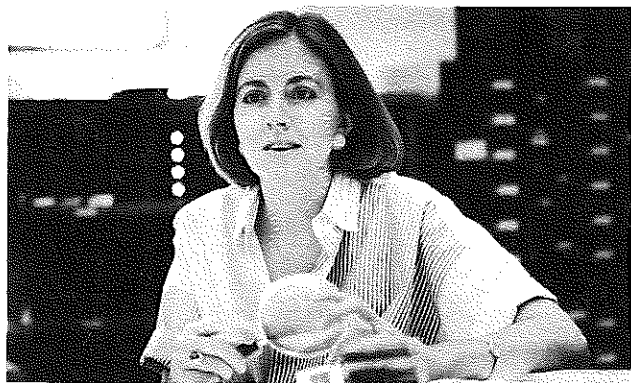


Anita Fiderer Moskowitz

from Penn State Press for \$55.00 (\$41.25 for CAA members).

Monographs on the Fine Arts is an on-going series of the College Art Association. Submissions of short manuscripts in all periods and areas of art history are welcome. A full listing of books in the series appears on the back cover of every issue of the *Art Bulletin*.

The current editor of the monograph series is Robert S. Nelson, professor of art history at the University of Chicago. Proposals for publications in the series should be addressed to Nelson at the Department of Art, University of Chicago, 5540 S. Greenwood, Chicago, IL 60637. He will be available on Thursday, February 17, at the CAA annual conference in New York to meet with prospective authors (see "Annual Conference Update," page 4).



Marilyn R. Brown

Contents

Volume 19, Number 1
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- 1 CAA Monographs Published
- 2 Notice of Members' Annual Business Meeting
- 3 CAA Elects New Board Members
Call for Nominations to the Board
- 4 Annual Conference Update
- 5 Electronic Bulletin Board
- 6 CAA News
- 8 From the Executive Director
- 9 Legal Update
- 10 Finding Your Way through the
Placement Maze
- 12 Solo Exhibitions by Artist Members
- 15 People in the News
- 16 Grants, Awards, & Honors
- 17 Conferences & Symposia
- 18 Opportunities
- 22 Miscellaneous
Datebook
Information Wanted
Classified Ads

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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 18, 1994, at 8:00 A.M. in the Beekman Parlor on the second floor of the New York Hilton and Towers Hotel. 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 1998 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 "CAA Elects New Board Members, 1994-98," 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: **Linda Ferber**, curator, Brooklyn Museum, chair; **Frederick Asher**, art historian, University of Minnesota; **Ann Gibson**, art historian, State University of New York at Stony Brook; **Susan Krane**, curator, High Museum of Art; **Roger Shimomura**, artist, University of Kansas and **Clarence Morgan**, artist, University of Minnesota. The members so elected will nominate the slate of candidates for the Board of Directors who will be elected to serve until 1999 (see page 3).

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, 1994-98

Board of Directors voting ballots were mailed to CAA's over 13,000 members in October 1993. With 2,902 ballots returned, six new Board members were elected for 1994-98. The following are those who have been elected and excerpts from their candidacy statements:

Diane Burko, artist, Community College of Philadelphia: "Since 1972 I have witnessed how CAA has increasingly responded to the needs of its broad membership in terms of gender, race, and sexual preference. While continuing in this inclusive direction, we must now refocus on the more general category of the artist membership—often overlooked and undervalued. Our proactive agenda must include the promotion of the role of the artist and the arts in our society as we approach the 21st century."

Jonathan Fineberg, art historian, University of Illinois, Urbana-Champaign: "Shaping the annual conferences into more interesting, varied arenas for the free exchange of ideas is a priority. I am particularly concerned that the programs for artists need some creative structural improvement and support. CAA also must be a force against serious new threats to free discourse in both art (where visual commentary may be unreasonably restrained by misguided copyright laws) and in scholarship (where institutions are running scholars out of business with impossible reproduction fees)."

Michi Itami, artist, City College of New York, CUNY: "As a Board member I would like to support the concerns of artists of all styles and genres and foster the expansion of CAA's activities. As an artist/professor at perhaps the most culturally diverse campus in America,

CCNY, I am against separatist agendas and would work to include rather than divide. I think that now is the time for all of us to pull together and work effectively to educate the public and the government about our presence and importance."

Nancy Macko, artist, Scripps College: "CAA can and should assume a position of national leadership in the areas of health, safety, and education by: focusing on domestic partner benefits, maternity leave, and child care; continuing to strengthen the health coverage currently offered for artists and scholars who do not receive employment benefits; recommending health and safety measures that provide information on the use of all materials used by artists; and working to reinstate art as a fundamental part of all education."

Rita Robillard, artist, Washington State University: "Having just completed a tenure as co-chair of the 1993 studio arts panels for the Seattle conference, there are several areas I would like to see expanded at the annual conference. First is to create more exhibition venues and a real celebration of the arts in the region. Second is to continue to create alternatives to the panel format for studio artists that are more interactive—such as workshops, international conferencing through electronic media and interviews with esteemed artists from the region, and the creation of an archive for videotaped interviews from each year's conference."

Carlos Villa, artist, San Francisco Art Institute: "This is an important but uncertain time for us in art. The process of "expanding" and "rethinking" towards a truer American art history challenges and divides us. Conversely, there are those who want to embrace this "expansion" and at the same time, not deny the traditional art history processes of internal accounts and aesthetic judgments. ... CAA should promote (without prejudice) meaningful dialogues and debates around specific and provocative issues ... in large or mini symposia formats. The videotapes, papers, dialogues, and discussions could be published and distributed from these proceedings."

CAA welcomes these new Board members and looks forward to working with them. We would like to say goodbye to the following CAA Board members whose terms expire at the

members' annual business meeting at the New York conference: **Suzanne Preston Blier**; **James Cuno**; **Murray DePillars**; **Samuel Edgerton**; **Mari Carmen Ramírez**; and **Kenneth Silver**. CAA thanks these individuals for volunteering with dedication their time and energies over the past four years.

Call for Nominations to the Board, 1995-99

It is now time to nominate individuals for the 1995-99 term on the CAA Board of Directors.

The 1994 Nominating Committee (see page 2) will nominate the slate of candidates for the Board of Directors to serve until 1999. 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 *February 25, 1994*. 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, 1994*. 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.

Annual Conference Update

Miriam Schapiro to Speak at Convocation

Keynote speaker for the CAA annual conference in New York will be Miriam Schapiro, noted artist and former CAA board member. She will speak at the convocation, 5:30–7:30 P.M., Friday, February 18, in the East Ballroom of the New York Hilton and Towers. CAA's awards ceremony will precede Schapiro's talk.

Schapiro received her B.A., M.A., and M.F.A. from the University of Iowa and is the recipient of several honorary doctorates. She has been awarded an NEA Fellowship, a Ford Foundation Grant, a Rockefeller Grant, and a

Guggenheim Fellowship. A co-founder of the Feminist Art program at the California Institute of the Arts, Schapiro was one of the key figures in the development of the women's movement in art in the 1970s. She is also a leader in the Pattern and Decoration movement and the creator of the *femmage* technique, which incorporates fabric on the painted surface. Her work is in museums in the U.S., Germany, Denmark, and Australia.

Most recently Schapiro, with the Rutgers Center for Innovative Printmaking, has created a fine art limited edition print for the benefit of CAA's Professional Development Fellowship Program (see *CAA News*, September/October 1993). The print, *In the Land of Oo-bla-dee: Homage to Mary Lou Williams*, will be available at the annual conference, at the special reduced rate of \$750.

Opening Reception for 1994 M.F.A. Exhibition

All conference attendees are invited to attend a reception Wednesday, February 16, 4:00–6:00 P.M., at the Hunter College Fine Arts Building, 450 W. 41 St. (between 8th and 9th Avenues at Dyer St.), in conjunction with the 1994 New

York M.F.A. Exhibition. Work by students in New York-area M.F.A. programs will be exhibited.

The exhibition, curated by Susan H. Edwards (Hunter College, City University of New York), will be mounted at the Fine Arts Center February 8–March 11. Gallery hours are Tuesday–Saturday, 1:00–6:00 P.M. The schools represented in the exhibition are Brooklyn College, City University of New York; City College, City University of New York; Hunter College, City University of New York; Lehman College, City University of New York; Long Island University—C.W. Post Campus; Parsons School of Design; Pratt Institute; Queens College, City University of New York; Mason Gross School of the Arts, Rutgers, State University of New Jersey; School of Visual Arts; and Yale University.

Meet the Editors

The editors of CAA publications will be on hand at the CAA publications booth (Booth 209) in the exhibits area at scheduled times to talk with prospective authors. Robert Nelson, editor of the CAA monograph series, will be available from noon until 2:00 P.M. on Thursday, February 17. Nancy J. Troy, *Art Bulletin* editor designate, and Lenore Malen, *Art Journal* executive editor, will be at the booth from noon to 2:00 P.M. on Friday, February 18. No appointments are necessary, although there will be a sign-up sheet at the booth in the event conference attendees wish to schedule a specific time.

Program Changes

Beverly Jacoby (Arts Advisory Committee for the 14th Congressional District) will be chairing a board-sponsored session titled "New Directions in Support of the Arts and the Humanities: The Arts and Humanities in the 21st Century," Friday, 12:30–2:00 P.M. Speakers who have been invited to participate include Carolyn Maloney (U.S. House of Representatives), Jerrold Nadler (U.S. House of Representatives), Jane Alexander (Chair, National Endowment for the Arts), and Sheldon Hackney (Chair, National Endowment for the Humanities). Judith Golub (American Arts Alliance), John Hammer (National Humanities Alliance), and CAA president-elect Judith K. Brodsky

(Mason Gross School of the Arts, Rutgers, State University of New Jersey) will also participate.

The CAA Intellectual Property Rights Committee is sponsoring the session "Current Copyright and Other Intellectual Property Issues in the Visual Arts" (chair: Barbara Hoffman, CAA Counsel; Schwartz, Weiss, Steckler, and Hoffman), an illustrated teach-in on the current state of copyright law (fair use/parody), trademark law, moral rights, and the right of publicity as applied to appropriation of original source imagery, derivative and multimedia works, and a speak-out on aesthetic and public policy issues implicated by appropriation art and the creation of multimedia works with their challenge to traditional notions of originality, authorship, and art. Speakers will include Barbara Hoffman, Martha Buskirk (Graduate Center, City University of New York; *October*), Hans Haacke (artist, New York), and others. Materials will be provided. The session will be held Wednesday, February 16, 5:30–7:00 P.M.

The CAA Museum Committee will be holding an open meeting and speakout on Thursday, 12:30–2:00 P.M.

The session "Curators and Artists: New Work Collaborations" (chair: Thelma Golden, Whitney Museum of American Art) has been canceled at the chair's request.

The Museum Row in Soho open house (Guggenheim Museum Soho, New Museum of Contemporary Art, and Museum of African Art) will be taking place on Friday, February 18, not on Saturday, February 19.

The title of Alice Yang's session is "Siting China: On Migration and Displacement in Contemporary Art," not "Sitting China ..." as listed in the preliminary program.

Registration Reminders

Advance registration forms must be postmarked by January 14, 1994. After that date, you will have to register on-site at a higher rate. The advance registration fees are \$60 for members, \$35 for student members. On-site registration fees are \$85 for members, \$50 for student members. Save money (and time)—register early.

For your convenience, registration

will be open from 11:00 A.M. to 8:00 P.M. on Wednesday, February 16, and will reopen at 8:00 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 1994 annual conference. American Airlines is offering a 10 percent savings off full coach fare and 5 percent off any published fare to any attendee traveling to New York. To make reservations on American Airlines call 800/433-1790 and ask for CAA Starfile S0124BD.

Special discounts are also available on USAir, including the Boston and Washington, D.C., shuttles. To be eligible for these discounts, you must make your reservations through USAIR's meeting and convention desk, 800/334-8644 and request CAA Gold File 36330256.

When making reservations on American or USAir, please specify that the tickets are to be issued through Zenith Travel. For the flight of your choice and lowest fare available, make your reservations as early as possible. Seats are limited and restrictions may apply.

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

Fly American and 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 who flies to New York on American. 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, 1994.

Reunions/Reception

Many institutions have been added to the list of those holding reunions/receptions at the conference. Be sure to

check the listing in the final program if your school is not included in the preliminary program listing.

American Sign Language

American sign language interpreting will be provided for the placement orientation and the convocation. No interpreters have been requested for any sessions.

Audio Taping

A number of sessions and panels will be recorded on audio tape and will be available for sale both on-site and by mail after the conference. During the conference, a list of recorded sessions will be available at the Audio Archives International, Inc., sales counter in the third-floor corridor outside the Americas Halls at the Hilton, where tapes can also be purchased.

Electronic Bulletin Board

The CAA Committee on Electronic Information and the Getty Art History Information Program are sponsoring a session at the annual conference titled "Internet and the Arts" (Thursday, February 17, 12:30–2:00 P.M.). The aim is to introduce some of the electronic facilities now available to artists and art historians who are just beginning to use computer networks. Five short presentations covering a variety of topics will be followed by discussion and questions from the floor. Hard copy handouts outlining the information presented will be available to the



Miriam Schapiro

PHOTO: SUZANNE OPTON, NEW YORK
COURTESY STEINBAUM KRAUSS GALLERY, NEW YORK

audience. The subjects to be covered and the speakers are: (1) Introduction: Where, What, How To: Buy a Modem; Get Hooked Up; Use E-Mail; Find and Use Listservers and Bulletin Boards (Nick Eiteljorg and Marilyn Aronberg Lavin). (2) On-Line Verbal and Visual Art Databases and How to Connect to Them (Rachel Allen and Kathleen Cohn). (3) On-Line Art Bibliographies: Who Makes Them; How to Use Them (Michael Reinhart and Kate Chipman). (4) Art-Crit—An Artists' Electronic Discussion Group and Interchange (Ben Mahmoud and Harold Olejarz). (5) On-Line Art Publications: *_Architronic_: The Electronic Journal of Architecture* (Alfred Willis and Jeanine Centuori).

The tables of contents and article abstracts of the *Art Bulletin* and *Art Journal*, along with those of two other scholarly journals, *Journal of the Society of Architectural Historians* and *Renaissance Quarterly*, are now published electronically. They appear several weeks in advance of publication in the listserv CAAH (Consortium of Art and Architectural Historians). The e-mail address of this list is: CAAH@PUCC.PRINCETON.EDU.

Software developed for animation, the Advanced Visualizer from Wavefront Technologies, is proving to be well-suited for use in creating computer-generated works of art, particularly those involving architectonic images. Dennis Olsen (University of Texas) reports that the size of the files generated by the complex geometry of the program requires 45 MG of RAM and a 1.5 gigabyte hard drive available on the Silicon Graphics Indigo Workstation. Data is transferred to a Macintosh platform for correction and editing with Adobe Photoshop. To achieve good quality hard copy (prints), reasonably fast inks on papers or other archival surfaces must be used. Olsen reports that he has produced highly satisfactory prints from an Iris ink jet printer and by means of photolithography, including waterless lithography. Artists interested in further discussion of these techniques may contact: DOLSEN@LONESTAR.UTSA.EDU.
—Judith Sobre and Marilyn Aronberg Lavin

CAA News

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 (1994–96). Nominations should include a brief statement outlining the individual's qualifications and experience and a 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, 1994.*

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. (Two vacancies)

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. (Two vacancies)

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)

Distinguished Artists Award for Lifetime Achievement presented to an artist of note who has demonstrated particular commitment to his or her work throughout a long career and has had an impact on the field nationally and internationally. (Two vacancies)

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. (Two vacancies)

Millard Meiss Grants

CAA is pleased to announce seven recent Millard Meiss publication subsidies: **Suzanne Preston Blier**, *Art and Danger: Psychology, Power, and African Vodun*, University of Chicago Press. **Charles E. Cohen**, *From Dialect to Language: The Art of Giovanni Antonio da Pordenone*, Cambridge University Press. **Jack Freiberg**, *Christian Concord in Counter-Reformation Rome: The Lateran in 1600*, Cambridge University Press. **Genevra Kornbluth**, *Like to a Precious Stone: Engraved Gems from the Carolingian Empire*, Pennsylvania State University Press. **Catherine Levesque**, *Pleasant Places, Memorable Locales: Seventeenth-Century Printed Landscape Series and the Definition of the Dutch Scene*, Pennsylvania State University Press. **Robert Neuman**, *Robert de Cotte and the Perfection of Architecture in Eighteenth-Century France*, University of Chicago Press. **Catherine R. Puglisi**, *Francesco Albani*, Maurizio Armadori.

Millard Meiss Publication Fund grants are given 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. The Millard Meiss Publication Fund Committee has recently revised the guidelines and application forms. These new forms are available from the CAA office.

Art Journal Editorial Board Appoints Two New Members

Michael Brenson, modernist art historian and art critic, and Judith Wilson, assistant professor, McIntire Department of Art, University of Virginia, have been appointed to serve three-year terms on the *Art Journal* editorial board. Brenson, who has written extensively on 19th- and 20th-century modernism, from the Impressionists through the Abstract Expressionists, was until recently art critic for the *New York Times*.

He received his Ph.D. from Johns Hopkins University, writing his dissertation on the early work of Alberto Giacometti. Wilson, a Ph.D. candidate at Yale University, teaches on such topics as 19th- and 20th-century Afro-American art, race in American art, and gender in contemporary art. She has taught at New York University, the University of Hartford, and Columbia University.

Subscription Discounts

One of the benefits CAA offers its members every year is the opportunity to subscribe to many art magazines and museum periodicals at reduced rates. For the 1994 membership year, over 50 titles are available to CAA members at reduced rates. Full details are available in the 1994 Reduced Rate Subscription Coupons that are sent to new and renewed 1994 CAA members.

After the 1994 Reduced Rate Subscription Coupons were printed, several publishers notified CAA of address changes or corrected subscription rates. Subscriptions to *High Performance* should now be addressed to: *High Performance*, 18 St. Arts Complex, 1641 18 St., Santa Monica, CA 90404. The new address for *ARTnews* is: *ARTnews*, Subscription Service, 51M82, PO Box 56590, Boulder, CO 80322-6590. New subscription rates apply to the *Journal of Aesthetics and Art Criticism*, 4-108 Humanities Centre, University of Alberta, Edmonton, AB T6G 2E5 Canada; 4 issues: regular, \$36.00; members, \$34.00; add \$6.00 for foreign postage (discounted rates apply only to individuals).

Education Subcommittees Formed

At the Seattle conference the CAA Education Committee sponsored a "speak out" to learn which education issues are most important for members. A wide range of concerns was voiced. The Education Committee has reviewed the transcript of the session and has formed three subcommittees to deal with many of the topics that were discussed. Brad Collins will coordinate initiatives on educational publications, exploring ways in which CAA can provide information on education issues through its various materials. Linda

Downs and Deborah Willis will coordinate a subcommittee on educational information. Topics in this area may include a syllabus bank, gathering of information about new technologies, and networking, among other issues. Joseph Ansell will coordinate ongoing relationships with professional organizations that are focused on K–12 art education, concentrating on teaching teachers, national standards, and assessment.

Each subcommittee will be adding several members during the next few months. Those interested in participating in the work of these groups should write to the Education Committee at the CAA office. Include a c.v. and a statement of your background and concerns related to the subcommittee.

Task Force Formed

In response to incidents in which artworks have been banned after complaints of sexual harassment and artists' permits have been canceled or revoked because of the political content of their artworks, CAA is forming a task force to monitor such occurrences. CAA members for whom these cases and their subsequent court rulings are of particular importance because of their work in the visual arts or in the studio and art history departments of colleges and universities are invited to submit any further examples of such censorship under the guise of sexual harassment, as well as any sexual harassment policies implemented by universities or institutions. Send information to Melinda Klayman at the CAA office.

CAA Election Draws Record Turnout

I am delighted to report that the slate of candidates for election to the CAA Board of Directors for 1994-98 elicited an all-time record voter response. The response rate increased from 12 percent of the eligible voters in the election a year ago to 23 percent this year, with 2,902 ballots received. A total of 169 names were written in on the ballots, eight of whom received two votes.

A year ago in this column, I reported that only 12 percent of CAA members had returned their ballots for CAA Board of Directors; I also reported that imbalances between CAA membership and representation on the Board of Directors (which had been noted in the introductory material to the list of candidates) still existed following the election. I exhorted members who were dissatisfied with their lack of representation, and especially those who were vocal about their dissatisfaction, to use the means at their disposal to make their voices heard, in other words, to vote.

My purpose in speaking up was to raise members' awareness of the subject and to start a discussion and, above all, to urge members to play an active role in the governance of their association by voting. This column became the catalyst for a spirited discussion in Seattle at the annual members business meeting (another place for members to get their voices heard, but, unfortunately, another forum with low turnout) and generated three letters to the editor published in *CAA News* in May/June 1993. The Board of Directors urged the

Nominating Committee to take heed of the issues of balance and distribution among the constituencies that make up the membership and their representation on the board. The Nominating Committee in turn requested that the board and staff improve the procedure for the distribution of ballots and that the relationship between board and membership be presented graphically as well as in a list with percentage breakdowns. Both suggestions were followed. In addition, the chair of the Nominating Committee, Margaret Lazzari, speaking for the committee as a whole, wrote an article in the September/October issue of *CAA News*, outlining the criteria the committee used in selecting the slate of nine candidates, which included a record of service and professional accomplishment, energy, conviction, and previous involvement in CAA activities. The Nominating Committee also urged everyone to vote.

The membership was presented with a slate of six artists and three art historians; three men and six women; a wide geographic distribution; all academically affiliated. The list of candidates included a comparison chart of board and membership composition that revealed certain imbalances that the members were asked to take into consideration when deciding for whom to vote. We received some two dozen negative comments, the majority of which expressed disapproval of the Nominating Committee's criteria for selection and/or the premises of representation and balance. Others were concerned about lack of or inadequate representation of certain constituencies. All written comments were passed on to the Board of Directors.

A careful re-reading of the list of Nominating Committee principles for selection and the comparisons in the introduction to the "List of Nominees" should allay many concerns; furthermore, let me present the breakdown of the board with the addition of the six candidates elected by the membership, in which the distribution by profession more accurately reflects the corresponding breakdown of the membership: artists—members 42%, board 35%; art historians—members 40%, board 42%; museum professionals, administrators, conservators—members 18%, board 23%. Gender distribution also reflects the membership: male—members 34%, board 35%; female—members 62%, board 65%. Geographic distribution is a

more difficult issue because people sometimes move during their term on the board which affects the distribution: Northeast/mid-Atlantic—members 44%, board 54%; Southeast—members 13%, board 4%; Midwest—members 21%, board 12%; West—members 23%, board 16%; Southwest—members 6%, board 8%.

We realize that some members will remain disgruntled; we are also well aware that even with "record turnout," the voices of 77 percent of the members were not recorded. So, at the risk of sounding like a broken record, let me once again sound the clarion to get out the vote. This is your organization, let your voice be heard! Vote! But, you might say, "I didn't like the slate, I didn't like any of the candidates." To which I reply, then send in candidates to the Nominating Committee. Last year the Nominating Committee selected from among the people who, when informed that their names had been submitted, sent in a c.v., including past CAA activities, and a statement of interest. Sending names of potential candidates to the Nominating Committee for their consideration is another very important way members can make their voices heard. The Nominating Committee pays close attention to the candidates' own statements and to those of the nominator, so be sure to outline the reason(s) you believe someone should be considered for possible election to the CAA Board of Directors. Self-nominations are encouraged. Now is the time to send nominations for the 1995-99 board to the attention of the Nominating Committee (deadline: February 25, 1994; see page 3).

—Susan Ball

Sex, Laws, and Coathangers

In my last column I discussed the case of *Harris v. Forklift Systems, Inc.* That case has now been decided by the Supreme Court. Title VII's ban on race, gender, religion, or national origin discrimination in the "terms, conditions, or privileges of employment" extends to discriminatory intimidation, ridicule, and insult that is "sufficiently severe or pervasive to alter the conditions of the victims' employment and create an abusive working environment." The Supreme Court reaffirms as the standard for when a person can bring a Title VII lawsuit, a middle path between making actionable any conduct that is merely offensive and requiring the conduct to cause a tangible psychological injury. Whether an environment is "hostile" or "abusive" can be determined only by looking at all of the circumstances. These may include the frequency of the discriminatory conduct; its severity; whether it is physically threatening or humiliating, or merely offensive utterances. As Justice Ruth Bader Ginsburg noted, concurring: "The critical question is whether members of one sex are exposed to disadvantageous terms or conditions of employment to which members of the other sex are not exposed.... It suffices to prove that a reasonable person subjected to the discriminatory conduct would find that the harassment so altered working conditions as to make it more difficult to do the job."

I have previously discussed the increasing number of incidents in which artworks have been banned by being summarily labeled "sexual harassment." Two recent incidents—one in Illinois, the other in Washington, D.C.—are further examples of this disturbing trend.

A 51-year-old mural in the post office of the small town of Oblesby,

Illinois, became the focus of a sexual harassment complaint under the Equal Employment Opportunity Act by post office custodian John Swartz. Swartz was offended by a 1941 mural titled *Illi and Potawatomies: Struggle at Starved Rock*, by Chicago artist Fay Davis, which depicts 14 Indians in battle, many attired only in loincloth, with some bare buttocks showing. Blinds, raised at the request of postal customers, have been pulled over the work, pending the outcome.

An exhibition at CIA headquarters in Virginia, planned as part of Hispanic Heritage month, of work by Carmen Trujillo, an artist and teacher at the Corcoran School of Art, was recently canceled. The planned exhibit included over 70 sketches depicting silhouettes of women, some showing breasts. CIA spokespeople cite "offensive nudity and several employees' comments that the work was sexually harassing as reasons." (See NCFE Newsletter, Fall 1993.)

Although *Harris* rejects a mathematically precise test, neither of these incidents should be actionable under the *Harris* standard, nor should any other claim of harassment where the only alleged discriminatory conduct is the display of artwork. CAA is forming a task force to monitor the increasing number of such incidents and to assist in developing appropriate guidelines. (See "CAA News," page 7.)

Related incidents involve the removal of artwork from public display and the cancellation of permits or exhibitions because of controversial subject matter or nudity. Space limitations prevent an in-depth discussion of the legal concepts involved. (For a more detailed discussion, see my articles in *Critical Inquiry* and *Columbia VLA Journal*, both Spring 1991.) Suffice it to say that a number of analytical tools central to the First Amendment, including the concepts of the captive audience and the public forum, and the distinction between content-based restrictions on speech and reasonable restrictions on time, place, and manner, have seen a somewhat tortured doctrinal development and manipulation by the Supreme Court and lower federal courts in a less than principled manner.

The recent case of *Claudio v. GSA* is such an example. A federal district court judge upheld the right of the GSA against CAA member Dayton Claudio's First Amendment challenge to cancel Claudio's permit for a temporary art

exhibit in the lobby of a Raleigh, North Carolina, federal building under the Federal Buildings Cooperative Use Act because the artwork was "political and controversial." Claudio's ACLU lawyers argued revocation was based on the viewpoint expressed. The federal district judge stated that the revocation did not amount to impermissible viewpoint discrimination and, sounding more like art critic than judge, ruled that Claudio's painting on the theme of abortion, *Sex, Laws, and Coathangers*, was a "visual horror" that the GSA was not required to display in the federal building lobby. The court's analysis is flawed and disregards prior precedents that have permitted relocation or removal of artwork only when no political expression was involved. The court also did not consider the fact that the Cooperative Use Act had created a public forum. While the GSA had no obligation to create a forum for the display of artwork, once it did, its actions could not be a subterfuge for impermissible discrimination based on the political viewpoint or unorthodox content of the expression. First Amendment law requires that passersby who might be offended by Claudio's work "simply avert their eyes" (*Cohen v. California*).

A common thread to these cases is that they reflect the fragile and marginal status of the arts in American society. As artist Andrea Blum has stated: "American culture is ambivalent about art. We are interested in keeping art in the realm of the privileged; by keeping it inaccessible we ... denigrate it because it is alien." As arts professionals we must help shape a national arts policy that is broad enough to support both the traditional arts as well as the controversial and marginal arts as essential to our cultural well-being.

On a more positive note, a New York Civil Court judge has decided that a sculptor's First Amendment rights take precedence over an individual's state statutory right to privacy in a dispute over plaster castings of the model Cheryl Tiegs. Find out more about this case and others balancing intellectual property rights against the First Amendment in the CAA-sponsored annual conference session on current copyright and intellectual property issues in the visual arts, Wednesday, February 16, 5:30-7:00 P.M.

—Barbara Hoffman, Esq., CAA Counsel

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 information, 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* arrives, read through the entire section in your area of concern, and do not be overly hasty 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 of 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 résumé 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 incorporate much of your general qualifications and also personalize each letter to point out why you are the candidate the search committee would want to meet.

Write as directed, and do not try 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 reschedule an interview in a real emergency. To be really scrupulous, you should write on your own personal—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 eight or nine. Also, do not send a lot of irrelevant materials. 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. Hotels get booked up faster than you might 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 mean long walks between the hotels and waiting in line 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.

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

Be sure to research thoroughly the institutions with which you will be interviewing. Send for their catalogues, and study the programs, faculty, etc. Know whether art and art history are separate departments, whether there is an art gallery or university museum, etc. Your library should have most catalogues on microfilm. Also, contact friends who have studied or taught at the schools in question to get inside information.

It is helpful to formulate questions in your mind in advance regarding each

job. Standard topics might include which courses you will teach, semester course load, lecture hours per week, typical class size, use of T.A. graders or computer graded exams, size and budget of slide collection, administrative duties, research grants, etc.

For artists, carry an easily viewed portfolio of recent work. A large collection of slide sheets, which have to be held up to dim hotel lighting, is hard on the viewer and conveys little of what your work is really like. Oversize portfolios of actual work are difficult to maneuver and, display. A viable option is to have several 8 1/2" x 11" black-and-white reproductions printed inexpensively, so they can be handed out liberally or sent to prospective employers. These sheets along with your résumé will serve as excellent reminders for interviewers after they return to campus. Another solution might be to make Cibachrome prints directly from laid out color slides.

Art historians can also benefit from quick, inexpensive printing by making offprints of their scholarship. You may also want to bring copies of any publications or completed manuscripts, favorable student evaluations, and course materials.

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 one. It is important to be on time. If you find that you are going to be late, try to call if possible, and offer to reschedule.

Department chairs, deans, and others who have the task of finding new faculty members are looking for the best candidates they can find. A completed Ph.D. or M.F.A. is assumed; an almost completed degree puts you at a disadvantage. 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 orientation, 6:30–7:30 P.M., in the Sutton Complex, second floor, at the New York Hilton and Towers, where

many of your questions will be answered. The next day, get the room and telephone numbers of your interviewers from the CAA Candidates Center, Americas Hall II, third floor. All specific information about interviews including hotel and table numbers of interviewers, how to set up an interview, and where to leave your résumé is printed on sheets, which are updated throughout the day, each day of the conference.

It is important to go for every interview you can get; 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 Candidates Center, Wednesday–Friday, 9:00 A.M.–5:00 P.M. For new jobs, get your c.v. 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, what the department is looking for, and be prepared to respond as to how you fit the position. Prioritize 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 of your work, what ties it together intellectually? Discuss "X" (a recent important publication or event in your area). At what kind of institution would you most like to teach? How do you feel about moving to "X" (city of new job)? Where do you see your field going? What are your strength and weaknesses? What are you working on? How will you approach the survey course; what will the first lecture say; what textbook would you choose; what are your ideas for other courses and seminars? Are you prepared (if you are in art history) to work with studio faculty and vice versa? Where do you see yourself in 10 years? What got you into the field in the first place? Why do you want to leave your current job?

When it is your turn to ask questions, make sure they convey your understanding of the needs and direction of the department and parent institution. If it is clear that only one or two artists or art historians are to divide an entire major between them, each teaching three or four different courses a

semester, your pointed and repeated questions about "time for your own work" or your emphasis on your particular specialty will probably rule you out from consideration. It is not to suggest that you should not ask appropriate and necessary questions; it is only to make sure that you interview for the same job that the interviewers have at hand.

While 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, remember that you are under a time constraint. 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 frustrated. The interviewer probably 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. Be sure to 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 restatement of interest when supplying requested material. Even if no follow-up material need be 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. If it turns out that 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 invite 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: is it to be a practice teaching session or a professional seminar before peers; how long is it to be, etc. This talk 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 becomes 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 a different persona 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 whomever presents the offer. It is always wise to seem more sad than angry and not to provoke a "take it or leave it" response. Evaluate both your own circumstances and those of the institution; if it is a public university with a fixed-scale or unionized faculty, there may be no room to negotiate. In other cases, individual perks or special arrangements in scheduling might be offered in lieu of unavailable additional salary.

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

And, good luck!

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/

Stephen Lane. Vanha Gallery, Helsinki, Finland, March 1993. Tallinna Kunstiulikool, Tallinn, Estonia, March 1993. Ta-Is Gallery, Moscow, Russia. Paintings.

Pam Longobardi. Czech Cultural Center, Bratislava, Slovakia, October 1993. "Double/Split," multimedia installation. Muu Ry Gallery of New Media, Helsinki, Finland, November 1993. "Double/Split (Desire)," multimedia installation.

CANADA/

James C. Williams. Carnegie Gallery, Ontario, January 7-30, 1994. "It's a Bad Day for Trains." Dofasco Gallery, Dundas Valley School of Art, Ontario, January 31-February 18, 1994. "Steeltown."

MID-ATLANTIC/

Buddy Bunting. Atrium Gallery, Salisbury State University, Salisbury, Md., March 10-25, 1993. Drawings.

Joseph Grigely. Washington Project for the Arts, Washington, D.C., December 10, 1993-February 4, 1994. "Body Signs: Deviance, Difference, and Eugenics," conceptual work. White Columns, New York, March 18-April 16, 1994. "Conversations with the Hearing," conceptual work.

Shayne L. Hull. Carroll County Arts Council Gallery, Westminster, Md., February 5-26, 1994. Paintings.

Takako Nagai. Anton Gallery, Washington, D.C., October 8-November 6, 1993.

Joyce Michaud Nice. Kentlands Galleries, Gaithersburg, Md., June 1-July 6, 1994. Sculpture.

MIDWEST/

Susan Balboni. Sculpture Center, Cleveland, November 5-December 4, 1993. "Warhead Series," installation.



Kel Keller, *Transmigration of Souls*, 1993

Terry Barrett. Little Picture Gallery, Oxford, Ohio, October 31-November 20, 1993. "Transmodic Graffiti."

Dorothea Bilder. Hellenic Museum and Cultural Center, Chicago, May 28-August 22, 1993. Lithographs.

Sid Chafetz. Fitton Art Center, Hamilton, Ohio, September 9-November 30, 1993. "Back to School," lithographs.

Wayne Draznin. William Busta Gallery, Cleveland, November-December 1993. "Surveillance Installation: East Side Component." Jean Brandt Gallery, Cleveland, November-December 1993. "Surveillance Installation: West Side Component."

Yvette Drury Dubinski. Sazama Gallery, Chicago, February 18-March 19, 1994. Photo emulsion on paper and photographic sculpture.

Stan Edwards. Carole Jones Gallery, Chicago, January 1-30, 1994. Paintings and assemblages.

Debra Fisher. Artemisia, Chicago, February 4-26, 1994. Intaglio/book installation.

Sam Gilliam. Klein Art Works, Chicago, October 23-November 27, 1993. Paintings.

Kel Keller. Gallery Reboloso, Minneapolis, January 15-February 14, 1994. "Urban Dioramas."

Michael Kessler. Klein Art Works, Chicago, January 8-February 5, 1994. Paintings and works on paper.

Ralph Murell Larmann. Indianapolis Museum of Art, Indianapolis, February 1-27, 1994. "In Indiana."

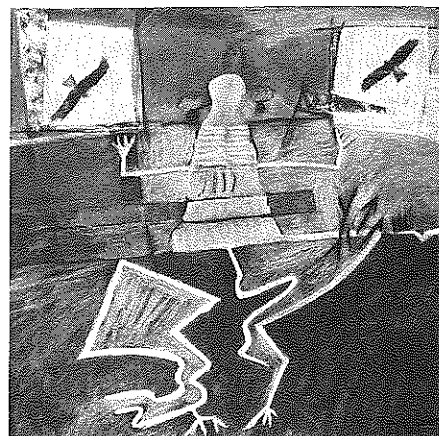
Sharon M. Loudon. Wichita State University, Wichita, Kans., January-February 1994. Sean Kelly Gallery, Kansas City, Mo., March 18-May 13, 1994. Painting, drawing, installation.

Dot McSherry. A.R.C. Gallery, Chicago, November 30-December 23, 1993. "Died of Whistle," paintings on copper, mixed media.

Jane Miller. Olin Gallery, Kenyon College, Gambier, Ohio, November 18-December 12, 1993.



Shayne L. Hull, *Clem on Fire*, 1993, oil on canvas, 40" x 40"



Dot McSherry, *Black Kite vs. Shoshoni*, 1993, painting and mixed media on copper, 10" x 10"

Barbara Nessim. Adams Landing Gallery, Cincinnati, December 14, 1993-February 12, 1994. "Random Access Memories 400," computer-generated art.

Corinne Silver Ragheb. Macomb Community College, Clinton Township, Mich., November 12-December 3, 1993. "Devil May Care."

Deborah Rockman. Lansing Art Gallery, Lansing, Mich., June 8-July 2, 1993. Works on paper. Trumbull Art Gallery, Warren, Ohio, October 16-November 12, 1993. Mixed-media drawings. Alma College Union Gallery, Alma, Mich., January 10-February 10, 1994. "Body and Soul."

Leeanne Schmidt. Marta Hewett Gallery, Cincinnati, September 10-October 18, 1993. "Elegance, Disintegration, Power," photographs. University of Northern Iowa, Cedar Falls,

November 15-December 17, 1993. "Riding Free," photographs.

Charles Schwall. Cafe Allegro, Kansas City, Mo., November 6-December 31, 1993. "Form in Flux," paintings.

Debra Bruce Smith. A.R.C. Gallery, Chicago, February 1-26, 1994. "2D and 3D: Violin Room Installation."

Laurie S. Snyder. St. Xavier College, Chicago, March 1994.

Christopher A. Yates. Trumbull Art Gallery, Warren, Ohio, January 15-February 18, 1994. "Sacred Sources-Cyclical Time."

NORTHEAST/

Pat Adams. Jaffe-Friede and Strauss Gallery, Dartmouth College, Hanover, N.H., January 11-February 13, 1994. Zabriskie Gallery, New York, April 13-May 21, 1994.

John Andrews. Print Club, Center for Prints and Photographs, Philadelphia, October 22-November 27, 1993. "Repetitions."

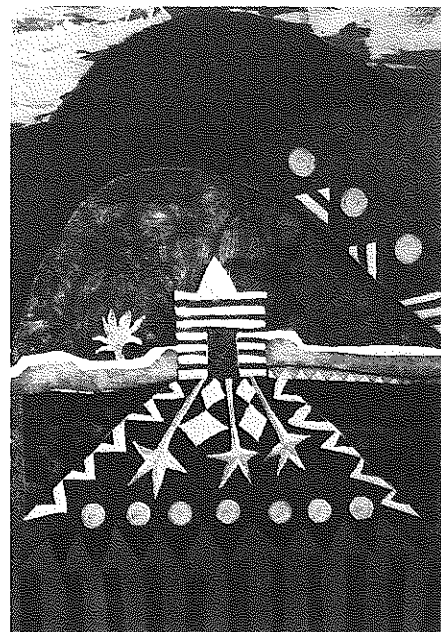
Mona Brody. DDC Fine Arts, Montclair, N.J., October 20-November 20, 1993. "Drawings from the Journey Series."

David Lloyd Brown. Harlan Gallery, Seton Hill College, Greensburg, Pa., September 13-30, 1993. "Recent Template Paintings."

Diane Bush. Campos Photography Center, Buffalo, N.Y., November 2-28, 1993. Digital art.

Mark I. Chester. Leslie Lohman Gay Art Foundation, New York, October 26-December 4, 1993. "Sexual Photography."

Michael Cochran. Fine Arts Center Gallery, Ocean County College, Toms River, N.J., November 2-December 5, 1993. Bronze sculpture.



Nicholas Hill, *Twilight Spell*, 1992, 24" x 18"

Cora Cohen. David Beitzel Gallery, New York, January 6-February 5, 1994. Works on paper.

Anthony S. DiBona. Warwick Museum, Warwick, R.I., July 6-August 20, 1993. "Howlers, Growlers, and Snarlers," sculpture, drawings.

Stacey Dolen. Harrisburg Area Community College, Harrisburg, Pa., January 10-February 2, 1994. St. Joseph's University, Philadelphia, February 18-March 18, 1994. Sculpture and drawings.

Robert Feintuch. Daniel Newburg Gallery, New York, October 5-30, 1993.

Oriole F. Feshbach. University of Massachusetts Medical Center, Worcester, Mass., January 4-30, 1994. "Illuminations," photo-collage.

Margaret Grimes. Blue Mountain Gallery, New York, February 4-23, 1994. Paintings.

Nicholas Hill. Wenniger Graphics, Boston, December 1993. Intaglio prints.

Cynthia Clarke Jones. International Art Gallery, Magill House, Jamaica, N.Y., October 21-November 30, 1993. Kiri-e papercutting.

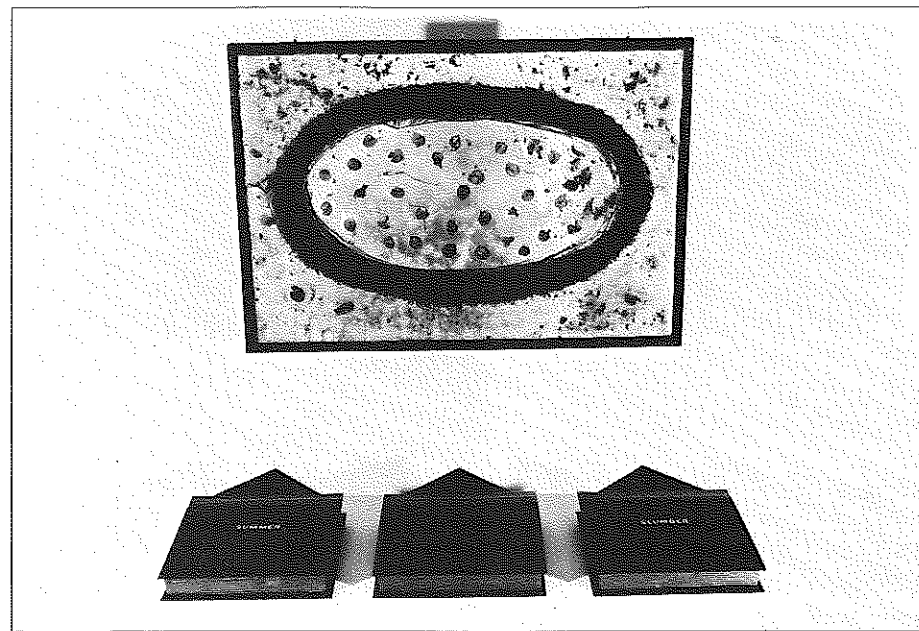
George Bobby Jones. Lycian Art Center, Sugar Loaf, N.Y., November 12-December 20, 1993. "Euro Retro Interaction III."

Tobi Kahn. Mary Ryan Gallery, New York, October 27-November 27, 1993. Paintings.

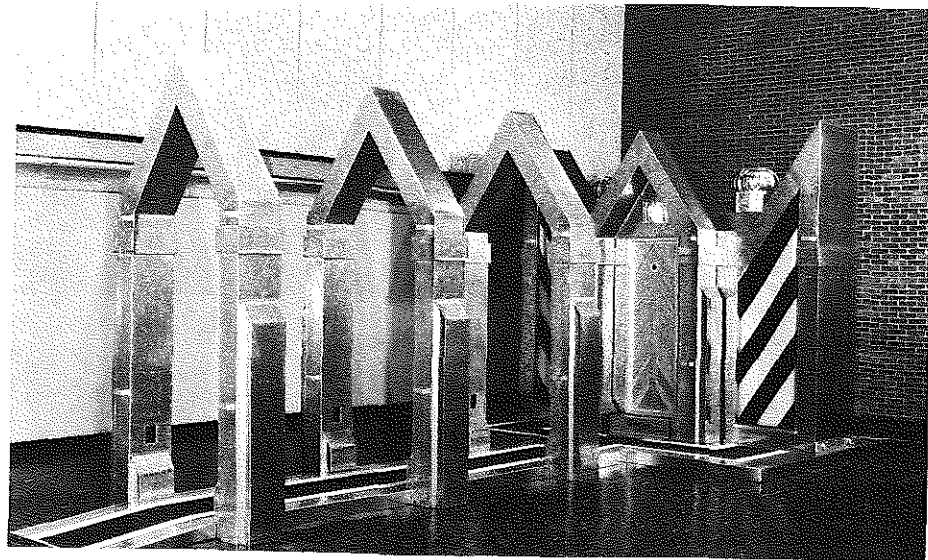
Douglas Kenney. Gallery Authentique, Roslyn, N.Y., November 6-30, 1993. Ceramics.

Julie Langsam. Brownson Gallery, Manhattanville College, Purchase, N.Y., October 26-November 20, 1993.

Janet Conlon Manyan. First Street Gallery, New York, November 9-27, 1993. "New Paintings."



Debra Fisher, *Summer Slumber*, 1993, intaglio, cast plaster books, beeswax, dried flowers



Michael Aurbach, *Confessional*, 1993, mixed media, 10 1/2' x 12' x 30'

Tanya Marcuse. Yoshii Gallery, New York, January 6-29, 1994. Photographs.

Nevin Mercede. Associated Artists of Pittsburgh, Pa., January 8-30, 1994. "Positive Women."

Mark O'Grady. Step Gallery, New York, November 4-27, 1993. Works on paper.

Richard Ozanne. Abney Galleries, New York, January 3-29, 1994.

Russ Revock. Limner Gallery, New York, September 28-October 16, 1993. Paintings, drawings, prints.

Jack Risley. Postmasters Gallery, New York, October 16-November 13, 1993.

Maddy Rosenberg. Manhattan Graphics Center, New York, November 2-28, 1993. "On the Face of It," lithographs.

David Sear. Clark University Student Center, Worcester, Mass., September 8-October 6, 1993. Gallery at Bryant Library, Roslyn, N.Y., November 6-29, 1993. "Mississippi River Landscapes."

John Wallace. Blue Mountain Gallery, New York, November 26-December 15, 1993. "Phenomenological Observations/Remembrance of Things Past."

Sandy Winters. Frumkin Adams Gallery, New York, February 3-March 3, 1994. Paintings and drawings.

Janet Zweig. Huntington Gallery, Massachusetts College of Art, Boston, November 8-December 18, 1993. Sculpture.

SOUTH/

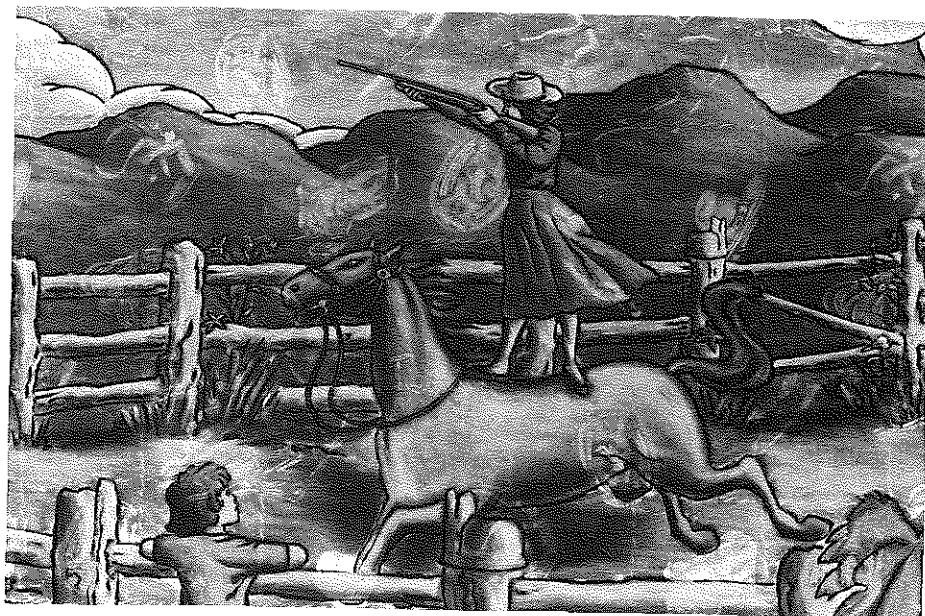
Suzanne Anker. Hanes Art Center, University of North Carolina, Chapel Hill, November 12-30, 1993. "Zoosemiotics," sculpture.

Michael Aurbach. Gallery, University of Arkansas at Little Rock, January 3-February 4, 1994. Sculpture.

Jackie Battenfield. Marsh Art Gallery, University of Richmond, Va., September 10-October 3, 1993. Art Gallery, University of New Hampshire, January 29-April 17, 1994. Chicago Center for the Print, April 29-June 17, 1994. "Mizu: The Sounds of Water," works on paper.

Curtis W. Davis. West Gallery, Texas Woman's University, Denton, December 6-10, 1993. "Spiritual Balance," paintings and sculpture.

Mary Frisbee Johnson. Sheldon Swope Art Museum, Terre Haute, Ind., September 11-October 24, 1993. Gallery at the Arts Exchange, Atlanta, Ga., November 5-27, 1993. "Strata: New



Nancy Mladenoff, *High Horizons* (detail), 1993, fabric paint on printed fabric, 30" x 42"

Assemblage and Collage." Kirkland Fine Arts Center, Millikin University, Decatur, Ill., November 8-December 3, 1993. "The Heartland Narratives."

Jan Knipe. Marsh Art Gallery, University of Richmond, Va., November 16, 1993-January 23, 1994. "Plein-Air Drawing."

Nancy Mladenoff. Gallery of Art, University of Alabama, Huntsville, September 13-October 8, 1993. Paintings.

Kenneth Weedman. Cumberland College Art Gallery, Williamsburg, Ky., October 4-November 5, 1994. Paintings.

WEST/

Les Barta. Workspace Gallery, University of Colorado, Boulder, December 1-31, 1993. Photographic constructions.

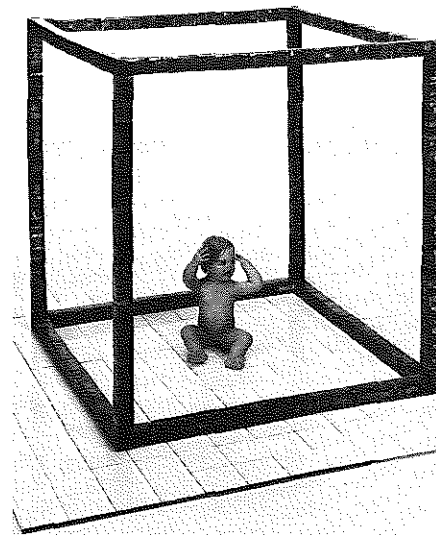
Byron D. Clercx. Hughes Fine Arts Center, University of North Dakota, Grand Forks, October 11-29, 1993. "Re/Formations," sculpture/book arts. Sheehan Gallery, Whitman College, Walla Walla, Wash., November 9-December 17, 1993. "Re/Formations," sculpture/book arts/video.

Annetta Kapon. University Art Gallery, University of California at Riverside, January 9-February 6, 1994. Multimedia.

Nancy Macko. Brand Library and Art Galleries, Glendale, Calif., January 15-February 22, 1994. "Dance of the Melissae," installation.

Bill Mosley. Hyde Gallery, Grossmont College, El Cajon, Calif., November 29-December 17, 1993.

Jann Nunn. Union Gallery, San Jose State University, Calif., October 4-November 5, 1993. "Accouterments and Other Allusive Bodies," installation and sculpture.



Byron D. Clercx, *Para/Sol*, 1993, altered books, resin, bathroom tiles, mannequin, 60" x 84" x 84"

Laurel Paley. Gallery at USC Hillel Jewish Center, Los Angeles, November 1-December 15, 1993. "Respona."

John Rand. U.C. Berkeley Extension Center, San Francisco, November 2-December 10, 1993. "Arctophiles," photographs.

Reynolds Tanazas-Norman. Foyer Art Gallery, Leeward Community College, Pearl City, Hawaii, September 1-28, 1993. "Consecrated Hostess," paintings and etchings.

People in the News

In Memoriam

Bernard V. Bothmer, authority on ancient Egyptian art and professor at New York University, died November 24, 1993, at the age of 81. Bothmer was born in Berlin and studied Egyptology at the universities of Bonn and Berlin. After coming to the United States in 1939, he joined the staff of the Museum of Fine Arts, Boston, and then went on to the Brooklyn Museum, where he became chair of the department of Egyptian, Classical, and Ancient Middle Eastern Art from 1977 to 1982. At the time of his death he was Lila Acheson Wallace Professor of Ancient Egyptian Art at New York University's Institute of Fine Arts.

Moishe Smith, artist and teacher at Utah State University, died July 5, 1993, at the age of 64. Smith received his master's degree in fine arts and literature from the University of Iowa. He also studied in Florence, Italy, on a Fulbright fellowship and was the recipient of a Guggenheim Foundation fellowship. His most recent award was the 1993 Governor's Award in the Arts, artist category.

Academe

Monica Bock is visiting artist at the School of the Art Institute of Chicago.

Cora Cohen will be visiting artist in painting at the Museum of Fine Arts, Boston, spring 1994.

Diane de Grazia, curator, Southern Baroque painting, National Gallery of Art, Washington, D.C., is Ruth and Clarence Kennedy Chair in the Renaissance at Smith College, spring semester 1994.

Ann Sutherland Harris, professor, H. C. Frick Department of Fine Arts, University of Pittsburgh, spent the fall semester at Southern Methodist University as the first Eleanor Tufts Distinguished Visiting Professor of Art History.

Dennis Ichiyama has been named head of the Department of Visual Arts at Purdue University.

Sue Johnson, formerly workshop director of Triangle Artists' Workshop in New York, has



Diane de Grazia

been appointed assistant professor of art at St. Mary's College of Maryland.

Cynthia Kukla has been appointed associate professor of art at Illinois State University.

Stephen Lane is visiting artist at the Helsinki Academy of Fine Art and at Tallinn University of Art, Tallinn, Estonia, winter 1994.

Claudia Lazzaro has been promoted to professor and has assumed the chair of the department of the history of art at Cornell University.

Jean Locey, photographer and associate professor of art, has been appointed chair of Cornell University's art department, for a three-year term.

Mark Martin is student activities coordinator at the Maryland Institute, College of Art.

Barbara Gillette Price has been appointed president of Moore College of Art and Design.

Alfred J. Quiroz, University of Arizona at Tucson, has been promoted to associate professor in painting and drawing.

Jolene Rickard has been appointed lecturer in the department of art history at State University of New York at Buffalo, where she will teach courses on the arts of Native American and other indigenous peoples.

Deborah Rockman has been promoted from associate professor to professor of art, department of foundation/fine art at Kendall College of Art and Design.

Maggie Siner returned from a year in the People's Republic of China where she taught

painting at Xiamen University's Fine Arts Department and lectured at Beijing Central Fine Arts Academy, Zhejiang Fine Arts Academy, and Sichuan Fine Arts Academy.

Laurie S. Snyder is teaching photography and artists' books at Maryland Institute, College of Art.

Judith Yourman has been appointed assistant professor of art in electronic media at St. Olaf College.

Museums and Galleries

David Brooke, director of the Sterling and Francine Clark Art Institute, Williamstown, Mass., is retiring, effective upon selection of a replacement.

Gail Gelburd is no longer director of the Hofstra Museum.

Susana Torruella Leval has been named director of El Museo del Barrio, New York.

Phillip C. Long has been appointed director of the Taft Museum, Cincinnati.

Katherine Crawford Luber has been named assistant curator of the John G. Johnson Collection at the Philadelphia Museum of Art.



Katherine Crawford Luber

Mara Mayor has been appointed director of the Smithsonian Associates. She was formerly director of the Annenberg/Corporation for Public Broadcasting Project.

Alan Shestack, formerly director of the Museum of Fine Arts, Boston, is deputy director of the National Gallery of Art, Washington, D.C.



Mara Mayor
PHOTO: DANE PENLAND

Grants, Awards, & Honors

Publication policy: Only grants, awards, or honors received by individual CAA members are listed. The grant/award/honor amount is not included. Please note the following format: cite name, institutional affiliation, and title of the grant, award, or honor, and (optional) use or purpose of grant. Please indicate that you are a CAA member.

Jill Bedgood has received a 1993-94 New Forms Regional Initiatives grant from DiverseWorks, Houston, and Mexic-Arte, Austin. She was also awarded an Art in Public Places contract for the South Austin Senior Citizens Center, Austin, Tex.

Monica Bock has been awarded a regional NEA visual arts fellowship by Arts Midwest for 1993-94.

Jill D'Agnew has been awarded a LACE (Los Angeles Contemporary Exhibitions) Artists Project grant for "Angels," a sculpture-based installation in Los Angeles.

Blane De St. Croix has been awarded a residency at the Ragdale Foundation, Lake Forest, Ill., for March-April 1994, and a residency at the Tyrone Guthrie Center at Annaghmakerrig, Ireland, for June-August 1994.

Margaret Grimes, professor of art, Western Connecticut State University, was appointed Connecticut State University professor, a lifetime teaching appointment for distinguished accomplishment in painting and teaching.

Guy Hedreen has been awarded an Alexander von Humboldt Foundation research fellowship for a long-term collaborative project in Germany.

Stephen Lane has won a 1993 Pollock-Krasner grant.

Ralph Murrell Larmann, Herron School of Art/IUPUI, has won the Arts Indiana/Indianapolis Museum of Art Portfolio Award for a body of work published in *Arts Indiana* magazine, February 1994.

Lisa Lewenz received a Maryland State Arts Council Individual Artist Media Grant and a second Senior Professor/Fulbright Fellowship to

Berlin, affiliated with the Gedenkstätte Haus der Wannsee-Konferenz.

Charles R. Mack, professor of art history, University of South Carolina, in conjunction with the University of South Carolina's McKissick Museum, received the 1993 Award for Outstanding Exhibition of Historical Materials from the Southwestern College Art Conference, for the exhibition and catalogue titled *Paper Pleasures: Five Centuries of Drawings and Watercolors*.

Ann-Elizabeth Nash has been awarded a residency at the Ragdale Foundation, Lake Forest, Ill., for December 1993.

Diane L. Neumaier, associate professor of visual arts, Mason Gross School of the Arts, Rutgers University, has received a Fulbright grant for research and teaching abroad. She will lecture at the Russian Union of Art Photographers in Moscow, January-November 1994.

Joyce Michaud Nice was awarded a Montgomery County Individual Artists Grant to sculpt and build a series of panels and sculptures out of clay.

Mary Nicholson was presented with a proclamation declaring 1993 the Year of the American Craft in Rockland County, N.Y., in recognition of her commitment to the arts community.

Maddy Rosenberg was awarded a 1993 Adolph and Esther Gottlieb grant.

David Tatham, professor of fine arts, Syracuse University, received the Chancellor's Citation for exceptional academic achievement.

Judith Yourman has won a regional NEA visual arts fellowship in photography from Arts Midwest.

The Gladys Krieble Delmas Foundation has announced 1993-94 grantees in its Venetian Research program, and the following CAA members have been thus honored: **Martha McCrory**, **Mary Louise Pixley**, and **Joanna Woods-Marsden**.

The National Endowment for the Arts has announced its 1993-94 fellowships for visual artists and the following CAA members have been thus honored. In painting: **Curt Barnes**, **Thomas Berding**, **Robert Berlind**, **Carol Brown**, **Susanna Coffey**, **Loretta Dunkelman**, **Julia Fish**, **Harold Gregor**, **Vanessa Haney**, **Daniel Hill**, **Denzil Hurley**, **Mary Murphy**, **Marjorie Portnow**, **Richard Ryan**, and **Romey Stuckart**. In other genres: **Shimon Attie**, **Suzanne Lacy**, **James Montford**, **Mary Patten**, **Scott Rankin**, **George Stone**, **May Sun**, **Luis Valdovino**, **Yoshi Wada**, and **Millie Wilson**. Works on paper: **Suzanne Bocanegra**, **Phyllis Bramson**, **Enrique Chagoya**, **William Fick**, and **Phillip Govedare**.

Conferences & Symposia

Calls for Papers

2nd Annual Interdisciplinary Symposium, sponsored by the Art History Association of the University of South Florida, will be held March 26, 1994. The topic is Women/Men, specifically topics dealing with the upholding and/or reversal of male and female archetypes in art and literature. Proposals that expand or challenge the current discourse through interdisciplinary or postmodern theoretical approaches are encouraged. Send one-page abstract to: Eileen Reilly, Art History Association, Art Dept., University of S. Florida, 4202 E. Fowler Ave., FAH 110, Tampa, FL 33620. *Deadline: February 28, 1994.*

Dowling College Mediterranean Conference will be held in Pau, France, in July 1994. The art history session will focus on aspects of French art and architecture from the middle ages to the 20th century. Special consideration will be given to papers that focus on monuments in the Gascogne region. Send 1-page abstract to: Stephen Lamia, Dept. of Visual Arts, Fortunoff Hill, Dowling College, Oakdale, NY 11769. *Deadline: March 1, 1994.*

To Attend

British Landscape Painting is the theme of an interdisciplinary symposium to be held January 28-29, 1994, at the University of Denver and the University of Colorado at Boulder. For information: Timothy Standring, Denver Art Museum, 100 W. 14 Ave. Parkway, Denver, CO 80204; 303/839-4800.

Conservation Dialogue: What Collections Managers Need to Know is a symposium sponsored by the Mid-Atlantic Association of Museums, February 10-12, 1994, in Washington, D.C. Museum staff members will learn to recognize general conditions detrimental to the preservation of museum collections and to identify fundamental symptoms resulting from agents of deterioration including mold, mildew, pests, and unstable environmental conditions. Fee: \$70 members; \$95 nonmembers. For information: MAAM, PO Box 817, Newark, DE 19715-0817; 302/731-1424. *Deadline for registration: January 31, 1994.*

Art Libraries Society of North America is holding its 22nd annual conference in Providence, R.I., February 11-16, 1994. Topics of sessions will include electronic literacy; managing architectural drawings; copyright in

the age of electronic technology; imaging as a teaching tool; vertical file databases; and the virtual reference librarian. Preregistration fees: \$80 members; \$100 nonmembers. For information: ARLIS/NA 1994 Conference, 3900 E. Timrod St., Tucson, AZ 85711; 602/881-8479; fax 602/322-6778.

Folk Art Festival: Chinese Lunar New Year Celebration, sponsored by the Asian American Arts Center, will be held February 13, 1994, in New York. Activities will include demonstrations of Chinese calligraphy, fortune telling, the art of making dough figurines, papercutting, and a Peking opera face painting demonstration. Original folk art from China will be exhibited. For information: Norman Wong, Asian American Arts Center, 26 Bowery, New York, NY 10013; 212/233-2154.

Modernism and Eclecticism: A History of Graphic Design is a two-day symposium sponsored by the School of Visual Arts in New York, February 19-20, 1994. The conference will explore various disciplines that comprise the history of American graphic design as revealed by its significant practitioners. \$195 per person; \$85 for students; group fee (3 people or more) \$155 per person. For information: Carolyn Hinkson-Jenkins, Graphic Design and Advertising Dept., School of Visual Arts, 209 E. 23 St., New York, NY 10010; 212/592-2161.

Crisis Communications Planning for Museums is a day-long session sponsored by the Mid-Atlantic Association of Museums External Affairs Committee and the Small Museums Committee, March 3, 1994, at the Winterthur Museum. Participants will be taught crisis planning and television communications by professionals. Tactics for successful on-camera interviews and effective emergency strategies will be stressed. Fees for off-camera session: \$75 MAAM members; \$90 nonmembers. Fees for on-camera session: \$200 MAAM members; \$300 nonmembers. For information: MAAM, PO Box 817, Newark, DE 19715-0817; 302/731-1424. *Deadline for registration: February 21, 1994.*

Constructing Medieval Sexuality is the theme of the 1994 Renaissance Conference, March 4-5, 1994, to be held in Chicago. For information: Newberry Library Center for Renaissance Studies, 60 W. Walton St., Chicago, IL 60610-3380; 312/943-9090.

Byzantine Heritage is the 3rd biennial European art symposium, March 11, 1994, at the University of Delaware. Scholars will present papers in icon piety, Jews and Christians at Sardis, Christian iconography, miraculous icons, and on an exhibition of Greek and Russian icons. For information: John S. Crawford, Dept. of Art History, University of Delaware, Newark, DE 19716; 302/831-8415.

Midwest Art History Society Annual Conference, sponsored by the School of the Art Institute of Chicago, will be held March 24-26, 1994. Sessions will be devoted to various concerns in art history and theory. For

information: Art History Dept., School of the Art Institute of Chicago, 37 S. Wabash Ave., Chicago, IL 60603; 312/899-5188.

Antiquity and Antiquity Transumed is a conference to be held at the University of Toronto, March 25-27, 1994. The theme is the relationship of the Renaissance and Antiquity in light of recent reexaminations of the methodologies of history as it applies to the representational arts and architecture. Papers will treat such topics as periodization, Renaissance reconstructions of Antiquity, and modern and early modern paradigms for the relationship of the two periods. For information: Center for Reformation and Renaissance Studies, Victoria University, University of Toronto, 71 Queen's Park Crescent, Toronto M5S 1K7; 416/585-4468.

Symposium on the History of Art, sponsored by the Frick Collection and the Institute of Fine Arts, New York University, will be held April 8-9, 1994. Graduate students from participating institutions in the northeast will present papers based on their research. For information: Susan Grace Galassi, 212/288-0700.

Vasari's Florence: Artists and Literati at the Medicean Court is the theme of an international symposium sponsored by the Beinecke Rare Book and Manuscript Library and the Yale Art Gallery, April 15-17, 1994. Sessions will focus on the *Vite* and biography, *Teorica* and *Practica*, *Istoria* and history painting, and Vasari as art collector. For information: Philip Jacks, Dept. of History of Art, Yale University, 203/432-2667.

Byzantine Court Culture from 829 to 1204 is the theme of the annual Byzantine Symposium at Dumbarton Oaks, April 22-24, 1994. Its aim is to provide a detailed analysis of the culture of the Byzantine court during its golden age, from the reign of Theophilos to the 4th crusade. For information: Dumbarton Oaks, Byzantine Center, 1703 32 St., NW, Washington, DC 20007; 202/342-3245.

Making Culture is the title of a one-day conference to be held at the City University of New York Graduate Center Auditorium, April 29, 1994. From cross-disciplinary and historical perspectives, the speakers, Andreas Huyse, Aldona Jonaitis, Herman Lebovics, Patricia Mainardi, Valerie Mercer, Anson Rabinbach, Alan Wallach, Harrison White, and Janet Wolff, will address questions on the production of culture. For information: Patricia Mainardi, 602 Carlton Ave., Brooklyn, NY 11238; or Herman Lebovics, Dept. of History, SUNY at Stony Brook, Stony Brook, NY 11794; E-MAIL: HLEBOVICS@CCMAIL.SUNYSB.EDU

Medieval Art History—Now, a symposium sponsored by the Northwestern University Department of Art History, will be held April 29-30, 1994. Scholars will address a variety of topics pertaining to broad issues that arise from a methodological self-assessment of medieval art history, including the influence of other disciplines on it, its pursuit of established traditions, and its ability to deal with new

themes prompted by powerful cultural concerns in contemporary American society. \$50 faculty; \$20 students. For information: Medieval Art History—Now, Dept. of Art History, 254 Kresge Hall, Northwestern University, Evanston, IL 60203; 708/491-3230.

The State of Art Criticism/The Role of the Cultural Critic is a 3-day symposium at the Center for Contemporary Arts of Santa Fe, May 6-8, 1994. It will bring together artists, critics, journalists, historians, theoreticians, and others whose writings on art and culture address concerns central to the symposium topic. For information: Center for Contemporary Arts of Santa Fe, PO Box 148, Santa Fe, NM 87504; 505/982-1338.

Nature and Ideology: Natural Garden Design in the 20th Century is the topic of the next Dumbarton Oaks Center for Studies in Landscape Architecture symposium, May 20-21, 1994. Topics will focus on ideological, aesthetic, political, and scientific frameworks on which concepts of natural garden design have been developed. For information: Studies in Landscape Architecture, Dumbarton Oaks, 1703 32 St., NW, Washington, DC 20007.

Treasures in Heaven: Armenian Illuminated Manuscripts is a symposium to be held May 21-22, 1994, at the Pierpont Morgan Library, to accompany an exhibition of the same name. Scholars will conduct sessions on such topics as "Armenian Society in 17th-Century Persia," "Armenian Liturgy," and "Armenian Art Looks West." For information: Public Programs Dept., Pierpont Morgan Library, 29 E. 36 St., New York, NY 10016-3490; 212/685-0008.

Opportunities

Awards

The Smithsonian Institution Office of Museum Programs invites applications for its 10th annual Awards for Museum Leadership program, to be held May 16-20, 1994, in Washington, D.C. This seminar provides an opportunity for people of color working in museums, selected through competitive process, to broaden their museological perspectives and strengthen their effectiveness in the museum workplace. For information: Office of Museum Programs, Arts and Industries Bldg., Rm. 2235-MRC 427, Smithsonian Institution, Washington, DC 20560; 202/357-3101; fax 202/357-3345; BITNET: OMPEM002@SIVM. SI. EDU. *Deadline: March 15, 1994.*

The Basil H. Alkazzi Award provides \$5,000 for the best artist and/or art student's seriously proposed application. The award may be used to travel and study, to set up a studio and further a career, or to continue an art-based education. Open only to painters who must be U.S. citizens aged 18-34. One work of the winner will be acquired. Applicants must send 6 slides, as well as 4 color or black-and-white prints of their work (10 different images), a full résumé including date of birth, a head and shoulder photograph, and a handwritten statement as to why they are applying and how they propose using the funds. Nine international reply coupons must be enclosed to cover return postage. Send entry to: Basil H. Alkazzi Award (USA), BCM Box 6314, London WC1N 3XX, England. *Entries may arrive between May 1 and August 15 each year.*

International Incentive Awards are a new scholarship fund sponsored by Studio Art Centers International, to encourage participation in study abroad by underrepresented groups, particularly ethnic minorities. Applicants should be either college sophomores or juniors with a demonstrated interest in the studio arts or in art history with a minimum 3.0 G.P.A. For information: SACI, Institute of International Education, 809 U.N. Plaza, New York, NY 10017-3580.

Calls for Entries

New Images Exhibition, held at New Image Gallery, James Madison University, Harrisonburg, Va., seeks entries. Photography must be a primary medium; artists must reside in the mid-Atlantic states; and artwork must not exceed 40 inches. \$15, 3 slides max. Send SASE for prospectus to: Corinne McMullan, New Image Gallery, Art Dept., James Madison

University, Harrisonburg, VA 22807; 703/568-6485. *Deadline: January 17, 1994.*

A.R.C. Gallery National Print Show seeks entries from printmakers in all media except photography. \$15, 3 slides; \$5 each additional slide. Send SASE for prospectus to: A.R.C. Gallery, 1040 W. Huron, Chicago, IL 60622. *Deadline: February 1, 1994.*

Point of View ... A Woman's World, an annual juried exhibition at Owen Patrick Gallery in Philadelphia, sponsored by Women's Caucus for Art, seeks entries. Send SASE for prospectus to: H. R. Jaffie, Box 1624, Allentown, PA 18105; 215/434-3841. *Deadline: February 1, 1994.*

Statements 1994 is a national, juried design and fine arts exhibition to be held February 15-March 18, 1994, in New York. Art forms no larger than 10" executed in any painting or drawing media, bas-relief, or computer-aided graphics, done on any type of surface, and completed during the past two years are eligible. \$10, 3 entries. Submit 35 mm slides, or photographs, 5 x 7 or 8 x 10, labeled with name, title, medium, and dimensions. For prospectus: G. Bobby Jones, St. Thomas Aquinas College, Box 125, Rte. 340, Sparkill, NY 10976. *Deadline: February 1, 1994.*

Creative Arts Workshop seeks entries for its artists' books and book arts competition: bookbinding, printing, and typography, conceptual and sculptural book works. \$15, 3 slides (1 slide per each 2-D entry, 2 slides each 3-D entry). For prospectus send SASE to: Creative Arts Workshop, 80 Audubon St., New Haven, CT 06510. *Deadline: February 15, 1994.*

Mayfair Arts Festival is accepting proposals for a site-specific outdoor sculpture exhibition and for a regional fine art and photography exhibition. Send SASE for prospectus to: Mayfair, 2020 Hamilton St., Allentown, PA 18104; 215/437-6900. *Deadlines: February 15, 1994, and March 1, 1994.*

Rosen Outdoor Sculpture Competition and Exhibition, sponsored by Appalachian State University and held in conjunction with An Appalachian Summer, a multi-arts festival, seeks entries. \$15, 3 entries. For prospectus: Catherine Smith Gallery, Farthing Auditorium, Appalachian State University, Boone, NC 28608; 704/262-3017; fax 704/262-2848. *Deadline: March 1, 1994.*

A.R.C. Regional, Chicago, seeks entries. Open to artists from Ill., Ind., Iowa, Ky., Mich., Minn., Mo., and Wis. Send SASE for prospectus to: A.R.C. Gallery, Regional Exhibition, 1040 W. Huron, Chicago, IL 60622. *Deadline: March 13, 1994.*

Women: Rites of Passage, a national exhibition focusing on women's watershed life experiences, seeks entries. No media restrictions. Send 10-20 slides, *vita*, statement, and SASE to: Carol Nathanson, Wright State University Art Galleries, A226 CAC, 3460 Col. Glenn Hwy., Dayton, Ohio 45435. *Deadline: March 15, 1994.*

Phoenix Gallery, New York, is sponsoring a national juried competition, June 21-July 13, 1994. Send SASE for prospectus to: Phoenix Gallery, 568 Broadway, New York, NY 10012. *Deadline: March 30, 1994.*

Convergence VII, sponsored by the Providence, R.I., Dept. of Public Parks, invites artists to submit proposals for temporary site-specific sculpture for this arts festival, to take place July 10-August 21, 1994. Send proposal, budget, résumé, samples of previous work, and SASE to: Bob Rizzo, Providence Parks Dept., Roger Williams Park, Providence, RI 02905. *Deadline: April 1, 1994.*

Bowery Gallery, New York, is hosting an exhibition, July 1-20, 1994, open to all artists working in 2-dimensional media. \$15, 1-3 entries; \$5 each additional; 6 entries max. Send SASE for prospectus to: Bowery Gallery, National Competition Juried Show, 121 Wooster St., New York, NY 10012. *Deadline: April 10, 1994.*

Artemisia Gallery, Chicago, a nationally known nonprofit cooperative, offers exhibition opportunities. Members jury slides monthly for solo and group shows. Rental fees vary. Send 10 slides, *vita*, and SASE to: Artemisia Gallery, Search Committee, 700 N. Carpenter St., Chicago, IL 60622.

Art in General, a nonprofit New York organization providing a variety of services to artists and to the public, including group exhibitions, site-specific installations, performances, and educational programs, reviews submissions every four months. Send SASE for application to: Future Programs, Art in General, 79 Walker St., New York, NY 10013.

Arts and Media Managers is a group of M.B.A. students at NYU's Stern School of Business who curate and install exhibition series in the student lounge of the Management Education Center. Each exhibition runs for approximately a month and most of the art shown should be available for sale. Open to all artists working in all media. Submit *vita*, personal statement, and up to 10 slides to: Arts and Media Managers, Management and Education Center, 44 W. 4 St., New York, NY 10003.

The Coleman Gallery, featuring contemporary painting, drawing, sculpture, photography, mixed media, and installation, is accepting applications for the 1994 year. Send slides, résumé, and SASE to: Coleman Gallery, 519 Central NE, Albuquerque, NM 87102.

Making Women Artists Visible, an exhibition of women printmakers sponsored by Galeria Tonantzín and the San Benito County Cultural Council, invites submissions. Send SASE for prospectus to: Galeria Tonantzín, PO Box 606, San Juan Bautista, CA 95045.

Macibition 1994, sponsored by the New York MacUsers' Group (NYMUG), seeks entries created on the Macintosh computer, to be submitted in electronic form only. Winning entries will be displayed electronically. For

application send SASE to: New York MacUsers' Group, Attn.: Macibition, 873 Broadway, Ste. 501, New York, NY 10003; 212/473-1600.

Nicolaysen Art Museum, Casper, Wyo., invites regional artists interested in having works considered for the annual art auction, annual craft show and sale, or for exhibition at the museum to submit slides or photographs (approx. 20), *vita*, and a cover letter to: Exhibitions Committee, Nicolaysen Art Museum, 400 E. Collins Dr., Casper, WY 82601; 307/235-9150.

Grants and Fellowships

1994 Visual Artists Fellowships are available from the National Endowment for the Arts in photography, sculpture, and crafts. For information: Visual Arts Program, NEA, 1100 Pennsylvania Ave., NW, Washington, DC 20506; 202/682-5448. *Deadlines: January 25, 1994; February 15, 1994; and March 15, 1994, respectively.*

School of Visual Arts has scholarship funding available for applicants to its four-year degree programs in animation, advertising/graphic design, computer art, fine arts, illustration/cartooning, photography, film, and video, interior design, art education, and art therapy. Open to undergraduate and transfer students. For information: Lawrence Wilson, Attn: Merit Scholarship, School of Visual Arts, 209 E. 23 St., New York, NY 10010; 212/592-2100. *Deadline: January 31, 1994.*

ArtsLink supports artistic exchange between the United States and countries of Eastern Europe, Central Europe, the Baltics, 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 in a 5-week professional residency. For information: Citizen Exchange Council, 12 W. 31 St., New York, NY 10001-4415; 212/643-1985. *Deadline: February 15, 1994.*

George Washington University Museum Studies Program is offering stipend awards for graduate level study at the university. For those holding only an undergraduate degree the study must be part of a program leading to a master's degree in museum studies. Those with an appropriate graduate degree can complete the course of study in one academic year as part of a certificate program in museum studies. For information: Museum Studies Program, Academic Center, T-215, George Washington University, Washington, DC 20052; 202/994-7030. *Deadline: February 15, 1994.*

University of Delaware offers several fellowship, assistantship, and scholarship opportunities in support of study toward the M.F.A. degree in painting, photography, printmaking, sculpture, or ceramics. Applicants may apply for minority fellowships, graduate teaching assistantships, competitive fellowships, and

tuition scholarships. Send 1 sheet of slides, résumé, SASE, and letter stating award for which you are applying and describing educational background to: Larry Holmes, Dept. of Art, University of Delaware, Newark, DE 19716. *Deadline: February 15, 1994.*

Nautilus Foundation Travel Fellowships in the amount of \$500 are available to two graduate students in art history of the southeastern United States. Students with plans to travel in 1994 should submit a statement summarizing the purpose for travel and the need for funds. Preference given to trans-Atlantic/Pacific travel. Send applications to: Françoise Bucher, Nautilus Foundation, PO Box 368, Lloyd, FL 32337. *Deadline: February 28, 1994.*

The Center for the Study of New England History of the Massachusetts Historical Society will award approximately 16 short-term fellowships in 1994. In addition to 10 grants for research on any topic for which the collections are appropriate, the Center makes special grants, such as the Andrew Oliver Fellowship for research in the areas of fine and decorative arts, and the Paul Revere Memorial Association Fellowship, awarded for topics illuminating the (including such topics as silversmithing, engraving, and Boston artisanry). Fellowships provide a stipend of \$1,500 for 4 weeks of research at the M.H.S. between July 1, 1994, and June 30, 1995. For information: Fellowships, Center for the Study of New England History, Massachusetts Historical Society, 1154 Boylston St., Boston, MA 02215. *Deadline: March 1, 1994.*

International Research and Exchanges Board provides support for collaborative special projects in the study of Central and Eastern Europe and Eurasia. Proposals from all disciplines in the humanities and social sciences are welcome. All projects must involve American and non-American participants from the above regions and must have at least one American and one foreign project organizer. Applicants should demonstrate evidence of collaboration at all stages of the project, from design to research and analysis. For information and application: Special Projects/(Central and Eastern Europe) or (Eurasia), International Research and Exchanges Board (IREX), 1616 H St., NW, Washington, DC 20006; 202/628-8188; fax 202/628-8189; E-MAIL: IREX@GWUVM.GWU.EDU. *Deadline: March 1, 1994.*

The Smithsonian Institution Fellowships in Museum Practice program invites applications. These fellowships enable experienced professionals in museums and allied institutions to undertake original research in museum theory and operations, using resources and facilities at the Smithsonian Institution. \$4,000 stipend. For information: Office of Museum Programs, A&I #2235-MRC 427, Smithsonian Institution, Washington, DC 20560; 202/357-3101; fax 202/357-3346; INTERNET: OMFEM00s@SIVM.SI.EDU. *Deadline: March 1, 1994.*

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. For information: International Program Funding Opportunities, NEA, 1100 Pennsylvania Ave., Rm. 618, Washington, DC 20506; 202/682-5422. *Deadline: April 1, 1994 for all disciplines except literature and design arts.*

Ezra Jack Keats/Kerlan Collection Memorial Fellowship provides a \$1,500 grant to a writer or illustrator of children's books who wishes to use the Kerlan Collection for furtherance of his or her artistic development. The Kerlan Collection is a major repository of original artwork and manuscripts for children's books and also houses over 55,000 children's books. For application materials and information: Ezra Jack Keats/Kerlan Collection Memorial Fellowship Committee, 109 Walter Library, 117 Pleasant St. SE, University of Minnesota, Minneapolis, MN 55455; 612/624-4576. *Deadline: May 2, 1994.*

The Fund for U.S. Artists at International Festivals and Exhibitions provides support for U.S. artists who have been invited to appear at an international performing arts festival abroad. For information: International Program Funding Opportunities, NEA, 1100 Pennsylvania Ave., Rm. 618, Washington, DC 20506; 202/682-5422. *Deadlines: May 2, 1994, and September 1, 1994.*

Professional Art Network of Art without Walls, a nonprofit, independent New York State Arts Council, has established a national/international exchange program of professional artists to explore traditional and nontraditional social, historical, and contemporary art forms in nontraditional spaces to audiences unaware of fine art. For information: Sharon Lippman, Art without Walls, PO Box 341, Sayville, NY 11782; 516/567-9418.

Alexander von Humboldt Foundation offers research fellowships to foreign scholars holding doctorates and under the age of 40. The fellowship allows the recipient to carry out research in the Republic of Germany for a period of 6-24 months. All disciplines, all nationalities. Applications may be submitted at any time; however, it is suggested that completed applications be submitted 5 months prior to the selection committee meetings, held in March, July, and November. For applications: Alexander von Humboldt Foundation, 1350 Connecticut Ave., NW, Ste. 903, Washington, DC 20036; 202/296-2990; fax 202/833-8514; E-MAIL: HUMBOLDT@UMAIL.UMD.EDU.

The Wolfsonian Research Center promotes scholarly research in the decorative arts, design, and architecture of the late-19th to mid-20th centuries, and offers several residential fellowships: Wolfsonian Scholar, Senior Fellow, Senior Fellow at the American Academy in Rome, and the Wolfsonian/Victoria and Albert Museum Fellow. For information: Research Center Coordinator, Wolfsonian Research Center, 1001 Washington Ave., Miami Beach, FL 33139; 305/531-1001.

Calls for Manuscripts

Art Journal is seeking articles for an issue on 19th-century art, to be guest edited by Susan Siegfried and Judy Sund. Any potentially interesting topic will be considered. In the interests of accommodating the journal's modernist orientation, we shall particularly welcome discussion of issues and institutions that had a crucial role or first came to prominence in the nineteenth century and continue to have resonance in the contemporary art world. Among the concerns that could be addressed are: spectatorship; museums and exhibitions as media for presenting artistic production; entrepreneurship, advertising, and spectacle; the subjectivity of the artist; visual art and redefinitions of sexuality; nationalism and the visual arts. Send abstracts (or manuscripts, 20,000 words) to: Susan L. Siegfried, Getty Art History Information Program, 401 Wilshire Blvd., Ste. 1100, Santa Monica, CA 90401-1455; or Judy Sund, Dept. of Art, Queens College, City University of New York, 65-30 Kissena Blvd., Flushing, NY 11367-1597. *Deadline: March 30, 1994.*

Modernism, Gender, and Culture is an interdisciplinary collection to be published by Garland Press, New York. Papers are sought that focus on the intersections of gender issues and modernist (1900-1950) culture, and can center on the arts, sciences, social sciences, or mass culture. Send 1-page abstract to: Lisa Rado, Dept. of English, University of Michigan, Ann Arbor, MI 48109-1045. *Deadline: July 1, 1994.*

Mosaic, a journal for the interdisciplinary study of literature, invites submissions for a special issue on literature and media change. Scholarly essays that study the ways in which literature is constructed by its media, as well as those that examine issues pertaining to media and communication in general, are welcome. Desired length is 5,000 words. Send 3 copies and abstract, statement that essay is not being considered for publication elsewhere, and 3 international reply coupons for return of ms. to: Evelyn J. Hinz, Mosaic, University of Manitoba, Winnipeg, Canada R3T 2N2; 204/474-9763; fax 204/261-9086. *Deadline: September 1, 1994.*

Publications

Art Hazards News, published by the Center for Safety in the Arts, periodically lists information pertaining to reproductive hazards for both men and women. Most inquiries about these hazards concern maternal exposure during pregnancy, but often overlooked is the role of paternal exposure to reproductive toxins. "Reproductive Hazards in the Arts and Crafts" is a 4-page data sheet produced by the Center for Safety in the Arts, available for \$2.00. For data sheet and subscription information: Center for Safety in the Arts, 5 Beekman St., Ste. 1030, New York, NY 10038; 212/227-6220.

Conservation and Management of Archaeological Sites, a new journal launched by James and James Science Publishers, is scheduled for February 1994. It will report new approaches to long-term preservation and presentation of archaeological sites worldwide. The journal will carry peer-review research papers, technical notes, commentaries on current developments, a bibliographic digest, book reviews, and conference announcements. For information: James and James Science Publishers Ltd., 5 Castle Rd. London NW1 8PR, U.K.; 44 71 284 3833; fax 44 71 284 3737.

Guide to Arts Administration Training Programs 1993-94, formerly published as *Survey of Arts Administration Training*, is a newly revised, comprehensive guide to graduate training programs for those interested in arts management careers. The 78-page book provides current information on 26 graduate programs in the U.S. and international programs in Holland and Canada, as well as a chart for comparison of characteristics such as application deadlines, degrees offered, total numbers of graduates, and number of applicants vs. number of students admitted. Available for \$11.95 plus \$4.00 shipping and handling from: ACA Books, Dept. GAAT-1, 1 E. 53 St., New York, NY 10022; 800/321-4510.

Health Insurance: A Guide for Artists, Consultants, Entrepreneurs and Other Self-Employed, by Lenore Janeczek, health insurance expert, and published by the American Council for the Arts, is a comprehensive self-help guide for individuals searching for affordable health care. Topics discussed include understanding options, traditional major medical plans, HMOs and PPOs, dental coverage, long-term vs. short-term coverage, and special health risks for artists. Available for \$15.95 plus \$4.00 shipping and handling from: ACA Books, American Council for the Arts, 1 E. 53 St., Dept. HI-1, New York, NY 10022; 800/321-4510.

Northeast Document Conservation Center has produced a technical leaflet on storage solutions for oversized paper artifacts. Designed to help curators, collections managers, and others with collections of maps, posters, large prints, architectural drawings, and other oversized paper materials, it provides advice on purchasing storage furniture and enclosures and on utilizing current storage facilities to accommodate large paper objects. For a free copy: Gay Tracy, Northeast Document Conservation Center, 100 Brickstone Sq., Andover, MA 01810; 508/470-1010.

Preserving the Intellectual Heritage is a report put out by the Commission on Preservation and Access, of the Bellagio Conference, which convened scholars, librarians, archivists, and information scientists to explore opportunities for international collaboration in saving the contents of libraries from loss through the embrittlement of the pages of their books. Copies can be obtained by sending \$10 (make checks payable to Commission on Preservation and Access) to: Sonny Koerner, Commission on

Preservation and Access, 1400 16 St., NW, Washington, DC 20036.

Protecting Artists and Their Work is a report developed and published by People for the American Way that answers basic questions regarding the rights of artists and provides an in-depth analysis of federal and state law as applicable to attacks on freedom of expression. Copies can be obtained from: Carol Blum, People for the American Way, 2000 M St., NW, Ste. 400, Washington, DC 20036; 202/467-4999.

Scholarly Arguments: Strategies for Writing Persuasive Proposals in the Humanities is a resource for scholars applying for individual fellowship funding and takes into account the categories of current humanities scholarship, the structure of fellowship competitions, and the need for proposal writers to understand the audience(s) who will judge an application. To order send a check for \$5 payable to UC Regents to: Doreen B. Townsend Center for the Humanities, 460 Stephens Hall, University of California at Berkeley, Berkeley, CA 94720.

Residencies

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., Ste. 1116, New York, NY 10003-1503; 212/529-0505; fax 212/473-1342. *Deadline: February 11, 1994.*

Archie Bray Foundation for the Ceramic Arts is accepting applications for its 1994 residency program. Residencies are available for 3 months in the summer and for up to one year. Send SASE for information to: Josh DeWeese, Archie Bray Foundation, 2915 Country Club Ave., Helena, MT 59601; 406/443-3502. *Deadline: March 1, 1994.*

United States/Canada/Mexico Creative Artists' Residencies are sponsored by the National Endowment for the Arts and support individual creative artists in any discipline in 2-month residencies in Mexico and Canada. For information: International Program Funding Opportunities, NEA, 1100 Pennsylvania Ave., Rm. 618, Washington, DC 20506; 202/682-5422. *Deadline: April 1, 1994, for all disciplines except literature and design arts.*

Workshops and Schools

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 1994. The following is a list of those that may be of interest to CAA members. *Deadline: March 1, 1994.*

Understanding Culture through Visual Media. Andrei Simic, Dept. of Anthropology, University

of Southern California, Los Angeles, CA 90089.

Music and German Modernism, 1885-1915. Walter M. Frisch, Dept. of Music, c/o Summer Session Office, 419 Lewisohn Hall, Columbia University, New York, NY 10027.

The Roman Art of Emulation. Elaine K. Gazda and Miranda Marvin, Kelsey Museum of Archaeology, University of Michigan, Ann Arbor, MI 48109.

Constructing the Image of the State, the Family, and the Individual in Renaissance Florence and Venice. John T. Paoletti and Wendy S. Sheard, Art Dept., Wesleyan University, Middletown, CT 06459.

Classical Archaeology in a Greek Context: Theory and Practice. Timothy E. Gregory, Dept. of History, Ohio State University, Columbus, Ohio 43210.

Romanticism and Gender. Anne K. Mellor, Dept. of English, University of California, Los Angeles, CA 90024.

The Modern Jewish Renaissance: Literature, Culture, and History. Benjamin Harsav, Dept. of Comparative Literature, c/o NEH Summer Seminars, Yale Summer and Special Programs, 246 Church St., Ste. 101, New Haven, CT 06510-1722.

The City and Modernity: Film, Literature, and Urban Culture in the Weimar Republic. Anton Kaes, Dept. of German, University of California, Berkeley, CA 94720

American Song and Culture in the 19th Century. John Spitzer and Ronald Walters, Peabody Conservatory, 1 E. Mt. Vernon Pl., Baltimore, MD 21202.

Medieval Western Europe 1100-1500: The Latin Archival Sources is an institute sponsored by and to be held at the Newberry Library, Center for Renaissance Studies, July 11-August 19, 1994, in Chicago. Among the skills to be developed will be the reading, transcribing, and editing of records, and auxiliary skills such as codicology, dating, sigillography, and heraldry. For information and application: Newberry Library Center for Renaissance Studies, 60 W. Walton St., Chicago, IL 60610-3380; 312/943-9090. *Deadline: March 1, 1994.*

Miscellaneous

Back Issues Needed: young university in need of back issues of art magazines and journals such as the *Art Bulletin* and *Art Journal*. Also any books, published essays, catalogues, etc. Art History Dept., Central European University, Taboritská 23, 130 87 Praha 3, Czech Republic; (42 2) 27 33 84; fax (42 2) 27 49 13.

Bridge to Asia is a nonprofit organization that provides educational materials and services to universities, schools, and hospitals in developing countries in Asia. Materials sought include books, journals, informational magazines, newsletters, conference proceedings, manuals, syllabi, and reference materials. For information: Bridge to Asia, 1214 Webster St., Ste. F, Oakland, CA 94612-3919; 510/834-3082; fax 510/834-0962.

Datebook

February 16-19
Annual conference, New York

February 23
Deadline for submissions to March/April *CAA News*, to be published March 23

February 25
Deadline for nominations to the CAA Board of Directors

Deadline for submissions to *Careers*, to be published March 24

March 1
Deadline for nominations to CAA Awards Committees

Information Wanted

Pictorial anthology of American painting and sculpture: seeking contributors for book to be published in U.S. and Italy. Require 4 slides or photographic reproductions of work and résumé. For information: Vincenzo Tansi, 718/599-6369. *Deadline: February 10, 1994.*

Slides Wanted from contemporary artists working in two or three dimensions who use the shrine as a format in their work. Also, slides dealing with the concept of worship. They will be part of a lecture series to be presented in May 1994. Submit slides, résumé, and artist statement to: Lois Toolen, 5 Valley Ave., Westwood, NJ 07675. Include SASE for return of slides. *Deadline: March 31, 1994.*

Exhibiting Artists experiencing physical illness and expressing that experience in their art are asked to participate in a descriptive study (interview) designed to develop an understanding of aesthetic process, illness experience, and contemporary autobiographical art. Suzanne Foster, University of Colorado, Dept. of Fine Arts, Campus Box 318, Boulder, CO 80309.

Gaines Ruger Donoho (1857-1916) is the subject of a major survey exhibition being organized for the Mississippi Museum of Art. Seeking information on whereabouts of any works or archival or biographical materials. René Paul Barilleaux, Mississippi Museum of Art, 201 E. Pascagoula St., Jackson, MS 39201; 601/960-1515; fax 601/960-1505.

Rockwell Kent: for a forthcoming catalogue raisonné and a proposed retrospective exhibition of the paintings of this artist, any information from owners of original artwork is sought. Scott Ferris, PO Box 28, Holland Patent, NY 13354; 315/865-5455.

Classified Ads

The CAA newsletter accepts classified ads of a professional or semiprofessional nature. \$1.25/word (\$2/word nonmembers); \$15 minimum.

Art History Slides. Roman art and architecture; Southwest archaeological sites; petroglyphs. Sets or singles. Lists available. Susan Silberberg, 2109 Morning Dr., Loveland, CO 80538; 303/635-9721.

American Friends of the Courtauld invite former students of the Courtauld Institute to a lecture by Dr. John House, followed by a reception, Friday, February 18, 1994, at the Knickerbocker Club, New York. For information, Barbara Ventresco, 215/471-4121; fax 215/471-7096.

Art Workshop International, Assisi, Italy, June 22-July 19, 1994. Live and work in a 12th-century hill town surrounded by the Umbrian landscape. Courses in painting/drawing, all media, landscape painting on site, and creative writing. Special program for professional/advanced painters and writers. Housing, most meals, studio space, critiques, and lectures. Art Workshop, 463 West St., 1028H, New York, NY 10014; 212/691-1159.

Books on the Fine Arts. We wish to purchase scholarly o.p. titles on Western European art and architecture, review copies, library duplicates. Andrew D. Washton Books, 411 E. 83 St., New York, NY 10028; 212/481-0479; fax 212/861-0588.

Call for Slides of Art with Biblical or Religious Themes for new translation of the Bible. Compensation paid if selected for publication. Send slides with SASE to: A Good Thing, 230 Park Ave., Ste. 1152, New York, NY 10017.

For rent. Attractive furnished bedroom. NYC, upper East Side near museums. Suitable visiting woman scholar. Doorman building. Good transportation. Security and references required. \$200/week; min. 3 weeks. Call DG Associates, 212/996-4629.

Fresco Painting Workshop-Ceri, Italy, 40 miles north of Rome, July 14-August 3, 1994. Live/work in an unusual 16th-century palazzo. All aspects of fresco painting are covered. Introducing a special workshop in stucco marmoscagliola. Write/call for details. Fresco Associates of Ceri, 133 Greene St., New York, NY 10012; tel/fax 212/473-5657 or tel 914/762-2970.

Full-Color Exhibition Announcements: Gallery full-color postcards, catalogues, and posters. Write for samples: Images for Artists, 2543 Cleinview, Cincinnati, Ohio 45206.

Hydra, Greece: 3-bedroom furnished house, spectacular views Aegean, mountains. Monthly April, May, September, October: \$1,250; March, November: \$950; June, July, August: \$1,750. Daytime: 212/529-0505.

NYC Sublet: large one-bedroom, high ceilings, country kitchen, art history library/living room, built 1904; 3rd-floor walk-up, quiet on West 87 Street. Available through September, \$1,200/mo., security, phone. Margaret, 212/877-9689; fax 516/725-1171.

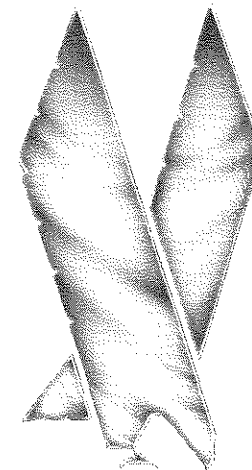
Rome apartment: 3 rooms, furnished, sleeps 2, near American Academy. Rent 1,100,000 lire monthly, plus utilities, phone. Available September 1-December 15, 1994. Carolyn Valone, Dept. of Art History, Trinity University, San Antonio, TX 78212.

Rome rental: spacious, sunny 2-bedroom apartment fully furnished. Elevator; central location near buses, subway, stores. Security deposit required. 508/877-2139.

Slides: professional quality photography of your artwork, low rates. NYC 212/243-2167.

Sunny Custom Saltbox. Mountainside overlooking Rondout Reservoir, 15 acres, streams, cathedral ceilings, oak floors, living (fireplace), dining, foyer. Gourmet kitchen, granite counters, oak cabinets. 2 tile bathrooms, 2 bedrooms (master fireplace). Full basement, washer/dryer, oil/hot water. Decks and screened porch. Low taxes. 2 hrs. NYC. \$199,000. 914/985-7606.

Venice apartment: Semester or year, August 15, 1994-May 15, 1995. Kitchen, bath, living room, study, bedroom in loft. Modernized, furnished, sunny, near train station and vaporetto lines. Suitable for 1-2 adults. Reasonable rent. Ann Schutte, History Dept., University of Virginia, Charlottesville, VA 22903; 804/293-4240.



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January/February 1994

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