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 Area 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 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).
Notice of Members’ Annual Business Meeting

A slate of candidates nominated to serve as directors until 1998 by the Nominating Committee was presented to the membership for election by a birding 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 Klaas, 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

In accordance with the Bylaws, Article VIII, Section 3, the Board of Directors elected the following members to serve as directors until 1998 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 issues of art and art education, and sexual preference. While continuing in this inclusive directorate, we must now focus our attention on the Board of Directors as the primary function of the artist membership—often overlooked and undervalued. Our proactive agenda must shift to the consideration 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: “Exploring the annual conferences into more interesting, varied areas 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 all art (where visual communication now increasingly repressed by misinformed copyright laws) and in scholarship (where institutions are running scholars out of business with impossible reproduction fees).”

Mohi Ismail, artist, City College of New York, CUNY: “As a Board member I would like to support 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 people 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 Rodblatt, 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 realistic 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 arch for videotaped interviews from each year’s conference.”

Carlos Villa, artist, San Francisco Art Institute: “This is an important but uncertain time for art. The process of ‘expanding’ and ‘rethinking’ towards a true 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 apology the ‘progress’ of such logues 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 look forward to saying 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 Cunn; Murray DePillars; Samuel Edgerton; Mari Carmen Ramirez, 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.

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January/February 1994

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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 annual conference on Wednesday, February 16, 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 Ph.D. from the University of California at Los Angeles and is the recipient of several honorary doctorates. She has been awarded a NEA Fellowship, a Ford Foundation Grant, a Rockefeller Grant, and a Guggenheim Fellowship. She is 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 freestyle 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 On-Ble-Di-Domage 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 Printmakers Center February 18–March 11. Gallery hours are Tuesday–Saturday, 11:00–6:00 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 exhibit area at scheduled times to talk with prospective authors. Robert Nelson, editor of the CAA monograph series, will be available from 10:00 a.m. to 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, 1:30–2:00 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 Golab (American Arts Alliance), John Hammer (National Humanities Alliance), and CAA president-elect Judith K. Brodsky will be present.

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 Council; Schwartz, Weiss, Stebler, and Hoffmann), an open discussion of 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 in which their challenge to traditional notions of originality, authorship, and art. Speakers will include Barbara Buhlett (March in Black and White) (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, 5:00–7:00 p.m.

The CAA Museum Committee will be holding an open meeting and speakout on Thursday, February 17, 12:30–2:00 p.m.

The session "Curators and Artists: New York Collaborations" (chair; Thelma Golden, Whitney Museum of American Art) will be 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.


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 fee is $60 for members, $35 for student members. On-site registration fees are $75 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 reduced rates 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, call American Airlines call 800/433-1790 and ask for CAA Filing 50124BD. Special discounts are also available on USAir, including the Boston and Washington, D.C., shottles. To be eligible for this discount, you must make your reservations through USAIR’s meeting and convention desk, 800/334-FLIGHT and request CAA Gold File 363056.

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 Z 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 at a reduced rate 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 New Hallam 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 "Intranet attendee tour" (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. Hardy copyright handouts outlining the information presented will be available to the conference attendees. To register, please sign up at the booth in the exhibit area.
in further discussion of these techniques, Judith Annick accepted for the award.

Join CAA Awards

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 professional practice of scholarship, criticism, curatorial work, 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 committee. Members of awards committees are chosen by the chair of the committee from a list of nominees generated by the program committees of CAA. Individual committees have at least three members, one of whom rotates off each year. Chairs are appointed annually by the CAA Board. Committee assignments and chairpersons change each year. Compositions of the committee reports and selection criteria are handled by the CAA Board.

Scholarship and Conservation presented for an outstanding contribution by one or more persons who, individually or in concert, have developed a body of work through the application of knowledge and experience in art history, art, and art (two vacancies)

Millard Meiss Grants

CAA is pleased to announce several Millard Meiss grants.

Millard Meiss publication grants are given twice annually to book-length scholarly monographs that have been accepted by a publisher but cannot be forthcoming in the near future. The author must be a CAA member in good standing.

One of the awards is for a distinguished article in the visual arts, presented for a distinguished article that has appeared in whole or in part during the penultimate calendar year by a scholar, and has been accepted for publication by a major journal. (Two vacancies)

Distinguished Teaching of Art

Award presented for an article in which the author develops a philosophy of teaching in the arts, and has been, among other things, the author of an excellent book in the same field. (One vacancy)

Distinguished Teaching of Art History Award presented for an article that has been actively engaged in teaching for most of his or her career. (One vacancy)

Distinguished Artists for Lifeline Achievement presented for a distinguished artist who has demonstrated particular commitment to the arts of the visual arts, presented for a distinguished article that has appeared in whole or in part 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 doctoral degree more than two years before the date of 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, 1994, and ending August 31, 1995. Attention is paid to the range of criticism that appears throughout the journal. (One vacancy)

Distinguished Curator presented for a distinguished award presented for a distinguished article that has appeared in whole or in part during the penultimate calendar year by a scholar. (Two vacancies)

Charles Rufus Morey Award presented for a distinguished article published in the AATJ. (One vacancy)

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1993. The Board of Directors urged the generated three letters to the editor voices heard, but, unfortunately, voting. This column became the catalyst published in annual members business meeting election. I exhorted members who were candidates) still existed following the. 

Nominating Committee's criteria for self-nominations are encouraged. Now members can bring the Trible view. This is your organization, let members be presented graphically as the relationship between board and staff improve the procedure. The list of nominees for election to the CAA sponsored annual conference. (See NCFE Newsletter, Fall 1993.)

A 51-year-old mule in the post office of the small town of Oldeby, Illinois, because the focus of a sexual harassment complaint under the Equal Employment Opportunity Act by post office customer John Swartz. Swartz was offended by a co-worker titled Riddle and Potentiology: Struggle at Shored Rock, by Chicago artist Pat Davies, which did not exist in Oldeby, but had just been pulled over the work, pending the outcome.

Sex, Laws and Coathangers

In my last column I discussed the case of Harris vs. Forklift System, Inc. That case has now been decided by the Supreme Court. Title VII 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 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 creating the conduct of a "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; whether it is sufficiently severe or pervasive to make it psychologically threatening or humiliating, or merely offensive. 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 on the basis of their sex."

First Amendment challenge to cancellation of a federal building exhibit. The CAA-sponsored annual conference session on current copyright and employment opportunity Act by post office customer John Swartz. Swartz was offended by a co-worker titled Riddle and Potentiology: Struggle at Shored Rock, by Chicago artist Pat Davies, which did not exist in Oldeby, but had just been pulled over the work, pending the outcome.

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Founding 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 the experiences of CAA members who have attended the conference, may make the search for a position more manageable and less daunting. 

Where to Start

As soon as you arrive at the conference, it’s important to make the most of every situation. Make friends with other faculty members, attend some of the sessions and workshops, and make the most of every opportunity to network. It’s also important to be on time. Make sure you have a clear understanding of the needs and qualifications of the institution, and what you can bring to the position. It’s always wise to do your research in advance: is it to be a practice teaching session or a professional seminar? This will help you understand if it’s right for you. This is a big mistake.

Preparing for the Conference

Once you arrive at the conference, make sure you have a clear understanding of the needs and qualifications of the institution, and what you can bring to the position. It’s always wise to do your research in advance: is it to be a practice teaching session or a professional seminar? This will help you understand if it’s right for you. This is a big mistake.
Solo Exhibitions by Artist Members

Exhibitions of this listing. When submitting information, include name of artist, gallery or museum name, city, dates of exhibition, media. Please indicate CAA membership. Photographs are welcome but will be used only if photograph is enclosed. Photographs cannot be returned.

ABROAD/

CANADA/

MID-ATLANTIC/

MIDWEST/

NEW YORK/
Nicholas Hill, Twilight Spell, New York, 1992, 24" x 18".
Nicholas Hill, Wexner Center for the Arts, Columbus, December 1993, Installation project.

SHAYNE L. HALL, Glenn on Fire, 1983, oil on canvas, 46" x 40"
Michael Aurbach, Confessionals, 1993, mixed media, 10'1/2 x 12' x 3' 

Tanya Marzouk, Yoshi Gallery, New York, January 2-9, 1994. Photographs


SOUTH/


Nancy Siedentopf, High Horizons (detail), 1993, fabric paint on printed fabric, 30' x 42'.


Nancy Siedentopf, Gallery of Art, University of Alabama, Huntsville, September 13-October 6, 1993. Paintings.


WEST /


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


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


Diane de Grazi,

Diane de Grazi,

Diana de Grazi,

Diane de Grazi,

Diane de Grazi,
Grants, Awards, & Honors

Berlin, affiliated with the Gutenberg-Museum der Wissenschaften.

Charles R. Mark, professor of art history, University of South Carolina, in conjunction with the University of South Carolina's McGuckin Museum, received the 1993 award for Outstanding Exhibitions of Material Art from the Southern West Art Council for the exhibition and catalogue titled Paper Pioneers: Fine Centuries of Papermaking and Watercolors.

Anna Elizabeth Naish has been awarded a research award by the Art History Association. 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: Beverly Robb, Art History Association, Art Dept., University of S. Florida, 622 E. Fowler Ave., FAH 110, Tampa, FL 33620. Deadline: February 28, 1994.

Museums and Galleries

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

Call Galbraith is no longer director of the Holstein Museum.

Susan Tamaro-Levitt has been named director of the Museum of Fine Arts, Denver, and Sichuan Fine Arts Academy.

Jill Bedgood has received a 1993-94 New Forms Regional Initiatives grant from DiverseWorks, South Houston, and Mexic-Arte, Austin. She was also given a two-week residency at the Tyrone Guthrie Center at the University of Minnesota, Minneapolis, for March-April 1994, and a residency at the Tyrone Guthrie Center in Minneapolis, Minnesota, for the summer of 1994.

Steven Lane has won a Pollock-Krasner Foundation Grant for a long-term collaborative project in Berlin, Germany.

Katherine Crawford Labor

Mara Mayor has been appointed director of the National Gallery of Art, Washington, D.C.

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Susan Tamaro-Levitt has been named assistant curator of the John J. Gohn Collection at the Philadelphia Museum of Art.
Antiquity and Antiquity Transformed 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 reassessments and reevaluations of the role of Antiquity as the foundation of modernity and early modern paradigms for the relationship of the two periods. For information: Center for Research on Religion and World Affairs, University of Toronto, 71 Queen’s Park Crescent, Toronto M5S 1V6; 416/978-4460.

Symposium on the History of Art, sponsored by the Blackwell Fine Book and Manuscript Library and the Yale Art Gallery, will be held at the Yale Art Gallery, New Haven, Connecticut, December 16–18, 1994. For information: Patricia Streib, Deputy Director, Yale Art Gallery, 77 Green St., New Haven, CT 06511; 203/432-0660.

The State of Art History: The Rule of the Cultural Century 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, theorists, and others whose writings on art and culture can contribute to the symposium topic. For information: Center for Contemporary Arts, 105 W. San Francisco St., Santa Fe, NM 87501; 505/983-3258.

The Problematic Certain International Offense of Museum Programs invites applications for its 10th Annual Awards for Museum Leadership Program, to be held at the American Film Institute, March 18–20, 1994. The symposium provides an opportunity for people of diverse disciplines, museums, educational institutions, and government agencies to discuss the role of museums in contemporary society. For information: Of Museum Programs, Arts and Industries Bldg., Rm. 225-AEC 425, Smithsonian Institution, Washington, DC 20560; 202/357-3357, or doris_H.Snow@si.edu. Deadline: April 15, 1994.

The Basil H. Alkaisi Award provides $5,000 for the best artist and/or art student’s previously 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-education course. Open only to painters who must be U.S. citizens aged 18–54. 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 (20 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 mail postcards must be enclosed to cover postage. Send entry to: Basil H. Alkaisi Award (1994 Applications), Creative Arts Workshop, 104 W. 26 St., New York, NY 10010-4415. Entries may arrive between May 1 and August 15 each year.

International Biennial Awards are a new scholarship-funded program sponsored by the Studio Art Center International, to encourage participation in the world of contemporary cultural and historical groups, particularly ethnic minorities. Applicants should be either college sophomores or juniors with a devoted interest and talent in the studio arts or an art history with a minimum of 3.0 G.P.A. Deadline: August 1, 1994.


A.R.C. Gallery National Print Show seeks entries from printmakers in all media except photography and artist’s books. Entries to be mailed at nominal cost. Send one set of slides for prospectus to: A.R.C. Gallery, 20 E. Washington St., Chicago, IL 60622. Deadline: February 1, 1994.


Statement '94 is a national, juried show of fine arts and fine arts education to be held February 15–March 18, 1994, in New York. Art forms no larger than 10” x 10” in any painting or drawing media, ball or airbrush, or computer-aided graphics, done on any type of surface, and created during the past two years are eligible. Deadline: April 15, 1994, for entry. Deadline: February 1, 1994.


Bowery Gallery, New York, is hosting an annual juried exhibition of photography and video art, working in 2-dimensional media, 2” x 3” entries; 5” x 7” additional entries are n.n. Send one set of slides for prospectus to: Bowery Gallery, National Competition Judged Show, 104 W. Washington St., New York, NY 10012. Deadline: April 10, 1994.

Artemisia Gallery, Chicago, a nationally known nonprofit cooperative, offers exhibition opportunities to individual artists, including solo and group shows. Application fees. Send slides, vita, and statement to: Artemisia Gallery, S. Central Ave., N. Carpenter St., Chicago, IL 60622.

Art in General, a nonprofit New York organization dedicated to artists and to the public, including group exhibitions, site-specific installations, performances, exhibitions and educational programs for educators and artists. Admissions every four months. Send slides for a review of the group's proposed application to: Art in General, 79 W. 27 St., New York, NY 10010-2511.

Arts and Media Managers is a group of art and media professionals interested in the arts and the media, and the role both play in society. Member jury slides monthly for inclusion in the organization's publications. Membership and dues are $75 per year. Submit 10–20 different images) a full résumé, a cover letter, and a statement of qualifications. Deadline: January 15, 1994.

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Astroastyx, a group of artists including Robert Caldas, residents of围绕 the night sky, offers an educational program for children and adults. Deadline: February 1, 1994.


Call for Artists, "Arts and Media Managers," a nonprofit organization, offers a juried show of contemporary art in print and electronic media, and a national scholarship competition. Deadline: February 1, 1994.


Call for Manuscripts

Art Journal is seeking articles for an issue on 19th-century art, to be guest edited by Susan Sultan of the National Gallery of Art, Washington D.C. In addition to the usual issues of art history and theory, this issue is intended to be the first in a series examining the phenomenon of modernity in the 19th century and continuing to honor the work of Robert Yarbrough, who passed away in 1994.

Among the concerns that could be addressed are the intersections of gender and visual culture; questions of sexuality; nationalism and the visual arts; and the role of paternalism in the economics of art. For submission material and guidelines, please contact: Susan Sultan, Art History Program, 21st Century, 1100 15th Street, S.W., Ste. 1030, Washington, DC 20036; fax 212/473-1342.

Due: March 1, 1994.

The National Endowment for the Arts has long supported the arts in the United States through grants and fellowships. In the past year, the NEA has supported artists, scholars, and historians in a wide range of fields, including the arts, humanities, and social sciences. The NEA also supports the creation of new works of art and the presentation of existing works, as well as the dissemination of the arts through education and outreach programs.

The NEA has awarded more than $100 million in grants to artists, scholars, and historians in the past year. These grants have supported artists' residencies, fellowships, research projects, and the development of new works of art. The NEA has also supported the creation of new works of art through commissions and grants to artists and arts organizations.

For more information about the NEA's grants and fellowships, please visit the NEA's website at nea.gov. For more information about the NEA's programs and initiatives, please contact the NEA at 202/682-5451.
Back issues Needed: young university 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, Taborki Street 23, 133 87 Prague 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; 510/884-3092; fax 510/884-9962.

**Miscellaneous**

**Information Wanted**


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, smalls, and artist statement to: Lois Toolen, 5 Valley Ave., Westwood, NJ 07675. Include set 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 help 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 Roger Donoho (1857–1910) 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 material. Rene Paul Barilleaux, Mississippi Museum of Art, 201 E. Pascagoula St., Jackson, MS 39201; 601/768-1515; fax 601/669-1506.

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 in sought. Scott Doris, PO Box 26, Holland Patent, NY 13354; 315/665-5425.

**Classified Ads**

**The CAA newsletter accepts classified ads of a professional or semiprofessional nature. $1.25 per word (minimum $75).**

**Art History Slides. Roman art and architecture; Southwest archaeological sites, pottery, and single slides. Lists available. Susan Silberberg, 2109 Morning Dr., Loveland, CO 80538; 303/635-9721.**

**American Friends of the Courtauld, a nonprofit organization that provides educational materials to students and schools, and publishes the Courtauld Notes. The Courtauld invites former students of the Courtauld Institute to a lecture by Dr. John House, followed by a reception, Friday, February 22, at the Knickerbocker Club, New York. For information, Barbara Ventresco, 215/471-4121; fax 212/471-7096.**

**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, meals, studio space, critiques, and lectures. Art Workshop, 465 West 36th St., 3008H, New York, NY 10018; 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. Warshon Books, 411 E. 83 St., New York, NY 10028; 212/461-0479; 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 contact: 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. $800/week; min. 3 weeks. Call DG Associates, 212/996-6692.**


**Full-Color Exhibition Announcements: Call for all color postcards, catalogues, and posters. Write for samples: Images for Artists, 2543 Cleveview, Cincinnati, OH 45206.**

**Hydra, Greece: 3-bedroom furnished house, spectacular views Aegean, mountains. Monthly $400. May, September, October: $1,250; March, November: $900; June, July, August: $1,750. Daytime: 212/529-0959.**

**NYC Sublet: large one-bedroom, high ceilings, country kitchen, art history library/living room, built 1906; 3rd-floor walk-up, quiet on West 87 Street. Available through September. $1,200/month; 306 West 87 St., New York City or 212/481-1799; day 212/687-9688; fax 212/772-1177.**


**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 212/245-2167.**

**Sunny Custom Saltbox, Mountainside overlooking Roundout Reserve, 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. Deck and screened porch. Low taxes. 2 hrs. NYC. $199,000. 514/985-7606.**


**American Airlines Is Proud To Be The Official Airline Of The 82nd Annual Conference Of The College Art Association Of New York, NY, February 16-19, 1994. For more information call American Airlines at 1-800-455-1790 and ask for STA/F 3042380.**

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January/February 1994

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