February 12–15
CAA annual conference, New York

February 12
Reception for 1997 M.F.A. Exhibition at Hunter College (see page 10)

February 13
Reception for Techno-Seduction Exhibition (see page 10)

February 14
Valentine’s Day Party and Silent Auction

February 15
Members’ Annual Business Meeting (see page 9)

February 20
Deadline for nominations to CAA Board of Directors (see page 7)

February 28
Deadline for submissions to March CAA Careers

March 28
Deadline for submissions to May/June CAA News

April 1
Deadline for comments on CAA guidelines (see page 9)

May 2
Deadline for submissions to May CAA Careers

Deadline for nominations to CAA Board of Directors (see page 7)
February 15
March 20
August

The College Art Association mourns the death of two long-standing members and past board members, George Kubler and Edward Wilson. Both men made significant contributions to the profession and to the disciplines of art and art history in the twentieth century. Following are tributes from colleagues and friends:

George Alexander Kubler, 1912–1996
On October 3, 1996, the world lost a brilliant guide who, throughout a career of sixty years, led many of us into uncharted areas of knowledge: George Kubler was born in 1912, "in Hollywood," as he liked to say. He lived in Los Angeles until the age of eight when his father died, and in France and Switzerland until he lost his mother at age twelve. He then resided with his paternal grandmother in Switzerland who died the following year. Before her death, she provided for him financially and arranged for a guardian in the States. Kubler attended boarding school in Ohio.

In 1929 Kubler entered Yale, where he remained throughout his life. As he later told me, his was a career that developed at a time when institutions nurtured, created, and sustained scholars, rather than merely employing them. While clamoring for rigorous academic standards at Yale College, he wrote experimental fiction; traveled to the Caribbean, Mexico, and New York; and studied one year in Paris. Returning to Yale in 1933, he attended Henri Focillon’s lectures and decided on his lifelong vocation: art history. Kubler’s entrance into the field at this time was fortuitous, as Focillon was busy persuading Yale to establish a new program in the history of art, drawing its future faculty from the graduate students enrolled in the interdisciplinary program, History, the Arts, and Letters. Kubler was invited to join Focillon’s equipe and enter graduate school in 1934. He decided to write his dissertation on the religious architecture of New Mexico. He completed his doctoral work at the newly formed Institute of Fine Arts, where he attended the seminars of Walter Cook, Karl Lehmann, Erwin Panofsky, and Herbert Spinden. When a major in the history of art was established at Yale in 1938, Kubler returned to teach until his retirement in 1983.

The traditions and community support that characterized New Haven provided a nurturing environment for a man who had been orphaned at twelve. Kubler created a bastion of comfort with his family in their grown house on Humphreys Street and with his students in his office on Yale’s High Street bridge. His routines ran like clockwork—time for thought; a time for students; a time for writing; and a time for his wife, Betty; and four children, Alexandra, Corinella, Edward, and Ilene. No matter what deadlines he had, he made time for students, family, and occasional social events.

We all created awe-filled images of this prodigious scholar at work, and they in turn mediated our awe and made our time with him so much more special. Indeed, student narratives of the dreamy, slightly out-of-touch professor were the tropes around which fond "Kubler stories" turned. We appreciated his generosity and warmth, even though we imagined that he might have preferred to be pondering more important ideas than the cases we brought to him.
Paste CAA Greetings, Kubler and Wilson

CONTINUED FROM PAGE 1

But those of us who came to know Kubler well know that he was always fully present and happy to share himself with us. We remember his humility and his great, joyful smile and sweet voice that greeted us when we came into his presence.

George Kubler was a man with rabunctous energy and rigorous goals. Triennial leaves from Yale enabled him to pursue research and writing, and he rewarded his institution with twenty books and over one hundred scholarly articles. His research agenda was broad, extending temporally from American antiquity to the Enlightenment, and geographically across all cultural areas that played a role in the formation of vast unadorned artistic landscapes.

If Kubler really designed a twenty-year plan after graduate school as his friends asserted, it always made space for improvisation. Indeed, he was easily seduced by opportunities to make interesting detours. He wrote Timoral Absolute Time: Cosm Archiology (1948) with scientific G. Evelyn Hutchinson during the war years. A request from anthropologist Wendell Bennett yielded Teilhard le Charbonne in the Colonial World (1946), and he and the historian Charles Gibson collaborated on The Timer Calendar in 1951, in part as a therapeutic endeavor after the war. It was during this period that Kubler became extensively involved with the activities of the College Art Association, serving on the Board of Directors (1951-53) and as editor (1945-47) and book review editor (1949) of the Art Bulletin. Case studies like the "Religious Architecture of New Mexico" (1940) and "Mexican Architecture of the Sixteenth Century" (1948) helped Kubler shape three major historical syntheses: Arquitectura de los siglos XVI y XVII (1957); Art and Architecture in Spain and Portugal and Their American Dominions, 1500-1800, with Martin Soria (1959); and The Art and Architecture of Ancient America (1962).

The writing of The Shape of Time (1960), one of the most influential books of its day, completed a period of Kubler’s scholarly life. Written as he was recovering from a serious illness, the book reflects on the craft of representing time in the writing of the three pioneering smiths. Must read the book as setting an agenda for art historical studies, but I believe that it closed a period of Kubler’s scholarly development and freed him to explore new terrain and revisit earlier problems and formulations. Before 1960 Kubler had explored the relationships between such social sciences as economics, demographics, linguistics, and anthropology to the study of art and artists. After 1960 he expanded iconography through linguistics and semiotics, epitaphs through configurational analysis, and visual thought through quantum physics, aesthetics through biophysics—and the list goes on.

Kubler was at work on a study of evolution, vision, and the brain as he slipped into the disorientation of Alzheimer’s disease, which made it impossible for him to finish this assessment of the relations among images, visual thought, and evolution. Indeed, it was evolutionary theory that he had criticized relentlessly in The Shape of Time, especially as scholars applied it to questions of historical development and representation. Our conversations about the work suggested to me that he hoped to present neurological evidence that might play a principal role in addressing the particular needs of visual arts educators. In 1970 Wilson became a member of the CAA Board of Directors and took over the chairmanship of the Art Committee. He also served as secretary of the Board of Directors, 1972-75.

As a board member, Wilson championed the other members of CAA, developing two very significant programs designed to further the teaching of visual arts. In 1972 he proposed that a Distinguished Teaching of Art Award be established. This award, first presented in 1973, preceded the Distinguished Teaching of Art History Award by several years. Wilson was also the first to suggest that a student art exhibition be held in conjunction with the annual conference, the first of which was held in 1974.

Wilson’s tenure as chair and teacher in the art and art history departments at Binghamton University spanned a period of twenty-eight years before he retired in 1992. As chair of the Art Department 1968-73, Wilson was instrumental in developing a state-of-the-art sculpture studio. He felt that an artist’s work should be socially relevant, and his own art reflected the turbulence and spirit of his times. His sculptures are on display throughout the United States, and he was recently designated an important figure in African American Art in A History of African American Artists, 1927 to the Present, published by Pantheon Books. He is survived by a daughter, a son, and four grandchildren.

Notice of Members’ Annual Business Meeting

No notice is hereby given that a meeting of the members of the College Art Association will be held Saturday, February 15, 1997, at 8:00 a.m. in the New York Hilton and Towers, Sutton Porter Center, 2nd fl., 1335 Avenue of the Americas at 53rd Street, New York, N.Y. College Art Association President Leslie King Hammond will preside.

In accordance with the CAA By-laws, Articles 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 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 of
Two Wins for Artistic Expression

New York reversed a decision by Judge Cedarbaum stating that "the precise nature of First Amendment protection for painting and sculpture with no verbal elements has not been addressed by the federal courts." The district court likened the appellants' "fine art" to "applied or decorative art" and found it entitled to only limited constitutional protection. The prohibition on the sale of art on the streets without a general vendor's license was in the court's view appropriate to deal with the problem of street congestion. In reversing, the appellate court stated: "The First Amendment shields more than political speech and verbal expression; its protections extend to music, entertainment and art... our case has never suggested that expression about philosophical, social, artistic, economic, literary or ethical matters... is not entitled to full First Amendment protection.... Visual art is as wide ranging in its depiction of ideas, concepts and emotions as any book, treatise, pamphlet or other writing, and is similarly entitled to full First Amendment protection." CAA filed an amicus brief in this case as well.

The court determined that visual expression is entitled to full First Amendment protection, which from a constitutional point of view means that the court subjects any law which limits it to judicial scrutiny. Once subjected to this scrutiny, the court's justification for the regulation could not support the required burden. The court's requirement that the artists be licensed to sell their artworks in public spaces was unconstitutional. This decision applies strict scrutiny to regulations that impact artistic expression is bound to have important implications for public art.

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CAA News

Recent Grants

This fall CAA's efforts to invigorate, diversify, and inform were supported by two generous grants. The Nathan Cummings Foundation awarded $50,000 for five Professional Development fellowships during the 1997-98 cycle. In recognition of past fellows' successes and future fellows' potential, Nathan Cummings Foundation renewed its support for the program and helped CAA make a substantial stride toward completing the NEA Challenge Grant. To disseminate information and provoke discussion about the Conference on Fair Use, the Samuel H. Kress Foundation provided CAA and ACIS with a $28,000 joint grant in support of a series of town meetings to take place this spring. Each town meeting will convene at a museum, university, or library that uses or provides digital images for educational purposes. A range of local and national organizations will be invited to attend each meeting, and all meetings will be open to the general public.

CAA is also pleased to facilitate travel grants for seven scholars participating in the 1997 annual conference via a $300 grant from the Samuel H. Kress Foundation. Travel grant recipients are: Morton Stern Hansen, Gilean Knox, Isabel Balzarek, William C. String, Alden J. Ajoonian, Floris Curtis, and John H. Alexander.

CAA Award Finalists

The Charles Rufus Morey Book Award is given for an especially distinguished book in the history of art, published in any language in the penultimate calendar year. The Alfred H. Barr, Jr., Award for museum scholarship is presented to the author(s) of an especially distinguished catalogue in the history of art, published during the penultimate year under the auspices of a museum, library, or collection.

This year's finalists for the Charles Rufus Morey Book Award and the Alfred H. Barr, Jr., awards, both of which are presented at CAA's annual conference, are as follows:

Finalists for the Charles Rufus Morey Award: Suzanne Preston Biles, Africa: Visual Art, Psychology, and Power (University of Chicago Press); Thomas Crow, Translation: Making Artists for Revolutionary France (Yale University Press); William L. MacDonald and John A. Finto, Hidden Heritage of the Legacy (Yale University Press); Galileo Necipoğlu, The Topkapi Skull-Geometry and Ornament in Islamic Architecture (Getty Museum for History of Art and the Humanities); Patricia Lee Rubin, GiorgiV Yovani (Yale University Press); Claire Richter Sherman, Imaging Aristotle: Verbal and Visual Representation in Fourteenth-Century France (University of California Press).


Millard Meiss Grants


Millard Meiss Publication Fund awards are granted twice annually for book-length scholarly manuscripts that have been accepted by publishers but cannot be published without subsidies. The author must be a CAA member in good standing. For information and application forms, call Jessica Tagliarino, ext. 215.

New Monographs Published

The College Art Association, in association with the University of Washington Press, has published two new books in its distinguished Monographs on the Fine Arts series.

Boccaccio's De cleris et nobles femmes: Signs of Signification in an Illuminated Manuscript, by Brigitte Buettner, studies the first surviving illuminated manuscript of the French translation of Boccaccio's Clées femens. Buettner's work provides insight into the role of merchants in Persian artistic production around 1400 and examines the iconography of the 109 miniatures contained in the Clées femens. She offers an enlightening analysis of the manuscript's formal repetitions and contents of gestures and colors, demonstrating in the end that visual systems can articulate meaningful patterns. Euan A. Holladay examines the illumination cycle contained in The Kassel Willehalm Codex manuscript created for Hugh II of Hesse in 1334 in her work The Kassel Willehalm Codex: and the Lowlands of Hesse in the Early Fourteenth Century. The commission and use of the Willehalm Codex are discussed in relation to the physical, political, and religious contexts of the Hessian court at Marburg. Holladay investigates the ways in which the illuminations interpret the text they accompany and place the codes in the larger contexts of the family's commissions and the court's artistic and political ambitions. Holladay reviews earlier scholarship in the codes, the epic's text, and its popularity and reception. Students and scholars of Gothic art as well as specialists in medieval German literature will find intriguing material in this volume.

Monographs on the Fine Arts is an ongoing series of the College Art Association and acknowledges the generosity of short manuscripts in all periods of art history are welcome. A listing of books in the series that are still in print appears on the back cover of every issue of the Art Bulletin.

The current editor of the monographs series is Debra Fincus. Proposals for publications should be sent to her at 461 Massachusetts Ave., NE, Washington, DC 20005. She will be available on Friday, February 14, at the CAA annual conference in New York to meet with prospective authors (see "Annual Conference Update," page 9).

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Legal Update

Mimson Ceddbum that the Casaral Vendors Law of the City of New York did not violate the First Amendment. Judge Cedarbaum stated that "the case for New York's decision by Judge
Vote now to nominate individuals for the 1998–2002 term on the CAA Board of Directors. The 1997 Nominating Committee will nominate the slate of candidates for the Board of Directors to serve until 2002. 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 will be 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 January 20, 1997. Nominations may also be made by petition, requiring the nomination to be accompanied by at least one hundred signatures of CAA members in support of the nomination. That deadline is July 1, 1997. For this process to be fair, effective, and broadly representative of CAA’s membership, substantial nominations are needed.

Largely due to the efforts of feminists, artists of color, and progressive members of the College Art Association, the racial, ethnic, and gender composition of the board of directors and panels at annual conferences have become more diverse. Although a great deal of work remains to be done, these coalitions have much more to alter the way a generation of arts professionals see and teach art and art history, resulting in a more optimistic future.

Patricia Leighten, Querena University, California: "As an American teaching at a Canadian university and a long-standing member of CAA, I feel that our organization needs to broaden its scope internationally so that the inclusiveness we have been working toward can extend to the dialogue with colleagues abroad. Likewise, I think the interdisciplinary nature of the humanities should be more effectively debated at our annual meetings, with cross-disciplinary sessions addressing areas of mutual concern to history, anthropology, literary criticism, and cultural geography.

Arturo Lindsay (Washington, D.C.: "No formal procedure has been established for the endorsement process. Our participants envision, but some foundations and associations have agreed to open their membership campaigns and meetings about the guidelines.

One such effort, to be sponsored by the Kress Foundation, will involve the American Council of Learned Societies and the College Art Association. Through the fellowship program of the National Humanities [Alliance] and the National Initiative for a Networked Cultural Heritage, educators are pursuing goals of cross-disciplinary and interdisciplinarity.

With thanks to CAA, one additional recommendation is to be sponsored by the American Federation of Arts. He found the position at the Dahesh through the College Art Association. Citing the board to Farmer, he was attracted by the chance to put his stamp on a museum."

---Ferdinand Praelitz, Artnews, December 1996
It is premature either to produce or publish digital image guidelines that are not endorsed by the membership of the Community of Intellectual Property Users (CONFU), which was formed in response to the Professionalism Task Force of the College Art Association (CAA) report titled "Educational Fair Use Guidelines for the Visual Arts" (November 1993).

If you use visual images in your teaching, research, or art making, this affects you. Please read carefully! On November 25, 1996, I attended what was meant to be the final meeting of the Conference on Fair Use (CONFU), which was held for the purpose of discussing the draft of the "CONFU Final Report." The report outlines the history, process, and results of the conference, which was convened to develop a set of guidelines for using digital images in educational and research contexts.

Under the guise of fostering fair use, the draft guidelines were designed to address the issue of limiting access to digital imagery to prevent educational and research activities from being curtailed by copyright restrictions. The draft guidelines were developed in consultation with various stakeholders, including educators, scholars, and representatives of the visual arts community.

The draft guidelines were presented to the Conference on Intellectual Property Users (CONFU) for consideration. The conference was attended by representatives from various groups, including the Association of Art Museum Directors (AAMD) and the American Association for the Advancement of Science (AAAS).

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Statement on Deaccessioning Works of Art

The Association of Art Museum Directors (AAMD) has issued a statement on the Shelburne Museum's decision to generate endowment funds through the sale of deaccessioned works of art. The Association opposes the sale of deaccessioned works of art from the Shelburne Museum's collection and calls for equitable methods for the use of such funds for any other purpose than the acquisition of works of art. The statement emphasizes the importance of collections in the service of the public, highlighting the role of museums in the education and enrichment of the community. The statement concludes by reaffirming AAMD's position that deaccessioned works of art should be used to fund programs and activities for the benefit of the public, as outlined in the museum's mission statement.
Advocacy

News Update from CAAAT

The start of a new presidential term and legislative session is an ideal time to voice your concerns and educate your congressional representatives about the importance of the arts and humanities. On January 20, 1997, the Presidential Inauguration will formalize the return of Bill Clinton. The president’s election to a second term is good news for arts and humanities advocates.

During his first term, Clinton supported federal funding for the arts and humanities, and he repeatedly called for the re-election of Bill Clinton. The president’s election to a second term is good news for arts and humanities advocates.

The Republicans retained control of the House with 272 seats, although the Democrats increased their presence from 198 to 207 seats. Approximately seven freshman House members have been selected to represent the arts and humanities. Meanwhile, in the Senate, the GOP increased its margin of leadership by two seats, and most political analysts characterize the new Congress as more conservative than its predecessors.

This will likely reduce the Dems’ support for funding the arts and humanities. Meanwhile, in the Senate, the GOP increased its margin of leadership by two seats, and most political analysts characterize the new Congress as more conservative than its predecessors.

The CAAA T web page made its debut shortly after the elections on November 5. This page, which can be visited on the CAA website (http://alberti.mit.edu/CAA/), includes a wide range of advocacy-related issues.

Arts Advocacy Network (for more on CAAAT, see “Annual Conference Update,” page 9).

Solo Exhibitions by Artist Members

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

Photography are welcome but still be used only of space allows. Photographs cannot be returned.

Sue Johnson, Reversed Rhinoceros with Gauntlets. After AD, copper patina, 26" x 27.5".

MID-ATLANTIC


ARTFORUM

Artists Against the Fit: The Federal Funding for the Arts and Humanities. Meanwhile, in the Senate, the GOP increased its margin of leadership by two seats, and most political analysts characterize the new Congress as more conservative than its predecessors.

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Grants, Awards, & Honors

- **Evolution of Craft**: A symposium will be held April 12-13, 1997. The conference will consist of papers, workshops, and events section of the conference held March 14-16, 1997. The symposium will address the issue of Chinese and Japanese ceramic production and the display of ceramics. It will be held in conjunction with the exhibition, "Objects/ Public Collections," sponsored by the Denver Museum of Art; 215/684-7605.

- **Global Glass**: A conference will be held September 24-27, 1997. The conference will include: "Becoming an Emperor" by Frederick M. Heilbron, professor of art history at the University of Texas at Austin; "The Mage and Minstrel" by Matthew P. Honey, professor of art history at the University of Texas at Austin; "The Composers and their instruments" by Brian W. Eitel, professor of music at the University of Texas at Austin; "The Composers and their instruments" by Brian W. Eitel, professor of music at the University of Texas at Austin; "The Composers and their instruments" by Brian W. Eitel, professor of music at the University of Texas at Austin; "The Composers and their instruments" by Brian W. Eitel, professor of music at the University of Texas at Austin; "The Composers and their instruments" by Brian W. Eitel, professor of music at the University of Texas at Austin; "The Composers and their instruments" by Brian W. 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"Challenge and Rhetoric for Interdisciplinary Learning" is an interdisciplinary, multidisciplinary conference on college-level learning to be held at Elise College, September 25-27, 1997. Proposals that address innovations and experiences and present critiques on interdisciplinary learning, active learning, and expected learning are invited. For information, view the conference website at http://www.elsee.edu/interdisciplinary/proposal.html. Application deadline is February 19, 1997.

Award

Heilbrunn Publications announce the 1997 Arts Education Grant Competition. Eligible for the Young Writers' Award will be an manuscript, under the age of 35, on a subject concerning K-12 art-education policy. The winner will receive $500 and publication of his or her article in Arts Education Policy Review. The deadline is January 21, 1997. For information and submission details, contact L. A. Heilbrunn Publications, 40 Battery Park Plaza, New York, NY 10288-7000.

Calls for Entries

American Society of Architectural Perspectives (ASAP) announces its 12th annual exhibition of architectural illustration. American perspectives in Architecture: Prospects for 1997. The exhibition is sponsored by the Society of Homelessness and the Modified Image and sponsored by the Center for the Visual Arts and the Society of Craftsmen. Artists are invited to submit plan drawings, perspective drawings, and photographs that illustrate the methods of interpretation and documentation of a single artist's work. The deadline is December 1, 1997. For information, contact: ASAP, 1111 North Yearling Road, Tallahassee, FL 32312; 850/645-4455.

Call for Papers

6th Annual Symposium on the Decorative Arts Renaissance through Modernism. Sponsored by the master's program in the History of Art, the symposium will be held March 27-28, 1997, at Cooper-Hewitt, National Design Museum. Papers are sought from recent or doctoral candidates on any aspects of the decorative arts. Presentations will be 20 minutes. Send a 2-page abstract and 1-page bibliography to James Eggenschwiler, M.A. Program Coordinator, Decorative Arts, Cooper-Hewitt, National Design Museum, 2 East 91st St., New York, NY 10128-9990; 212/860-1900; fax 212/996-4600. Deadline: January 31, 1997.

"Exposing the Visual Field: Interdisciplinary Approaches to Art and Culture," April 4, 1997. How might art history be introduced into a wide range of visual studies? How has recent work on race, memory, gender, technology, and technology been incorporated into traditional fields? How have these effects been addressed in professional journals? And how might the tools of art history be reimagined to incorporate these new perspectives? For information, contact: Alison Sleeman, 4417 N. 9165939.

Peace and Violence: Art History Graduate Students and Inherited Traditions. For inquiries: ahsymp@home.uchicago.edu.

28th Annual Wells Street Art Festival will be held June 14-15, 1997. Entries of college, painting, sculpture, works on paper, ceramics, graphic design, 2- and 3-D crafts are sought. Acceptance upon acceptance into the juried shows, artists are required to submit a non-refundable fee of $25. For information: Wells Street Art Festival, 2003 E. 57th St., Chicago, IL 60615-3037; 773/339-5200; www.planetarts.com/wwfestival. Deadline: February 15, 1997.

Saffo Photo Gallery announces its 1997 National Photography Competition open to all U.S. and Canadian photographers. The competition is open to all photo-illustrated images submitted. First place winners will receive an art subscription to the gallery. Second place winners will receive a one-day show at the gallery's site in New York City. Deadline: March 15, 1997.

Florida A&M University and Florida State University announce the Florida A&M University and Florida State University's 1997 International Juried Student Glass Exhibition. The exhibition is open to all glass artists 21 years of age or older. All works must be original and must have been completed within the last two years. All works must be juried into the exhibition and selected works will be juried by a panel of three critics. The exhibition is scheduled for fall 1997. For information, contact: SFA, 520 N. First Street, Tallahassee, FL 32301; 904/644-2105; fax 904/644-2123; web: http://www.sfa.edu. Deadline: February 15, 1997.

Wayne State University Department of Art and Art History is accepting exhibition proposals for its 1997-98 academic year. Proposals are due by July 15, 1997. Proposals should include information on the exhibition's theme or topic and a description of the show that will be accompanied by a body of work as well as the opportunity to discuss his or her ideas and propose questions for discussion at the conference. Categories include: fine art, public sculpture, and design. For more information, contact: Wayne State University, Department of Art and Art History, 544 East Michigan Avenue, Detroit, MI 48202. Deadline: February 15, 1997.

Claire M. Eagle Art Gallery at Murray State University. Proposals for exhibitions of contemporary artists within a 500-mile radius of the university are encouraged. Proposals should include a CV and a resume. For information: Claire M. Eagle Art Gallery, Murray State University, Murray, KY 42071; 606/784-6000. Deadline: February 15, 1997.

Madison Art Center invites artists to submit slides of work for the 79th Annual Art Fair on the Square. Proposals should be accompanied by an application with jury and feedback form information. Madison Art Center, 211 State St, Madison, WI 53703; 608/256-4736. Deadline: March 15, 1997.


Art/Space at the University of Virginia seeks submissions for exhibition during the 1997-98 season. All media will be considered. Submit 3 to 5 slides of recent work, bio, cv, and artist statement to: Box 701, Newcomb Hollister Station, Charlottesville, VA 22904; 804/924-4326.

Gesamtkunstwerk, Mixed Gender: a travelling art exhibition on racial and other forms of identity. Proposals for an exhibition, one slide, 250 words, and slides of recent work may be entered for a $25 entry fee. For information: Newfest @ Gramercy, 274 W. 14th St., New York, NY 10013; 212/542-7292; fax 212/542-7295. Deadline: February 15, 1997.

P.S. 122 Contemporary Art Center announces a juried exhibition, "New York Lesbian and Gay Film Festival seeks drawings of video installation projects, curation, multimedia installations for the 1997 annual exhibition scheduled for June 1997. Content of proposals should contain work by, about, or of interest to lesbians, gay men, bisexuals, or transgendered artists. Works in progress will be considered if they will be completed by May 1997. Entry fee $15. For information: New York Lesbian and Gay Film Festival, 1210 Centre St., New York, NY 10012; 212/548-7292; fax 212/548-7295. Deadline: February 15, 1997.
Grants and Fellowships

Additional Fellowship opportunities are published in CAA Careers.

School of Historical Studies at the Institute for Advanced Study, with the support of the Andrew W. Mellon Foundation, has established a program of memberships. Applicants who have served 2-4 years as assistant professors in areas represented in the School of Historical Studies may apply. These areas include Greek and Roman civilization, the history of Islamic culture, the history of modern international relations, and the history of art. Applications are due for the academic year project theme in Winter. Information and application materials are available at

info-office@ias.edu; or Charles M. Andrews, School of Historical Studies, Institute for Advanced Study, Princeton, N.J. 08540; 609/258-3400; fax 609/258-2167; deadline: January 10, 1997.


Center for Advanced Study in the Visual Arts, National Gallery of Art, announces the Samuel H. Knopf post-doctoral fellowship for research in conservation and art history/archaeology for the 1998-99 academic year. Applications are invited from those of scholar status. In the field of art history, archaeology, or another related field of study, and in the field of conservation or materials science. The fellowship is for a maximum period of 2 months for field, library, research, or conservation studies, and one 2-month period at the Center for Advanced Study. For information: Center for Advanced Study in the Visual Arts, National Gallery Art, Washington, D.C. 20006; 202/633-4640; fax 202/633-4602; http://www.nga.gov/casva. Deadline: March 21, 1997.

The College of the Arts of Ohio State University announces a 2-year fellowship open to graduates of the doctoral or master's level for study in the fine arts. Applicants may apply for periods ranging from 1 month to a year with a stipend of $3,000 to $10,000. Deadline: January 31, 1997. Information: Donna Shoenberg, 373 W. 11th St., Columbus, OH 43210; 614/292-0776.

Schomburg Center for Research in Black Culture. Scholars in Residence Program assists scholars and professionals whose research will benefit from access to the New York Public Library and Schomburg Center branch. The program encourages research and writing in the history and culture of African and African-American studies. Fellowships are awarded for periods of 6 months, with a stipend of $3,000. Send 3 copies of application to: Lisa Tendera, Jane Phillip and Eulalia Bannister, Museum of Art at Utica College, PO Box 1000, Collegeville, PA 19426-1000. Deadline: February 28, 1997.

American Research Institute in Turkey (ARI) is offering 3 fellowships to Turkish, Hungarian, Polish, and Slovak scholars holding a Ph.D. or equivalent who are engaged in advanced research involving Turkey in any field of the social sciences or the humanities. The program consists of 2-3 months research and offers a stipend of up to $15,000 to cover travel and living expenses. For information: American Research Institute in Turkey, University of Pennsylvania Museum, 4th and Spruce Sts., Philadelphia, PA 19104-6214; 215/898-3874; fax 215/898-3941; internationalm useum square, eda. Deadline: March 5, 1997.

Internships

Additional internship opportunities are published in CAA Careers.


Museum of Art at Utica College, offers a 2-month summer fellowship to scholars and professionals whose research will benefit from access to the New York Public Library and Schomburg Center branch. The program is for research and writing in the history and culture of African-American studies. Fellowships are awarded for periods of 6 months, with a stipend of $3,000. For information, write to: Lisa Tendera, Jane Phillip and Eulalia Bannister, Museum of Art at Utica College, PO Box 1000, Collegeville, PA 19426-1000. Deadline: February 28, 1997.

Center for Advanced Study in the Visual Arts, National Gallery of Art, announces the Samuel H. Knopf post-doctoral fellowship for research in conservation and art history/archaeology for the 1998-99 academic year. Applications are invited from those of scholar status. In the field of art history, archaeology, or another related field of study, and in the field of conservation or materials science. The fellowship is for a maximum period of 2 months for field, library, research, or conservation studies, and one 2-month period at the Center for Advanced Study. For information: Center for Advanced Study in the Visual Arts, National Gallery Art, Washington, D.C. 20006; 202/633-4640; fax 202/633-4602; http://www.nga.gov/casva. Deadline: March 21, 1997.

Online

Antioch Net is the web site for the Getty Education Institute for the Arts. http://www.gwi.org:

Art Wire, http://www.artwire.org/Artwire.html is an online communications network designed to connect artists, individuals, and art organizations to better coordinate activities and share ideas and information. Art Wire is open to all artists who wish to share links to diverse art organizations and contributors at the local, state, and national levels.

College Art Association's new web site address is http://www.collegeart.org/CAA.

Image of France Project, an index of the imagery authorized for public dissemination in France pursuant to legislation in 1981, are now available through ISNI at the 181-1178 listings at http://www.istmmers.ch/photos/index.html. NAAO and promote arts-related organizations.

National Gallery of Canada has a new web site at http://www.museum.mens.ca. It

New York Foundation for the Arts (NYFA) has a web site at http://www.artwork.org/ This site contains information about NYFA programs and grants and serves to individual artists and partnerships in all disciplinary areas in the arts.


Research Gateway Institute for the History of Art and the Humanities has closed its registration form for the 1996-98 academic year. The organization will advise IMLS on general policy related to financial assistance for library services. The National Museum Services Board will continue to provide policy advice on museum programs. The legislation is in effect for fiscal year 1997. The Program for Art on Film has moved from the National Endowment for the Arts to the Institute of Information and Library Studies (IMLS). Program for Art on Film, 207 Port Hudson Blvd., Baton Rouge, LA 70802-4366; fax 225/767-4205; filminfo@artsdesk.org; http://www.artfilms.pentac.org.

University Art Museum and Pacific Film Archive is now the University of California Berkeley Art Museum and Pacific Film Archive located at 2625 Durant Ave., Berkeley, CA 94720. For further information, call 510/642-0808 or http://www.moma.berkeley.edu.

Publications

African American and Latin American Studies Making Groups announce the publication of the Mexican Ethos (library) designed to generate knowledge about Latin-American and other earned revenue opportunities with the support of the Getty Center for Research in Black Culture, which provides research and writing in the history and culture of African-American studies. Fellowships are awarded for periods of 6 months, with a stipend of $3,000. For information, write to: Lisa Tendera, Jane Phillip and Eulalia Bannister, Museum of Art at Utica College, PO Box 1000, Collegeville, PA 19426-1000. Deadline: February 28, 1997.
Information Wanted


Classifieds

Art Editors. Directory lists 95 editors for members, $2.00/word for nonmembers. $15 for members, 2.00/word for nonmembers. $1.25/word for semi-professionals. ($1.25/word for members, 2.00/word for nonmembers. $15 for members, 2.00/word for nonmembers. $1.25/word for semi-professionals. Ail ads must be prepaid.


Artists Studios in Tribeca near SoHo: beautiful landmark building, no living, sizes 300-650 sq. ft. from $300-900 and 1,200 sq. ft. from $1,500. Call and visit: Gubin & Thun, Inc.; 312/966-7040.


Books on the Fine Arts. We wish to purchase scholarly o.p. books on Western European art and architecture; also review copies. Andrew D. Washburn Books, 411 E. 46th St., New York, NY 10022; 212/681-0479; fax 212/861-0588.


Cooper-Hewitt/Parsons Masters Program in the history of decorative arts and the Cooper-Hewitt, National Design Museum invite CAA members to a reception for the exhibition: Disegno: Italian Renaissance Designs for the Decorative Arts at the National Design Museum, 2 E. 91st St., on Thursday, February 13, 6:00-8:00 p.m.


Gay and Lesbian Caucus: for a free copy of newsletter and membership application: Jonathan Weinberg, PO Box 20622, New Haven, CT 06520-6227; 203/432-2863 or Jonathan.Weinberg@yale.edu.


New York City! Friendly B&B in lovely artist's loft. 1 minute to subway; 10 minutes to SoHo and Chelsea galleries. 212/614-3004; fax 212/674-3393.

Paris: Lovely, fully furnished 1 bedroom apartment, 50 sq. m.; 1/2 minute walk to Pompidou. Metro: Courcelles. Available January 26; 2 weeks to 6 months (possibly more); security and excellent references required. 310/851-8514.


Venice: Apartment for rent, semester or year, 8/15/97-6/1/98. Kitchen, bath, living room, skylight and guest room, bedroom in loft. Modernized, fully furnished, sunny. 15 minute walk from station. On several vaporetto lines. Suitable for 1-2 adults. Reasonable rent. Anne Jacobson Schmit: 124 Sterling Ave., Charlottesville, VA 22903; 804/293-4280; aj56w@virginia.edu.

For special conference air fares, call American Airlines at 1-800-433-1790 and ask for STAR file S4727AB.

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