Emergency!!! Your help is needed, immediately! The American Family Association and other similar groups marching under the banner of "traditional values" have been successfully unleashing torrents of mail into congressional offices in their effort to eliminate the National Endowment for the Arts. A recent attack appeared in USA Today as a full-page ad full of lies, distortions, and half-truths, including a long list of senators and representatives who support the NEA. Such pressure is a serious threat to the support the endowments currently have in Congress and is effectively detracting attention from the overwhelming preponderance of NEA and NEH grants that are awarded for undisputed projects.

CAA members are urged to contact their congressmen/women and senators—write a letter, send a telegram, visit the district office, telephone. Everyone should contact his or her legislators, whether or not they are on the reauthorization committee. Let them hear from you, their constituents; it all counts. A recent poll indicates that the majority of American people do indeed support the arts and humanities; your senators and representatives need ammunition to help them make this case. Don't let a few zealots speak for the American people. (And do send the CAA copies of whatever you write.)

Over the past few months, the
Managing CAANews
275 Seven Avenue
2
10
12
11
19 times a year. Material for inclusion should be received six months in advance of publication.

CAA News

CAA Long-Range Plan: 1990-2000

Legal Update: By Whose Values?

Solo Exhibitions by Artist Members

People in the News

Programs, News & Revised Grants, Awards, & Honors

Conferences & Symposia

Opportunities

Classified Ads

Dateline: Art Now!

CAA News, a publication of the College Art Association, is published six times a year. Material for inclusion should be received six months in advance of publication.

Editor: Susan Ball
Managing Editor: Virginia Wagenman
Assistant Editor: Nancy Rosenbaum

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Act Now!!!
CONTINUED FROM PAGE 1

Senate and House subcommittees on education have been hearing thoughtful and compelling testimony from leaders in the arts and humanities. NEA chair John Pehlke has been an outspoken and tireless champion for the NEA, citing numerous examples of successful NEA projects, the role of the NEA in stimulating the public-private partnership, and the growth of the arts in America. He noted that "at each of the prior six reauthorizations of the arts endowment, the question of censorship has been hotly debated, and each time any content-based restrictions have been soundly defeated." Pehlke has also pointed out that "the endowment's success has been in its process... The endowment has created and sustained a climate of encouragement of freedom of thought, imagination, and inquiry by bringing citizens who are experts in the arts to judge the applications... much like a jury in our justice system. Panels are from five to 15 individuals of widely divergent cultural, geographic, ethnic, and stylistic backgrounds... The system is far from perfect, but it is the best system that the English and American prudential heritage has been able to devise..."

The American Arts Alliance has emphasized the importance of unrestricted federal arts funding, arguing that "much of the debate has centered on whether content restrictions should be placed on federal funds. In our opinion, to impose such restrictions is antithetical to the American democratic experience... Like the research and development programs our government supports in other fields, the arts too require a climate of encouragement of freedom of thought, imagination, and inquiry by bringing citizens who are experts in the arts to judge the applications... much like a jury in our justice system. Panels are from five to 15 individuals of widely divergent cultural, geographic, ethnic, and stylistic backgrounds... The system is far from perfect, but it is the best system that the English and American prudential heritage has been able to devise..."

The Board of Directors feels that the current bills are not a fight about obscenity. This is about the very principles of democracy and the fundamental values of this country. Key congressional figures supporting reauthorization, Senator Claiborne Pell (D-RI) and Congressman William Williams (D-MT), as well as a number of actors and artists, spoke up for the NEA. Both a positive collective feeling about the arts community and a sense of urgency pervaded all the presentations, setting the scene for the afternoon rally on the steps of the Capitol, where I joined hundreds of artists, writers, musicians, actors, and artists who led unwaveringly cold weather to listen to cries for action, the predominant theme being "Reauthorization without Restriction." In response to persuasive arguments by Fehlke and other arts advocates, President Bush—much to the dismay of fundamentalists—came out in support of reauthorization of the endowment without restrictive language... But the attacks have not stopped. Quite the contrary. The American Family Association is stepping up its campaign and generating thousands of citizen petitions against reauthorization. In Cincinnati, home of the National Coalition Against Pornography, the Cincinnati police shut down the

The American Family Alliance has emphasized the importance of unrestricted federal arts funding, arguing that "much of the debate has centered on whether content restrictions should be placed on federal funds. In our opinion, to impose such restrictions is antithetical to the American democratic experience. ... Like the research and development programs our government supports in other fields, the arts too require a 'laboratory' in which to develop and further the cause of creativity and cultural expression. Sometimes experiments fail. But often from the risks taken come exciting, innovative art... Advocacy Day, an annual event, took place in Washington, D.C., on March 26, in the midst of the legislative hearings on reauthorization. Moderator Mary Schmidt Campbell (New York City commissioner of cultural affairs and former CAA Board member) observed: "In all the years I've been coming to these sessions, never has so much been in balance. We are lobbying for the very survival of the NEA. This is no longer a fight about obscenity. This is about the very principles of democracy and the fundamental values of this country. Key congressional figures supporting reauthorization, Senator Claiborne Pell (D-RI) and Congressman William Williams (D-MT), as well as a number of actors and artists, spoke up for the NEA. Both a positive collective feeling about the arts community and a sense of urgency pervaded all the presentations, setting the scene for the afternoon rally on the steps of the Capitol, where I joined hundreds of artists, writers, musicians, actors, and artists who led unwaveringly cold weather to listen to cries for action, the predominant theme being "Reauthorization without Restriction." In response to persuasive arguments by Fehlke and other arts advocates, President Bush—much to the dismay of fundamentalists—came out in support of reauthorization of the endowment without restrictive language... But the attacks have not stopped.

CAA Online: If you can't find time to write, please send a telegram, or better yet, do both. To make things easy, CAA has instituted a Western Union Art Hotline, which will be operative for two months starting June 1. You can call 1-800-257-4900, operator 9684, twenty-four hours/day, seven days/week. You can (preferably) dictate your own message or choose one prepared by us. Just give your zip code and Western Union will direct the telegram to the appropriate location and you will be charged $7.35 for the first telegram and $6.75 each for a second and third.—Susan Ball

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CAA Site Dropped

Cincinnati, Ohio—Police served indictments to the Contemporary Arts Center in Cincinnati and its director, Dennis Barrie, on charges that they violated Ohio obscenity statutes by showing an exhibition of photographs by Robert Mapplethorpe, some of which depict homoerotic images and nude children. Police temporarily closed the institution, served the indictments, and videotaped the photographs in question.

In response to these actions, CAA president Ruth Wassburg wrote on April 5, to the president of the Cincinnati Convention Bureau, Michael J. Wilson, that the city was no longer under consideration as the site for the CAA's 1995 annual conference. The actions of the CAA have been taken in support of the Contemporary Arts Center and its director and of freedom of expression and the First Amendment. Wassburg wrote: "Based on the apparently officially sanctioned censorship which has resulted in the indictment of a director of an art museum for showing works by one of the most highly acclaimed and reputed contemporary photographers in America, the Board of Directors of the College Art Association has resolved that given the events of the past few days, Cincinnati is an inappropriate venue for the CAA annual conference... The Board of Directors feels that the recent events in Cincinnati are incompatible with the College Art Association's goals of academic freedom, democratic freedom, exchange of ideas, inclusivity, and cultural diversity and inconsistent with the College Art Association's goals of academic freedom, democratic freedom, exchange of ideas, inclusivity, and cultural diversity and inconsistent with the CAA's mission of representing the diverse values and priorities of the arts community..."
Conference Registration
To Be Reevaluated

The largest CAA conference to date was marked by long lines and lengthy delays in registration. Although we made generous projections for increased attendance in New York, we just were not prepared for the dramatic growth. During the first two days of registration, 5,000 conference attendees either picked up preregistration packets or registered on site. Over the four days of the conference, another 1,100 purchased single-session tickets.

The CAA Board of Directors and staff apologize to all of you who were inconvenienced—loyal members, long-time conference attendees, and newcomers alike. We appreciate your patience and persistence. We are currently reevaluating registration procedures to ensure that in the future all conference registrants are accommodated in the shortest possible time.

A number of factors combined to cause the excessive delays in New York—record attendance, insufficient convention help, and bugs in the computerized badge system. We are confident that with changes, registration for the 1991 Washington conference will take place quickly and without incident.

CAA conferences have grown substantially over the years, this year’s meeting being 25 percent larger than the last New York conference in 1986 and 50 percent larger than the 1989 meeting in San Francisco. At the same time, fees for registration continue to be kept to a minimum. Additional staff (CAA and temporary) would clearly lead to improvements in the overall running of the conference; however, this added cost would translate directly into higher registration fees. We continue to strive for a balance between the most efficient conference operation and a moderate registration fee structure.

Preparing for the Millenium

This is a paradoxical moment in our cultural life, one of unparalleled opportunities as well as severe threats. The CAA’s ability to gain visibility and support from the wider American public for our goals and aspirations will be crucial in the next few years. This article is the first in a series inviting your response and participation in these efforts. It seems to me that in spite of a great diversity of interests and allegiances among our membership, the unfolding of recent events, such as tax amendments and challenges to freedom of expression, has created a new community of interests and a new will to act collectively. A sense of community or consensus can amplify and expand our distinguished history of encouraging the highest standards of excellence for our professions.

This ambitious phase of our life as an organization relies on both the effectiveness of our internal communication as well as on our making common cause with other groups, interests, and organizations. Recently we have made a much greater effort to gain public attention and support on a variety of issues, including reauthorization of the NEA and NEH with no restrictive language (see March 1990 CAA News) and the indictment of the director of the Contemporary Arts Center in Cincinnati and the attempt to close the Mappleton exhibition, in response to which the CAA wrote a letter to the city of Cincinnati (see page 3). It is urgent that you write immediately to your representative and senators on the issue of reauthorization. Please send copies of your letters to the CAA.

The next visibility of the CAA will make us more effective in both the areas of advocacy and education. Press coverage of our letter to Cincinnati as well as the much-praised New York conference program and others (including grants, awards, and June Wayne’s ground-breaking convection address has been the most extensive in our history. There were extended articles in, among others, the New York Times, the Chronicle of Higher Education, Art in America, Art Week, and Art in America, Art Week, and New York Sunday. We have shaped a significant portion of a public awareness of the arts.

A recent poll sponsored by People for the American Way and conducted by Research Resources, Inc., found that attendance at arts events is more popular than at live sporting events nationwide (72 percent as compared to 53 percent). More importantly, as reported by Allan Parachini in the Los Angeles Times on April 20, 1990: “A total of 68 percent endorse the concept of government cooperation with the arts, with 30 percent opposed and 2 percent unsure. However, 60 percent also agreed that the NEA should be held responsible for the content of the artworks it supports and a slim majority—51 percent—agreed that artists who get government grants should ‘sign an oath regarding the content of their art.’”

The arts endowment had a higher positive opinion rating than Helms—50 percent versus 11 percent. A total of 60 percent disagreed with the statement that the NEA is a waste of taxpayers’ money and 83 percent agreed with the statement that the NEA serves a very useful purpose for American society.”

Our discussion of the needs of the membership should be especially manifest in our long-range planning process. In October 1987 Paul Arnold, then president of CAA, first assembled a Long Range Planning Committee charged with such accomplishments, assess current programs, and develop future directions in light of the changes and staff. Under his leadership and subsequently under the direction of the immediate past president, Andy Bober, a ten-year plan was developed. A dedicated and very representative committee was put forward at the 1989 San Francisco conference in a Board-sponsored session entitled "Speak-Out: What Do Artists Really Want from the CAA" were analyzed and grouped by categories and then included in our planning process. The plan is now in draft form; we will need your cooperation as we develop funding in order to help us realize our goals. Because of the length of the plan (sixteen pages), key aspects are excerpted here. Any CAA member can write to the College Art Association to request a complete draft (SAE $5.00). Who are you responding to the bridge vision published here or the complete draft, we invite your comments and concerns—Ruth Weisberg

CAA Long-Range Plan: 1990–2000

The CAA has a long and distinguished tradition dating back to the beginning of the 20th century. As we approach the 21st century, we are in different times. The organization has changed as society has changed and is now aware of the need to change once again. Not only are the demographics of the country being radically altered, but also our language, our images, and our collective consciousness. The College Art Association, because of its century-long identification with the visual arts, its proven leadership, and its representative membership in the field, is key to bringing about the change necessary.

The CAA has identified four major goal areas: programs, communications, membership, and finance and administration.

Programs

The CAA is working toward the achievement of diversity in the field and in its membership, governance, and programs. The CAA will reach out to the underrepresented groups who are not presently represented in these constituencies, with the goal of improving the access and involvement of these various groups.

The CAA must take active measures to identify and involve people of different race and color and other underrepresented groups in the academic and museum professions, unaffiliated artists, and those individuals in the visual arts world who can add to the breadth and scope of the association and the field. This focus on diversity will also extend to international horizons, as cultural and economic exchange among the nations of the world will be a key factor in the 1990s.

The CAA will develop a stronger liaison with the international art community as it increasingly addresses problems in the protection of international cultural properties. In cooperation with other international organizations, the CAA will develop position statements and policies on ethical considerations in the acquisition and conservation of artwork.

Various mechanisms will be used, including the CAA annual conference, meetings of regional associations and various art-endowed artists, fellowship and travel stipends to conferences, workshops, and mentoring programs. The CAA will also send a survey of people of color in the arts and will publish a national directory for use in recruiting and training from secondary through postgraduate institutions.

Our objective is to develop and implement a system for offering graduate fellowships and scholarships to practicing artists, art historians, and students, with special attention to the issues of cultural diversity and underrepresented groups. The Committee on Art Education, because of its century-long identification with the visual arts, its proven leadership, and its representative membership in the field, is key to bringing about the change necessary.

The CAA has identified four major goal areas: programs, communications, membership, and finance and administration.
The CAA will increase the range and scope of its programs to allow students, artists, and independent scholars to share their current work and submit research for critical comment.

Communications

To serve the greater community, the College Art Association will enhance its own ability to communicate with its members and the more general public. Through its extensive publications and outreach activities, the CAA will strive to enhance its public profile both in the arts and humanities. The association will work to develop broad public constituencies informed on issues in the arts and humanities. Because the CAA will need to meet increased challenges to freedom of creation, presentation, and expression, it will deliberately develop more interface with affiliated societies and other organizations with similar and consistent aims.

The association champions the interests of artists, the arts, students, scholars, and independent organizations and communities, and the visual arts communities, and the humanities. The association will seek to become a unified national voice in giving-or withholding-support for legislation of creative and scholarly experience, it nantaims.

The CAA has already instituted one program and other outreach activities, including the professional development and professional services for members, where the CAA will provide a needed infrastructure for the arts and humanities. Because the CAA will need to meet increased challenges to freedom of creation, presentation, and expression, it will deliberately develop more interface with affiliated societies and other organizations with similar and consistent aims. The association will continue to advocate for its members and the visual arts communities, and through the activities of its members, and its publications, will encourage a forum for the expression of a wide variety of opinions on public issues.

The CAA has already instituted one of the early and critical changes that its Board of Directors identified as a priority for the future. The CAA will revise and expand the publication program to include the following activities: the Art Bulletin, the newsletter, the Art Bulletin, the press, the newsletter the Education column, and the newsletter the Legal column in the newsletter. The CAA will also provide its members and interested students, scholars, and unaffiliated artists who might otherwise be unable to attend or participate. To initiate formal evaluation procedures to determine the effectiveness of its professional and support staff administration, this addition of new members into the governance structures will provide a professional director of development. The new membership will be targeted for potential membership growth. The CAA is committed to underrepresented groups. An increase in the overall membership will mean enhanced participation of various groups and underrepresented constituencies in the governance and programs of the association. This addition of new members into the governance structures will also provide the cultural, racial, and professional diversity that is one of the primary goals of the CAA.

The association will undertake a comprehensive membership program to determine the actual profile of its current members and their academic and professional backgrounds. The membership profile data will establish a baseline that can be updated regularly and published in a format that will make it possible for others to conduct meaningful research into key areas.

The CAA will explore additional personal services for members, where the need is apparent. In the future, legal matters such as copyright and intellectual property may require more attention by the association; the CAA will inform its members through a newly established legal column in the newsletter. The CAA will identify and develop additional sources of funding and funding information for the practice of scholarship in the arts and humanities.

One final goal in the area of membership will be to assist members and prospective members to attend the annual conference and various regional gatherings. In addition to its annual registration stipends, the CAA will be able to offer its various services to those students, scholars, and unaffiliated artists who might otherwise be unable to attend or participate.

In response to new initiatives and strategies, the Board of Directors will become more engaged in CAA activities. Each member of the Board will be encouraged to be an active member of the CAA. The Board will also provide the cultural, racial, and professional diversity that is one of the primary goals of the CAA.
Solo Exhibitions by Artist Members

Only artists who are CAAN members are included in this listing. When providing information, include name of artist, gallery or museum name, city, date of exhibition. From here please indicate CAAN membership:

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

ABROAD/

MIDLAND/ Atlantic

MIDWEST/
Jeanne Salas. Saint Xavier College Gallery, Chicago, March 7-April 4, 1990. "This wide and universally accepted landscape."


NORTHEAST/
Bruce Davis. Limon Gallery, New York, April 4-29, 1990.

SOUTHWEST/ Texas

Pat Adams, Free More, 1989, acrylic, sand, and shell on paper

CAANEWSMAY/SEP1990 9


Carolee Schneemann.
In Memoriam

David M. Raub, formerCAA president and professor emeritus of art history at the University of Pennsylvania, died April 9, 1990. He was 86. A Guggenheim fellow and Fulbright scholar, he taught at the University of Pennsylvania for 35 years, until his retirement in 1974. CAA vice-president in 1950 and 1951 and president in 1960 and 1961, he served on the Board 1945-49 and 1963-65. He was also an active supporter of the Society of Artistic Historians in its early years. He co-authored, with J. J. Garrison, Art in the Western World, a widely used college text. He also authored the Harper History of Painting: The Classical Tradition and The Art of the Illuminated Manuscript.

A memorial fund honoring Raub has been established to benefit the fine arts collections of the University of Pennsylvania. Contributions may be sent to: Dan Traister, chairperson, 404B Eakle Hall, University of Pennsylvania, Philadelphia, PA 19104-2836, 215/898-7008.

People in the News

Kathleen Shelton, 1946-1990

MBA and PhD from Columbia University, she lectured at Columbia in the Department of Art History and Archaeology from 1970 to 1987. Contributions to the Kathleen J. Shelton Memorial Fellowship fund may be sent to: Dan Traister, chairperson, 404B Eakle Hall, University of Pennsylvania, Philadelphia, PA 19104-2836, 215/898-7008.

Academe

Phillipes Barbour, Barbara Keyser, and Susan Rather have been appointed visiting fellows at the Yale Center for British Art for the academic year 1990-91. They will pursue research related to British art and the center's holdings.

Donald Hoover, artist and critic, has been named director of exhibitions at the Yale School of Art, Temple University, Philadelphia. He was previously director of the gallery at Cleveland State University in Ohio.

Helen A. Harvey has been appointed director of the Pollock-Krasner House and Study Center in East Hampton, N.Y.

Don Kimes, painter, has been appointed associate professor of art at American University, Washington, D.C., where he will teach painting and drawing.

Peter H. Funakoshi, assistant art history professor at East Tennessee State University, has received a fellowship to the Center for 17th- and 18th-Century Studies at the University of California, Los Angeles.

H. Barbara Weinberg has been made a professor of art history at Queens College, N.Y., where she has been on the faculty since 1972.

Museums and Galleries

Kenneth L. Ames has been appointed chief of the humanities and science division at the New York State Museum in Albany, N.Y. He was formerly professor of the Western Art Program in Early American Culture.

Franklin Kelly has returned to the National Gallery of Art, Washington, D.C., as research curator of American art. He was formerly curator of collections at the Corcoran Gallery of Art, also in Washington, and before that he worked at the National Gallery.

John Kent Lydick has been named deputy director for education at the Metropolitan Museum of Art in New York. Lydick is currently the executive director of museum education at the Art Institute of Chicago.

Carlos Austen Pinedo has been named curator of change of the Department of Greek and Roman Art at the Metropolitan Museum of Art in New York. Previously curator of ancient art at the San Antonio Museum of Art, Pinedo succeeds Dietrich van Benthem, who will assume the newly created position of distinguished research curator in the same department.

Daria S. Traister has been made the Toledo Museum of Art's first curator of 19th- and 20th-century glass. Traister was formerly curator of 20th-century decorative arts and design at the Demont Institute of Arts.

Judith Stein has been promoted from associate curator to curator at the Museum of the Pennsylvania Academy of the Fine Arts in Philadelphia.

Art Workshop International sponsors study abroad programs in Assisi, Italy, and San Miguel de Allende, Mexico. Students enrolled in the drawing and painting program may earn 2-4 credits from the State University of New York through Rockland County Community College. Art Workshop International, 163 West St., #20281, New York, NY 10014, or Rockland County Community College, Art Dept., 165 County Rd., Saugus, N.Y. 10914 / 914/ 436-4090.

The Guggenheim Museum in New York will be closed for construction for 18 months with galleries and office space. The project is expected to be completed by fall 1991.

The University of Texas at Austin has formed a new interdisciplinary Center for the Study of Modernism. Richard Shiff is director of the center, which will address the ways that modernism and modernity are intermingled.

The center will also organize symposia, guest lectures, and seminars.

Grants, Awards, and Honors

Publications policy: Only grants, awards, or honors received by individual members or affiliated institutions of the College Art Association are listed. The grants and awards in this category are omitted. Please note the following format: grant name, institution affiliation, and date of the grant, and specify, if any, the nature of the grant. Please indicate that you are CAA member.

Elizabeth C. Childs, assistant professor of art history at SUNY Purchase, N.Y., has received a National Endowment for the Humanities Summer Stipend in support of her project, "In Search of Pre-Columbian Art: the Image of the Aztec in the 18th and 19th Centuries." She has also received an ACLS fellowship for her research project, "Carnival, Symbol, and Contemporary Art in the Age of Honor-Daimer.

Robert J. Laughter, professor of art history, theory, and criticism at the School of the Art Institute of Chicago, has been presented with the Knight of the Cross of the Order of Queen Alexandra Comini, professor of art history at Southern Methodist University in Dallas, Texas, was honored by the Republic of Austria in recognition of his "outstanding scholarship and teaching" and named a member of the South German Academy of Sciences and Humanities.
The Women's Caucus of the Society for Photographers in Education is soliciting proposals for presentations at the 1991 national conference in New Orleans, March 21-24, 1991. The theme is committed to the advancement of women in photography and photo-graphic education and to the advancement of women's issues in the exhibition, discussion, and teaching of imaging topics. Possible topics include: The role and status of women in modern and contemporary art and art education. Send a one-page proposal including a description of the panel or individual presentation, potential speakers, to Nancy Floyd, 27822 Old Redwood High, Suit 208, Petaluma, CA 94952. Deadline: January 10, 1991.

The American Studies Association will hold its annual meeting November 4-6, 1991, in New York City. For information: Executive Director, American Studies Review, 2140 Taliaferro Hall, University of Maryland, College Park, Maryland 20742; 301/454-2533. Deadline: January 15, 1991.

The 16th Annual Byzantine Studies Conference will be held at the Walters Art Gallery, Baltimore, Maryland, October 19-21, 1990. The conference will feature about fifteen presentations on the Byzantine world from the 10th through the 14th century. For information: Nancy Patterson Sevcenko, Program Committee Chair, 618 South St., College Park, MD 20742; 301/454-2533. Deadline: January 15, 1991.

The 5th Annual Jackson Hole Biennial Art Exhibition will be held at the Jackson Hole Community College, Laramie, Wyoming, June 19-21, 1990. The exhibition will be juried by Peter Selz. For information: Program Committee Chair, Laramie Art Museum, 1026 N. Main St., Laramie, WY 82070; 307/742-5205. Deadline: January 15, 1991.

The 15th Annual Bay area Festival studies Conference will be held at the University of California at San Francisco, March 1-3, 1991. The conference will feature about fourteen presentations on the history of the Bay area from the 19th through the 20th century. For information: Program Committee Chair, 1100 16th St., Berkeley, CA 94709; 415/864-5290. Deadline: January 15, 1991.

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The Interceptive Research Program of the National Endowment for the Humanities is accepting applications for collaborative or multi-year projects that cannot be addressed through individual fellowships. All topics in the humanities are eligible, and projects are encouraged for scholars or groups of scholars with significant publication records. Awards range from $10,000 to $150,000 for up to three years’ duration. For an application: Interceptive Research Program, Ren. 351, Division of Research, Pennsylvania Ave., NW, Washington, DC 20004; 727 /856-2110. Deadline: October 15, 1990.

Call for Manuscripts

Art Journal is seeking articles for the soon-to-be-published "Centenary: Twenty Years of the International Art Journal." History of Art from 1790 to 1991. Articles should deal with works of art that existed during the time that art historians have come to consider the century. The nature of the censorship could include prohibitions against exhibiting a work from exhibition, modifications of the work to make it more "acceptable," the destruction of the work, or actual destruction of the work (censored or uncensored), or restrictions as to who might view the work. Proposals or drafts of articles that are ready for initial reading should be sent to: Gerald Silk, Tyler School of Art, Temple University, 18 West Broad St., Philadelphia, PA 19122. Deadline: July 15, 1990.

What is Romanticism? For a guest edittion of Art Journal titled "What Is Romanticism?" articles are sought examining 19th-century Romanticism as well as the contemporary response. Articles may examine theatrical, artistic, aesthetic, and cultural aspects of 19th-century Romanticism (ca. 1835–45). Papers that successfully review, modify, or expand accepted perceptions about the movement and/or demonstrate the benefits of the application of novel methodological approaches are encouraged. The deadline for receipt of papers is October 15, 1990. More information is available from: Dr. Alan Michelson, 417 Cathedral Hall, University of Pennsylvania, Philadelphia, PA 19104.

The Tutt Library at Emory University invites applications for the post of Bibliographer. The position requires a Ph.D. in American literature or related field and publications in the area. Salary commensurate with experience. Applications should be sent to: D. G. Bardin, Tutt Library, Emory University, Atlanta, GA 30322, by November 1, 1990.

The School of Historical Studies is making available two memberships to assistant professors who have participated in exhibitions or conferences, at least two years of postdoctoral teaching at a college or university faculty in the humanities, usually as assistant professor. Theoretical consideration will be given to candidates who have had significant exhibitions or significant involvement in the course of a major research university. A Ph.D. required and must have been received prior to June 30, 1988. The appointment is for one year with limited teaching responsibilities, departmental affiliation, and the opportunity to develop scholarly work. The salary is $30,145. For information: John J. R. Paskoff, Director, Harvard University Mellon Faculty Fellowships, Lamont Hall, Room 2, Cambridge, MA 02138. Deadline: November 1, 1990.

1991-92 academic year: $150,000 to complete the proposed research. Information about the Arts and Humanities at Harvard University are available from: Harvard University, S.B. Johnson, Administrative Assistant, Arts and Humanities, 427 Mass. Ave., Cambridge, MA 02138. Deadline: November 1, 1990.

The Bellagio Study and Conference Center in Lake Como, Italy, provides residencies available for scholars and artists from any country in any discipline who have significant publications, exhibitions, or performances. The residency is available for up to two months per year. For an application: Bellagio Center Office, Rockefeller Foundation, 520 West 51st Street, New York, NY 10019. Deadline: October 30, 1990, or July 31, 1991. For further information: Bellagio Center Office, 520 West 51st Street, New York, NY 10019.

City Hall, a nonprofit, municipal art gallery, funded and supported by the New York City Department of Cultural Affairs, offers internships in a variety of areas: research, exhibition planning, and program development. For information: Director, City Hall, New York City Cultural Affairs, 2 Columbus Circle, New York, NY 10019/327-9741, ext. 322. The National Gallery of Art is introducing an annual competition for young artists (under 40 years of age). Submissions must be postmarked by December 15, 1990. Deadline: December 15, 1990.


Chicago YWCA offers internships to individuals interested in the history of women and the role of women in society. Deadline: December 1, 1990.

Visitors to the United States Art Institute want to see the works of American artists. The guide to visiting the permanent collection and the special exhibitions is available for $7.50 and the other two publications are $2 each. For information: American Federation of Arts, 41 West 53rd Street, New York, NY 10019.

The ACM SIGGRAPH Education Committee has established a library whereby a limited number of art-related materials will be available for up to one year. Applications for the 1991 competitions will be available in July 1990 from: Getty Grant Program, 401 Wilshire Blvd., Suite 4410, Los Angeles, CA 90017.


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The Clarendon Press, Oxford University Press, 1080 Avenue of the Americas, New York, NY 10019 offers a range of support for artists, writers, and poets. The Press offers a range of support for artists, writers, and poets. The Press offers a range of support for artists, writers, and poets.


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Datebook

June 11
Deadline for submitting material for the July/August newsletter

June 15
Deadline for Positions Listings submissions, to be published July 10, 1990

August 2
Deadline for submitting material for the September/October newsletter

October 1
Deadline for submitting material for the November/December newsletter

October 1
Deadline for Millard Meiss Publication Fund applications

October 1
Deadline for nominations for Distinguished Teaching of Art, Distinguished Teaching of Art History, Distinguished Body of Work, Exhibition, Presentation, or Performance, and Distinguished Artist Award for Lifetime Achievement

October 1
Deadline for prospective session chairs for 1992 to send session proposals to CAA conference program chairs

October 1
Deadline for submitting final abstracts for 1991 sessions to session chairs

February 20–23
Annual conference, Washington, D.C.

Act Now!

June
House and Senate draft NEA/NEH reauthorization bills; House votes on appropriations legislation. Write to your representative and senators!

July
House and Senate vote on reauthorization and appropriations bills. Write letters! Send telegrams! (See CAA Hotline, page 3)

August
House and Senate summer recess. Visit your legislators' district offices!

September
Final action on reauthorization and appropriations bills if not completed by the end of July. This is the last chance for you to act!!!