The College Art Association has received a 1993 NEA challenge grant in the amount of $140,000 to establish and endow its newly initiated Professional Development Fellowship Program.

The goals of the fellowship program are to assist emerging artists in bridging the transition between graduate school and the professional world, to encourage artists from culturally diverse communities to pursue graduate degrees and professional careers in art, and to promote artists whose work may have been marginalized by their cultural diversity.

The Nathan Cummings Foundation was the original supporter of the Professional Development Fellowship Program, making a generous commitment of $90,000 early on. This encouragement and funding by the Cummings Foundation will allow CAA to select the first round of fellowship recipients this spring, for students beginning their final year of study in fall 1993.

The fellowship program is designed to provide each recipient with funding for two years. In the first year of the fellowship, direct grants of $5,000 each will be awarded to Master of Fine Arts candidates to assist them in completing their graduate degrees and in mounting exhibitions to fulfill degree requirements. These funds will be used at the discretion of the recipient for meeting any planned or unplanned expenses during the final degree year.

In the second year of the program, recipients begin their careers as artists, concentrating on developing their own ideas and work, while holding residency positions in partnership institutions such as museums, art schools, art centers, and universities. It is CAA's opinion that this opportunity for an emerging artist to concentrate solely on his or her own ideas and artistic output, along with the visibility of a professional exhibition, is significant, because though the transition from academic life to professional life is difficult for all students, it is especially so for students of color.

Criteria for selection will be excellence and financial need, with special attention given to artists who will adequately represent the cultural diversity of the artists' community and population of the United States. Four new fellowships will be awarded each year. M.F.A. students interested in applying for the next round of fellowships should expect to complete their degree requirements in the academic year 1994–95. Fellowship applications will be available by mid-August in visual arts graduate departments across the United States or from the CAA office. A December 31, 1993, application deadline is expected.

The NEA challenge grant represents a substantial contribution to CAA's larger capital campaign, officially launched in 1992 (see CAA News, September/October 1992, page 1). Challenge grant recipients are required to match the NEA award 3 to 1 in nonfederal dollars over three years. CAA is committed to accelerating its ongoing fund-raising program to support the fellowship program beyond the three-year challenge grant period. The fellowship program has received an enthusiastic and supportive response from members who are interested in the next generation of artists, and they have expressed that support in both small and larger gifts. Most larger gifts can be divided into sums given over a two-to-three-year period. All gifts can be given in honor of or in memory of someone. With the help of the NEA challenge grant and CAA members, an endowment will be built to guarantee that the artist fellowships will continue in perpetuity.

CAA is one of 60 organizations nationwide chosen from the 268 applicants this year for the NEA challenge grant program. Of the total challenge awards, 13 were granted to arts organizations based in New York City. In a statement congratulating CAA, New York City Congressman Jerrold Nadler recognized CAA's past accomplishments and standards of excellence, stating, "this grant will help CAA to continue to fulfill its mission and make a significant contribution to our American culture."

CAA is applying to the National Endowment for the Humanities challenge grant program this year, with the intention of offering a similar professional development fellowship opportunity for graduate students in art history.
Directory of People of Color in the Visual Arts

In 1989 the College Art Association initiated a project under the leadership of Board member Faith Ringgold to identify people of color in the arts. The informal survey was intended to aid CAA’s Board of Directors in its commitment to bringing people of color in the arts into the nucleus of this organization’s governing body, membership activities, programs, committees, and award nominations. The study also provided some rough evidence of the status of people of color in the arts in the academic world.

In the original identification project, the Board, guided by Ringgold, defined “people of color” as those who are of Native American, Hispanic/Latino, Pacific Island, African American/black descent, or any combination of these backgrounds, generally classified as people of color or nonwhite. They defined “in the arts” to include teachers of visual arts or art history, visual artists, museum professionals, curators, art and architectural historians, art administrators for visual arts organizations, art critics, etc.

This project led to an increased awareness of and sensitivity to the diversity of the membership and professions served by CAA. Four years later the Board of Directors and the membership as a whole are more diverse, as is the programming of the association. A significant new program is the Professional Development Fellowship Program, the aim of which is cultural diversity.

A Directory of People of Color in the Visual Arts will be published by CAA, under the auspices of the Committee on Cultural Diversity. This directory will be a valuable source for college and university art and art history departments, museums, grant committees, and search committees.

The data from the 1990 identification project has provided the starting point for the directory. Some 900 names will be verified and updated. CAA will contact each of the individuals, as well as art and art history departments, museums, and other institutions to refine the directory as complete and inclusive as possible.

We urge the membership to help us with this project by providing us with basic facts about people who should be included in the directory (name, address, profession/affiliation, and race/ethnicity). We are also interested in ideas about specific information you think the directory should include.

Please send information to Melissa Klayman in the CAA office. Deadline: July 1, 1993.

Staff Additions

Melinda Klayman has been appointed assistant to the executive director. Previously she held internships at Intersection for the Arts, San Francisco, and at Franklin Furnace, New York, where she assisted in all aspects of public relations, advocacy work, and program coordination. She received a B.A. in 1992 from the University of California, Santa Cruz, with a double major in studio art and art history.

Irène Look has been named assistant to the deputy director. Before coming to CAA she worked as an administrative assistant at Lopez, Saltzberg and Associates, a design firm. She graduated from SUNY Binghampton in 1990 with a B.A. in history.

René Ramirez has been appointed editorial assistant. Her major responsibilities are CAA News and advertising for the CAA journals. She was formerly editorial assistant at McGraw-Hill, New York, and Chronicle Books, San Francisco. She holds a B.A. from Vassar College, 1989, with a major in English.

CAA News, a publication of the College Art Association, is published six times a year. Material for inclusion should be addressed to:

CAA News
275 Seventh Avenue
New York, New York 10001
Telephone: 212/991-1051
Fax: 212/677-2891.

Editor-in-Chief: Susan Ball
Managing Editor: Virginia Wiegman
Editorial Assistant: Renée Ramirez
Layout: Nancy B. Rotkowitz

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Guidelines for the 1995 Annual Conference

T
he 1995 annual conference will be held in San Antonio, Texas, with the Westin Rivercenter serving as headquarters hotel. Sessions will take place Thursday, January 26, through Saturday, January 28. Co-chairing the art history program are John R. Clarke and Mari Carmen Ramirez, and the studio art program is co-chaired by Kathy Vargas and Liliana Wilson.

Proposal Submission Guidelines

All proposal submissions should be submitted to the program chairs in the form of a one-to-two-page letter/essay framing the topic of the session, and explaining any special or timely significance it may have for a particular field and/or discipline. Proposals must be accompanied by a session proposal submission form (see page 5). When possible, potential presenters and procedures should be outlined. Explanatory or supportive materials may be included. Send a c.v., biographical statement, mailing address, and work and home telephone numbers. It is recommended that you enclose a self-addressed stamped postcard so that chairs may acknowledge receipt of your proposal, and a fax if you wish any material returned.

To summarize, CAA procedures: chairs will consider proposals only from CAA members; and, plans for co-sponsored sessions are welcome. Program chairs will make their selections from among eligible proposals solely on the basis of merit; however, if essentially identical proposals are received from two or more individuals, preference may be given to the individual from the region in which the conference will be held. Where proposals overlap, the chairs reserve the right to select the most considered version of any, in some cases, to suggest a fusion of two or more versions from among the proposals submitted. The program chairs may invite submissions from people who have not submitted proposals but whose expertise, outreach, and leadership outreach would, in the chairs' opinion, be important in shaping an interesting and balanced program. In doing so, program chairs will consider a number of factors, including which topics were not covered in recent CAA conferences. All other things being equal, preference may be given to artists/scholars from the region in which the conference will be held. Neither the art history and studio art program chairs wish to encourage the submission of joint sessions that explore the same general topic, nor will the chairs consider proposals that would not address the viewer's movements through the spaces they adorn. The Houses of Roman Italy, 100 B.C.-A.D. 250: Ritual, Space, and Decoratiom (Berkley, 1993) presents a range of houses, from tenements to villas, examining how enduring patterns of Roman wall and floor decoration tellingly bear the cultural, religious, and social imprints of the people who lived within them. Through seven case studies, Cerri demonstrates that, no matter how closely a well-painting or mosaic conformed to a style or system, it served something of the desires of a particular owner, the skills of a particular artist or artisans, the demands of a particular community, and the purpose of the house that housed it. Cerri's book will be published in June 1993 by the University of California Press.

Mari Carmen Ramirez and John R. Clarke

Art History Program

Co-Chairs
John R. Clarke is Annie Laurie Horwitz Regents Professor of the History of Art at the University of Texas at Austin. He has taught at Vassar College, the University of Michigan, Ann Arbor, the University of California at San Diego, and Yale University. He has been at Texas since 1980. Clarke regularly teaches the history of Roman art and architecture, art historical methodology, and topics in art since 1960. His Roman Black-and-White Figural Mosaic appeared in 1979 in the CAA Monroe Series. It demonstrates how many mosaic compositions respond not only to the surrounding architecture but also address the viewer's movements through the spaces they adorn. The Houses of Roman Italy, 100 B.C.-A.D. 250: Ritual, Space, and Decorations (Berkely, 1993) presents a range of houses, from tenements to villas, examining how enduring patterns of Roman wall and floor decoration tellingly bear the cultural, religious, and social imprints of the people who lived within them. Through seven case studies, Cerri demonstrates that, no matter how closely a well-painting or mosaic conformed to a style or system, it served something of the desires of a particular owner, the skills of a particular artist or artisans, the demands of a particular community, and the purpose of the house that housed it. Cerri's book will be published in June 1993 by the University of California Press.

John C. CARLTON

Deadline for receipt of proposals is February 1, 1993.
Lilian Wilson

She studied drawing at Austin Community College and, later, painting at Southwest State University. She has exhibited her work in the U.S., Italy, and Europe. Her work is about life: human suffering, power, greed, injustice, cruelty, indifference. "What I do with my art is draw what I perceive and through it draw what I perceive and through it to point out the suffering and senselessness that exists in the world," says the artist. "Whatever images come to me has to be drawn beautifully, even if it is something horrible, because I love beauty. I feel that if I am going to give something to someone I want it to be beautiful so it won't be so degrading. As disturbing as it may be, I have beauty in it so it can make an impact and make people see it. Beauty is the only hope I have, and so I put it in my pictures."

Studios Art Program

Studios Art Program Co-Chairs

Co-Chairs

Prior to that, she taught photography at the University of Texas at Austin and at Heddy-Murphy Learning Center, worked as an arts writer/critic for the San Antonio Light, was a freelance photographer, and worked in animation. Vargas received her B.F.A. from the University of Texas in 1984. She has had a retrospective in Erlangen, Germany, and numerous one-person exhibitions, including Sala Uno in Rome, Galeria Juan Martin in Mexico City, and the Houston Center for Photography. Group shows include "Chicanos: Art Resistance and Affirmation" (CARA), a touring exhibition organized by Aspen Art Museum.

Committee of Arts for Life, a group of artists fund raising for AIDS service organizations in the country. She has also served on numerous funding panels, including the NEA's first binational panel.

Kathy Vargas

Vargas was born in 1946 in Valparaiso, Chile. She studied law at the Catholic University of Valparaiso, from which she obtained a degree in 1970. She also studied drawing at the Instituto de Artes y Ciencias de la Informacion, del Mar. In 1989 she traveled to the United States and subsequently settled in Austin, Texas.

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we run the risk of having America's art floor or cap on charitable deductions in the Taxpayer Relief Act of 1993 (H.R. 2265), the so-called "Works of Art From the Alternative Minimum Tax Plan," against clients with pre-existing health insurance plans for new members. Any health insurance plan to new members will remain accessible to the public. Any discussion of this issue is sensitive to the two sides of the issue. We are presently pursuing this issue vigorously in the hopes of convincing the new administration that the reclassification is ill-advised and inappropriate. We will keep you posted.

We urge you all to stay in contact with your own senators and representatives. Follow your senators on issues that matter to you and express your opinions. Provide them with personal examples of positive government support for the arts, humanities, and arts in education in your communities. Write to your senators about their voting records and be sure to thank them when they support issues that care about.

As Larry Silver said in his column, we are "always willing to consider requests for organizational intervention on behalf of worthy artists-related causes." Please keep us informed so we can help. Be on the alert for our plans for grass roots efforts in important causes affecting us all. Thanks you!

Susan Ball

Letters to the Editor

Reply to Susan Ball

In the January/February 1993 CAA News (page 1) Susan Ball, CAA executive director, explained why she supported the membership in two counts. Her first count was prompted on the low turnout in the recent Board of Directors elections, when only 17 percent of the eligible CAA members voted. The second count expressed her opposition to that Board of Directors elections, when only 47 percent of the eligible CAA members voted. The second count expressed her opposition to the new Board of Directors elections, when only 47 percent of the eligible CAA members voted. The second count expressed her opposition to the new Board of Directors elections, when only 47 percent of the eligible CAA members voted.

Barbara Ball's second count seems less appealing. In her column, Ball chides the membership for combining "interests and activities" with complaints about underrepresentation. I have known Ball for a long time, and I have always admired her administrative leadership. She has gone a long way toward democratizing the voting process, making the association more accessible to everyone, and making the membership more active. She has always been a strong advocate for the arts, and I support her efforts wholeheartedly.

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Solo Exhibitions by Artist Members

Only artist-solo CAA members are included in this feature. When submitting information, include name of artist, gallery or venue name, date, day(s) of exhibition, media. Please note CAA membership. Photographs are reviewed but will not be sent if space permits. Photographs cannot be returned.

NORTHWEST

EXHIBITIONS

Solo Exhibitions by Artist Members

People in the News

In Memoriam

Peter Aasen. A figurative sculptor died on February 3, 1993, at the age of 80. He was a sculptor whose work was shown in the United States and throughout Europe. His work is represented in many public and private art collections.

John Caldwell. Curator of paintings and sculpture at the San Francisco Museum of Modern Art, Mad, 80, died of a heart attack on February 1, 1993. He was 80. He was a well-known advocate of contemporary art. He earned his B.A. from Harvard in 1958, and his M.A. from Middlebury College. Curatorships at the Metropolitan Museum of Art and the Los Angeles County Museum of Art in Pittsburgh preceded his appointment at the San Francisco Museum of Art, where he is credited with bringing new life and international visibility to the museum.

Peter Dean, a figurative expressionist painter, died March 9, 1993, at the age of 57. He was born in Kansas City, Mo., in 1936, and attended Kansas City Art Institute and the Colorado College. His work is represented in many public and private art collections.

Judith Getlein, an abstract painter, died March 9, 1993, at the age of 73. She was born in 1920 in Bronx, N.Y., and attended the City College of New York. Her work is represented in many public and private art collections.

Academe

C. Edward Amos is professor in Medieval Art And Architecture at the University of California, Santa Barbara. He was formerly a professor at the University of North Carolina at Chapel Hill.

Caroline Besseyull has been appointed the new director of the American Academy in Rome. She was formerly professor and chair of the Department of Art History at City College.

James A. (Tony) Crowley has been appointed as curator of the Getty Research Institute, Los Angeles.

Mary Dunn has been appointed as assistant professor of art history at Loyola University, Chicago.

Deborah S. Johnson has been appointed director of Library Services at Ringling School of Art and Design. She was formerly a consultant to the Beinecke Rare Book and Manuscript Library at Yale University.

Salvatore Settis has been appointed director of the Getty Center for the History of the Art and the Humanities.

Richard Wendorf, director of the Huntington Library and senior lecturer on the fine arts at Stanford University, has been appointed director of the Getty Research Institute and representing diverse cultures.

Elaine A. King has been appointed the director of the Metropolitan Museum of Art. She was formerly the associate director for education, curator of the Department of the Decorative Arts and Design, and representing diverse cultures.

The Bard Graduate Center for Studies in the Decorative Arts is a new school devoted to the study of the decorative arts of all cultures. The two-year program culminates in a master of arts in history of decorative arts. For information address: Bard Graduate Center for Studies in the Decorative Arts, 790 Madison Ave., Ste. 303, New York, NY 10021; 212/726- 7870; fax 726-7494.

The School of Art Institute of Chicago will be offering three new graduate degrees this fall. He was a senior curator in the Department of the Decorative Arts and Design.

For information: Admissions Office, School of the Art Institute of Chicago, 356 S. Wabash, Chicago, Ill. (60603) 312/996-3290 or 312/996-7242.
**Grants, Awards, & Honors**

**Call for Papers**

**Nature and Invention: Natural Garden in the Eighteenth Century**

The theme of the symposium sponsored by the Center for Studies in Landscape Architecture, to be held at Duke University Gardens, Durham, N.C., on October 3-4, 1993, is "Nature and Invention: Natural Garden in the Eighteenth Century." The symposium will discuss the ideological, historical, and scientific foundations of natural gardens and their evolution. Among the topics to be covered are: aesthetic and scientific foundations of natural gardens and their evolution. Among the topics to be covered are: aesthetic and scientific foundations of natural gardens and their evolution. Among the topics to be covered are: aesthetic and scientific foundations of natural gardens and their evolution. Among the topics to be covered are: aesthetic and scientific foundations of natural gardens and their evolution. Among the topics to be covered are: aesthetic and scientific foundations of natural gardens and their evolution.

**Seeking Excellent Tools for Institutional Change**

The symposium, "Seeking Excellent Tools for Institutional Change," sponsored by the American Association of Museums, will be held at the University of Wisconsin-Madison, Madison, Wis., on May 24-26, 1993. The symposium will discuss the role of museums in the 1990s, focusing on the following themes: "Museums as Change Agents," "Museums as Learning Centers," and "Museums as Civic Institutions." The symposium will include a variety of sessions, including panel discussions, workshops, and keynote addresses. For information, contact the symposium organizers at the American Association of Museums, 1300 Pennsylvania Ave., NW, Washington, DC 20004; (202) 289-1913.

**Call for Entries**

**Photo Review 1993 National Photography Competition**

The Call for Entries for the Photo Review 1993 National Photography Competition is now open. The competition is open to all photographers, regardless of age, experience, or country of origin. The competition is divided into three categories: color, black-and-white, and abstract. The entries will be judged on the basis of technical excellence, creativity, and overall impact. The winners will be announced in the Summer 1993 issue of Photo Review. For more information, contact the Photo Review office at 820 11th St., NW, Washington, DC 20001; (202) 289-1913.

**Regional 18**

Regional 18 is a national annual meeting competition sponsored by the Handicrafts Educational Foundation. The competition is open to all artists, whether professional or student, who work with any photographic process. The competition is divided into three categories: color, black-and-white, and abstract. The entries will be judged on the basis of technical excellence, creativity, and overall impact. The winners will be announced in the Summer 1993 issue of Photo Review. For more information, contact the Photo Review office at 820 11th St., NW, Washington, DC 20001; (202) 289-1913.
Grants and Fellowships

Women's Studio Workshop is accepting applications for the 1993-94 fellowship program, which offers واشترکبیب نینا ویلیامز، A $20,000 stipend, a year's worth of studio space, and a mentorship. Applications are due by July 15, 1993.

Workshops and Schools


Information Wanted

Artist seeking gallery or studio space in the body of their work for students and art teachers. Please send SASE for prospectus. 13th Annual Riverwalk Arts Festival and 8th Annual Women in the Visual Arts Exhibition, Erector Square Gallery, New Haven, CT 06513; 203/444-2170. 


The Human Element and Alternative Processes in Photography is a 4-day workshop to be held on May 10, 11, 12, and 13 at Rutgers University in New Brunswick. Sessions will demonstrate ways to represent the world through sensitive techniques including cyanotypes, Van Dyke and platinum/palladium printing, split toning, and hand coloring. Housing is available. Fee of $350 covers all materials except film and paper. For information: Rutgers Summer Photography Workshop, Dept. of Visual Arts, Mason Gross School of the Arts, Rutgers University, New Brunswick, NJ 08901; 908/932-5949.

Calls for Manuscripts

Art Journal is seeking manuscripts for an issue devoted to "Conservation and Art History." The issue will focus on questions of methodology and interpretation of physical evidence. Issues that might be addressed include the history of conservation as a reflection of changing social and standards of conservation, particularly in the 19th and 20th centuries. Contributions must be concerned with subjects in the history of conservation and art historical scholarship, and the examination of methods and materials related to artistic techniques in graphic media. The issue is scheduled for publication in the fall of 1993. 

Residency


Database Access

National Register of Scholars on CD-ROM is a database offering high-quality information on all of the scholars in all disciplines, revised and updated annually. First edition available 1994. For information: Jean Scott, The National Register of Scholars, P.O. Box 519, Baldwin Piano, NY 10516; 914/392-2907.

Annual Conference

Session Proposal Submission Form

Chair

CCA membership number

Address

Telephone/Office: 

Co-chair (if applicable)

CCA membership number

Address

Telephone/Office: 

(Call for Ce are required to meet the conference submission proposal through 1995. If not a number, call 212/691-6051 for an application form.)
Classified Ads

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

France, in sunny south village house, sleeps 6, 2 bath, terrace, 20 minutes to Mediterranean. Weekly, monthly. 201/848-0075.


NYC Studio Sublet, Tribeca, available May-October, dates negotiable, 500 sq. ft., $400 monthly, no living. 212/966-7040 leave message.

Medieval Materials. Specializing in books on Byzantine art and culture, most from Greece. For listings and requests, write to Nancy Sevcenko, Medieval Materials, 6 Follen St., Cambridge, MA 02138. Call or fax 617/492-0643.


STUDENT LOAN debts? Demand Nat’l Service payoff opportunities now. The time is right! Information: Send SASE to Lanza, 3247 C Harrison St., San Francisco, CA 94110.

Datebook

May 28
Deadline for submitting material for July/August CAA News, to be published June 25

June 11
Deadline for submissions to Careers, to be published July 9

July 1
Deadline for submitting information for the Directory of People of Color in the Visual Arts

July 30
Deadline for submitting material for September/October CAA News, to be published August 27

September 1
Deadline for program chairs to receive session proposals for the 1995 annual conference

December 31
Deadline for submitting applications for the Professional Development Fellowship Program for Artists and Art Historians

February 16–19, 1994
Annual conference, New York