

Information Wanted

Guy Pène du Bois (American, 1884–1958): information is sought on the whereabouts of paintings executed in the 1920s for an exhibition titled “Guy Pène du Bois: The Twenties at Home and Abroad,” at the Sordoni Art Gallery, Wilkes University, May 21–August 13, 1995. Stanley Grand, Sordoni Art Gallery, Wilkes University, Wilkes Barre, PA 18766; 717/831-4325; fax 717/829-2434.

CAA/Carnegie Grants-in-Aid to Graduate Students: from 1942 to 1946 the Carnegie Corporation gave money to CAA to offer grants-in-aid to outstanding graduate students of the history of art for the purpose of assisting them to complete their graduate work. This program was the precursor of the current fellowship program. CAA seeks information on people who held these fellowships. Send information to: Susan Ball, CAA, 275 Seventh Ave., New York, NY 10001.

Miscellaneous

Mississippi Visual Arts Interactive. The art department at the University of Mississippi is creating a comprehensive, state-wide visual artists directory. If you are an artist working in new or traditional media in two or three dimensions, or in performance where the aesthetics depend more on the visual than the performing, then you are eligible for inclusion. The directory, which will be accessible via Internet, and on interactive multimedia CD-ROM, will be used by artists and those seeking artists, such as museums, galleries, patrons, institutions of higher learning, and K–12 schools. For an application: Mississippi Visual Arts Interactive, Dept. of Art, Bryant Hall, University of Mississippi, University, MS 39677; 601/232-7193.

Datebook

- July 29**
Deadline for submitting material for the September/October *CAA News*
- August 20**
Deadline for nominations to the Nominating Committee (see p. 3)
- September 1**
Deadline for nominations for CAA awards (see p. 1)
- September 9**
Deadline for submissions for October *Careers*, to be published October 10
- September 30**
Deadline for submitting material for the October/November *CAA News*
- October 10**
Deadline for submissions for the November *Careers*, to be published November 1
- January 26–28, 1995**
Annual conference, San Antonio



July/August 1994
College Art Association
275 Seventh Avenue
New York, New York 10001

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M.A./Ph.D.
Directory
Update

CAA's *Directory of M.A. and Ph.D. Programs in Art and Art History* is in the process of being updated, for publication in January 1995. The directory is a guide to the over 170 schools that offer M.A. and Ph.D. degrees in art history, studio art, museum studies, conservation, and related areas. Complete information is provided about each program, with details on admissions requirements, student body, faculty, curriculum, library resources, tuition, fellowships and financial aid, campus housing, and much more.

Questionnaires requesting updated information were sent earlier this year to the schools listed in the 1992 edition of the directory. To date, the following schools have not responded to the questionnaire: Bob Jones University; Bradley University; Brooklyn College; Bryn Mawr College; California State University, Los Angeles; California State University, Northridge; California State University, Sacramento; Central Michigan University; City College of New York; Columbia University; East Carolina University; Emory University; Fashion Institute of Technology; Goddard College; Graduate Theological

Union; Howard University; Hunter College; Kent State University; Louisiana State University; Marshall University; Montclair State College; Murray State University; New College of California; New York University, Institute of Fine Arts; New York University, Program in Museum Studies; Northern Arizona University; Northwestern State University; Ohio University; Parsons School of Design; Pennsylvania State University; Rhode Island College; State University of New York, Oswego; State University of New York, Stony Brook; Texas A&I University; Texas Tech University; University of California, Davis; University of Chicago; University of Georgia; University of Kentucky; University of Minnesota, Duluth; University of Missouri, Kansas City; University of North Texas; University of Notre Dame; University of Pennsylvania; University of South Carolina; University of South Florida; University of Tulsa; University of Washington; Western Carolina University; Western Michigan University; and William Patterson College.

We urge department chairs and graduate program directors to make certain questionnaires are completed so that information provided in the directory will be as up-to-date as possible. If you need another copy of the questionnaire, please call Lynda Emery, 207/853-6134.

CAA
Awards

Every year at its annual conference, the College Art Association presents awards for outstanding achievements in the fields of art, art history, criticism, and conservation. Nominations are now sought for the awards to be presented in 1995. By submitting nominations, CAA members have the opportunity to widen the pool of candidates for the several awards committees to consider. Committee members who determine the recipients of these awards are appointed based on their individual expertise and collective ability to represent the broad range and diverse interests of the membership. In the absence of nominations from the membership, the awards committees select recipients based on the committee members' own knowledge and contacts within the field.

If you would like to see someone recognized for her or his contributions to the field of art and art history, we urge you to write a letter to the appropriate committee. Personal letters of nomination are weighed heavily by awards committees in their deliberations. Nomination letters should state who you are; how you know (of) the nominee; how the nominee and/or his or her publications have affected you, your studies, and the pursuit of your career; and why you think this person

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July/August 1994

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

Editor
CAA News
275 Seventh Avenue
New York, New York 10001
Telephone: 212/691-1051
Fax: 212/627-2381

Editor Renée A. Ramirez
Managing Editor Virginia Wageman
Editor-in-Chief Susan Ball

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CAA Awards

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(or, in the case of collaboration, these people) deserves to be awarded for achievements made.

Awards committees are impressed with multiple nominations for candidates when considering the significance of a candidate's influence upon the field. To nominate someone for an award, contact at least five colleagues, students, peers, collaborators, and/or co-workers of the nominee to write letters to the awards committee. The different perspectives and anecdotes contained in several letters of nomination provide awards committees with a clearer picture of the qualities and attributes of the candidates among whom they choose.

All nomination campaigns should include one copy of the nominee's c.v. Nominations for book awards and exhibition awards (Morey, Barr, and the Award for a Distinguished Body of Work, Exhibition, Presentation, or Performance) should be for authors of books published or works staged in 1993, the penultimate year of the 1995 annual conference. The Mather Award will be given for criticism published during the 1993-94 academic year.

Distinguished Teaching of Art Award is presented to an artist of distinction who has developed a philosophy or technique of instruction based on his/her experience as an artist; who has encouraged his/her students to develop their own individual abilities; and/or who has made some contribution to the body of knowledge loosely called theory and understood as embracing technical, material, aesthetic, and perceptual issues. Joan Backes, chair, South Dartmouth, Mass.; Diane Burko, Community College of Philadelphia; Carolyn Manosevitz, Austin Community College; Raymond Saunders, California College of Arts and Crafts.

Distinguished Teaching of Art History Award is presented to an individual who has been actively engaged in the teaching of art history for most of his/her career. Among the range of criteria that may be applied in evaluating candidates are: inspiration to a broad range of students in the pursuit of humanistic studies; rigorous intellectual standards and outstanding success in both scholarly and class presentation; contribution to the advancement of

knowledge and methodology in the discipline including integration of art historical knowledge with other disciplines; and aid to students in the development of their careers. Linda Stone-Ferrier, chair, University of Kansas; Patricia Mainardi, City University of New York Graduate Center; David Levine, Southern Connecticut State University; David Wilkins, University of Pittsburgh.

Artist Award for a Distinguished Body of Work, Exhibition, Presentation, or Performance, first presented in 1988, is a peer award given to an artist for work mounted in the penultimate year preceding the award. James W. Yood, chair, Northwestern University; Tom Barrow, University of New Mexico; Martha Jackson Jarvis, Washington, D.C.; Tom Nakashima; Catholic University of America; Idelle Weber, New York.

Distinguished Artist Award for Lifetime Achievement celebrates the career of an artist who is a citizen or permanent resident of the U. S., its territories, Canada, or Mexico. It is presented to an artist of note who has demonstrated particular commitment to his or her work throughout a long career and has had an important impact nationally and internationally on the field. Harry Rand, chair, National Museum of American Art; Pat Adams, Bennington College; Benny Andrews, New York; Rupert Garcia, Oakland, Calif.

College Art Association/National Institute for Conservation Award for Distinction in Scholarship and Conservation was created to recognize an outstanding contribution by one or more persons who have enhanced understanding of art through the application of knowledge and experience in conservation, art history, and art. Arthur Wheelock, chair, National Gallery of Art; James Coddington, Museum of Modern Art; E. Melanie Gifford, National Gallery of Art; for NIC, Inge-Lise Eckmann, San Francisco Museum of Modern Art; Debbie Hess Norris, University of Delaware.

Alfred H. Barr, Jr., Award was established in 1980 in honor of a former director of the Museum of Modern Art and scholar of early twentieth-century painting. It is presented to the author or authors of an especially distinguished catalogue in the history of art, published during the penultimate calendar year

under the auspices of a museum, library, or collection. Joaneath Spicer, chair, Walters Art Gallery; Judi Freeman, Los Angeles County Museum of Art; Ann Gunter, Arthur M. Sackler Gallery; Peter Selz, University of California, Berkeley; Sidra Stich, Berkeley, Calif.

Frank Jewett Mather Award, first presented in 1963 for art journalism, is awarded for published art criticism that has appeared in whole or in part in North American publications during the preceding year beginning September 1 and ending August 31. Attention is paid to the range of criticism that appears throughout the country. Frances Colpitt, chair, University of Texas, San Antonio; David Carrier, Carnegie Mellon University; Victor Margolin, University of Illinois, Chicago; Suzanne Muchnic, *Los Angeles Times*.

Charles Rufus Morey Book Award, established in honor of one of the founding members of CAA and first teachers of art history in the United States, is presented for an especially distinguished book in the history of art, published in any language in the penultimate calendar year. Preference is given by the awards committee to books by a single author, but major publications in the form of articles or group studies may be considered. Whitney Davis, chair, Northwestern University; Stephanie Barron, Los Angeles County Museum of Art; Margaret Olin, School of the Art Institute of Chicago; Anne Markham Schulz, Brown University.

Arthur Kingsley Porter Prize, established in memory of another founding member of CAA and one of the first American scholars of the discipline, is awarded for a distinguished article published in the *Art Bulletin* during the previous calendar year by a scholar of any nationality who is under the age of thirty-five or who has received the doctorate not more than ten years before acceptance of the article for publication. Walter S. Gibson, chair, Case Western Reserve University; Françoise Forster-Hahn, University of California, Riverside; Judith Oliver, Colgate University; Joseph Siry, Wesleyan University.

All nominations for awards should be sent to the award chair in care of CAA, 275 Seventh Ave., New York, NY 10001. For further information regarding the requirements and qualifications for the awards, contact the awards coordinator at CAA. *Deadline: September 1, 1994.*

Electronic Bulletin Board

The Committee on Electronic Information is working with CAA to establish a CAA Bulletin Board Service (BSS) over the Internet, which would provide a vehicle through which CAA could quickly and easily communicate with its members, and its members could communicate with one another.

The initial purpose of the bulletin board would be as a vehicle for CAA administrative information, including action alerts and board and committee administrative issues. It could later be expanded to include: (1) scholar and artist areas, with announcements of symposia, conferences, exhibitions, and grants; discussion areas for scholars and artists; and a library for information storage (the CAAH Listserv, established by Marilyn Lavin, now largely fulfills this function for scholars); (2) technological matters in art and art history: hardware and software information, imaging technology, Internet resources and copyright information (the Visual Resources Association Listserv—VRA-L—now partially fulfills this function but is mainly directed at visual resource librarians).

A CAA bulletin board service ultimately could provide a central meeting place with resources for all members, a virtual "commons in cyberspace." While many of CAA's members can already access the Internet via campus-wide networks or commercial services and have learned to "navigate the net," others are still trying to figure out how to connect all the wires and plugs behind the computer. The dramatic increase in membership in Marilyn Lavin's CAAH Listserv indicates that more and more artists and art historians are realizing the benefits of electronic bulletin board services. It is hoped that these very users can help redefine, or rather, refine, the CAA system as it grows.
—Judith Berg Sobré

CAA News

Board Seeks Nominations to the Nominating Committee

The CAA Board of Directors is soliciting nominations of members in good standing for election to the 1994 Nominating Committee. (Self-nominations are encouraged.) The 1995 Nominating Committee is responsible for evaluating the nominations submitted to the CAA office and compiling the slate of candidates for election to the Board of Directors to serve the term 1996-2000. Send letters of recommendation and supporting material to: Nominating Committee, CAA, 275 Seventh Ave., New York, NY 10001. *Deadline: August 20, 1994.*

Millard Meiss Grants

CAA is pleased to announce three recent Millard Meiss publication subsidies: **Alison Luchs**, *Tullio Lombardo and Ideal Portrait Sculpture in Renaissance Venice, 1490-1530*, Cambridge University Press; **Arthur Miller**, *Living with the Dead: Painted Tombs in Oaxaca, Mexico*, Cambridge University Press; **Carol Zemel**, *Utopian Promises: Themes of Modernity in the Work of Vincent van Gogh*, University of California Press.

Millard Meiss Publication Fund grants are given twice annually for book-length scholarly manuscripts that have been accepted by a publisher but cannot be published without a subsidy. The author must be a CAA member in good standing. The Millard Meiss Publication Fund Committee has recently redesigned the guidelines and application forms; copies are available from the CAA office.

Staff Addition

Craig Houser has joined the CAA staff as editor in the Publications Department. His primary responsibility will be as copy editor for *Art Journal*. In

addition, he will work on *Art Bulletin* and other CAA publications. His background includes a year-long curatorial fellowship at the Whitney Museum Independent Study Program, where he co-curated the exhibition "Abject Art." He also has been a lecturer for the Museum of Modern Art and the Solomon R. Guggenheim Museum for several years. His previous editorial experience was at T. McBrian Communications, New York, where he was responsible for the publication *Portraits*. Houser received his B.A. from Carleton College (Northfield, Minn.) and M.A. from Hunter College in art history.

Annual Conference Update

1995 Session Canceled

The session "The Day of the Dead: Ecological Concepts, Political Symbols, and Mystical Icons" (Cecilia Sanchez Duarte, chair) has been canceled.

1995 CAA Board-Sponsored Session—Call for Participation

"Developing a Culturally Diverse Curriculum" (sponsored by CAA Committee on Cultural Diversity and CAA Education Committee; chairs: Carlos Villa, San Francisco Art Institute, 800 Chestnut St., San Francisco, CA 94133; and, Moira Roth, Mills College, 5000 MacArthur Blvd., Oakland, CA 94613). Materials are sought in the form of syllabi, bibliographies, etc., for this session on teaching courses in contemporary art practice that attempt to integrate multicultural art, issues, and theoretical approaches. The chairs seek to survey what has happened/is happening in this area nationally and to collectively brainstorm about future

plans. The session will be a locus for an exchange of ideas and information and for discussions of both successes and problems. Materials and proposals for papers, along with a c.v., can be sent to either chair. *Deadline for materials: December 15, 1994. Deadline for proposals: September 15, 1994.*

1995 Affiliated Society Session—Call for Participation

"Future Directions for 19th-Century Art" (sponsored by the Association of Historians of Nineteenth-Century Art) will include papers from recently completed (no more than two years) or current Ph.D. dissertations. Send c.v. and abstract (500 words) to: AHNCA, Art History Dept., CUNY Graduate Center, 33 W. 42nd St., New York, NY 10036. *Deadline: August 15, 1994.*

Search for 1997 Program Chairs Begins

Nominations and self-nominations are sought for CAA annual conference program chairs—Art History and Studio Art—to organize and coordinate the program for the 1997 conference to be held in New York.

The program chairs will formulate, develop, and produce the 1997 annual conference program in consultation with the Annual Conference Program Committee and the CAA Board of Directors, select and oversee session chairs, and work with the CAA conference coordinator to produce conference publications and ensure smooth running of sessions during the conference. This position offers the opportunity to draw together a variety of methodologies and topics to provide a stimulating venue for discussion.

Requirements include: CAA membership; practicing artist/art historian with academic or museum affiliation; wide knowledge of field and practitioners, as well as sensitivity to needs and interests of CAA's diverse, 13,000-strong membership; strong communication skills—written and verbal; attention to detail; and dedication. Chairs must live and work in the northeastern United States. Duties may be divided between co-chairs, but at least one chair for Art History and one for Studio Art must be from the area and be employed at a college, univer-

sity, art school, or museum. Institution approval and support in the form of release time, telephone, photocopying, and postage are customary. The term is February 1995–February 1997. Appointment to be made in fall 1994.

Letters to the Editor

Female Role Models

Professor O'Neil's passionate letter defending the diversity of the art department at the University of South Carolina (CAA *News*, March/April 1994, p. 12) has been brought to our attention. It is unfortunate that the statistics his department submitted to CAA on the gender composition of his M.F.A. program do not appear to bear out his elaborate arguments.

According the latest CAA information, which we used for our statistics, all listed faculty members holding M.F.A. degrees, presumably the core of the department, were male. All the women submitted hold Ph.D.s teaching art history. This is not a surprising situation: women are more often permitted to be decoders, or interpreters, of the male creative force.

According to the same CAA report, over 80 percent of the department majors at the University of South Carolina are female, many of them M.F.A. candidates. Don't they deserve to have role models in Professor O'Neil's enlightened department?

—*Guerrilla Girls*

Quality over Quantity

I welcome this opportunity to respond again to the Guerrilla Girls. At least we are in agreement on one point: the

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From the President

International Interaction

Having just returned from several weeks in China, where I lectured at the Central Academy of Art in Beijing, I want to discuss CAA's role in relation to international activities.

As long ago as 1985 CAA was funded by the Getty Grant Program and the Samuel H. Kress Foundation to develop international interaction by having art historians and artists from other countries as speakers for sessions and panels at the annual conference. In 1987 CAA received a three-year grant from the Getty and Kress foundations to fund travel for international scholars and artists speaking at the conferences. Three years ago the Rockefeller Foundation provided funding for CAA to bring scholars and artists from non-European countries to the conference, and just this past year the heads of the Soros Centers for Contemporary Art in Eastern European countries attended the annual conference as part of their introduction to the American art world. Our meetings have benefited immensely from the contributions of these international scholars and artists.

Next year, when CAA meets in San Antonio, a city closely identified with Latin America, many of the panels and sessions will be devoted to the art of Latin America. There will be participants from Mexico, especially from the universities in the northern tier of Mexico, along the border with the United States.

CAA has also been long involved with the Comité International de l'Histoire de l'Art (CIHA). The American National Committee for CIHA is headed by Irving Lavin, currently a CAA board member, and the other members of the National Committee are also CAA members, many of them former board members or CAA officers. CIHA is an

organization of art historians from various European countries and the United States. It mounts international conferences every two years. Larry Silver, former CAA president, represented CAA at the last one.

International interaction presents some logistical problems along with the obvious advantages. For instance, how should the language problem be solved? Will it be necessary some day to provide simultaneous translations in a variety of languages? CAA uses English; CIHA's official language is French. Should speakers be required to use an "official language," or should they speak in their native languages? What kinds of assistance besides simultaneous translation might be provided? Would transcripts in other languages be more effective than simultaneous translation? If so, in how many languages? How are the costs to be managed?

The international membership in CAA has been growing, with most members coming from Canada and European countries. A 10 percent membership discount is offered to members of the Association of Art Historians, which is based in England.

One way in which CAA has been involved internationally is through journal distribution programs, in which *Art Journal* and the *Art Bulletin* are sent to sub-Saharan African nations as well as to Eastern European nations. These programs operate in an effort to ameliorate the economic and intellectual devastation that has taken place in these war-torn countries. The African program was developed and is sponsored by the American Council of Learned Societies (ACLS). ACLS, of which CAA is a long-standing and active member, is deeply involved in a variety of international initiatives. CAA journals are distributed in Eastern Europe and Russia under the auspices of the Sabre Foundation.

The preservation of monuments and standards for the collection and disposition of archaeological and art-historical discoveries have long been an international area of concern for CAA. CAA has issued statements and letters in relation to various situations that have arisen as a result of wartime looting and destruction or of improper sales of objects.

It is time for CAA to address these issues in an organized way and to set goals and strategies for international

interaction. This fall the CAA board will have a retreat to look over the strategic plan adopted by the board and approved by the membership in 1989. High on the agenda will be an overview of our international activities. I invite members with thoughts on these issues to write me with their ideas for consideration at the retreat.

—*Judith K. Brodsky*

Get Involved

For the second consecutive year the federal government and national and local legislators have joined in declaring October National Arts and Humanities month. In October 1993 artists, scholars, and arts and humanities organizations were joined by President Bill Clinton, forty-five governors, more than three hundred mayors, and the general public in celebrating the first National Arts and Humanities Month (NAHM). Building on the success of 1993, the National Cultural Alliance (NCA) is planning for NAHM 1994 to provide a broad range of opportunities for involvement by all interested organizations.

Cultural organizations around the country will continue to build toward a national celebration of the arts and humanities in October, and you can participate in many different ways, from announcing NAHM in your October calendar of events to creating special activities that highlight the role of the arts and humanities in your community. Decide now that your college or university department, museum, or organization will participate and that you will recruit one additional organization in your community to join you. This commitment from you will ensure that NAHM 1994 will be even more successful than last year. Fax the NCA at 202/371-1689 to let them know about your events.

Directory of Affiliated Societies

This directory is published annually on the basis of information provided by CAA's affiliated societies. The societies listed below have met specific standards for purpose, structure, range of activities, and membership enrollment required for formal affiliation.

American Committee for South Asian Art

ACSAA, founded 1966. Membership: 400. Annual dues: \$25 regular; \$10 student and unemployed; \$30 institutional; \$50 contributing; \$100 sustaining. Purpose: to promote the understanding of the arts of South Asia and related areas including India, Pakistan, Nepal, Bangladesh, Sri Lanka, and Southeast Asia. ACSAA publishes a biannual newsletter, supports a continuing slide project, and holds a major symposium every two years. Secretary: Dorothy Fickle, 6405 N.E. Baker Hill Rd., Bainbridge Island, WA 98110.

American Institute for Conservation of Historic and Artistic Works

AIC, founded 1958. Membership: 3,000. Annual dues: \$100 individual; \$30 students and retirees; \$150 institutional and business affiliates. Purpose: to promote the importance of the conservation of cultural property and advance knowledge and improve methods of conservation needed to protect, preserve, and maintain the condition and integrity of historic and artistic works. The AIC's *Code of Ethics and Standards of Practices* defines appropriate conduct for the field. AIC holds an annual conference and publishes a bimonthly newsletter (*AIC News*), a scholarly journal (*Journal of the American Institute for Conservation*) issued three times a year, an annual membership directory, and other occasional publications. Executive director: Sarah Z. Rosenberg, 1717 K St., NW, Ste. 301, Washington, DC 20006.

American Society for Hispanic Art Historical Studies

ASHAHS, founded 1975. International membership: 150. Annual dues: \$12.50 regular; \$7.50 students; \$17.50 institutional. Purpose: to promote the study of Spanish and Portuguese art through meetings, a newsletter, and other means it deems appropriate. ASHAHS presents an annual Eleanor Tufts Award for an outstanding publication and an annual photography grant to a graduate student writing a dissertation on an aspect of Hispanic art. General secretary: Marcus B. Burke, 295 Glenbrook Rd., Stamford, CT 06906; 203/348-2919.

Art Libraries Society of North America

ARLIS/NA, founded 1972. Membership: 1,350. Annual dues: \$55 individual; \$35 student; \$75 institutional and business affiliate. Purpose: to promote the development, good management, and enlightened use of all art libraries and visual resources collections, and to further the interests and goals of all professionals involved with the organization and retrieval of art information. The society holds an annual conference, sponsors two annual awards for excellence in art-related activities, and publishes *Art Documentation* quarterly, *ARLIS/NA Update* bimonthly, an annual *Handbook and List of Members*, and two monograph series. Executive director: Lori Bahrman, 3900 E. Timrod St., Tucson, AZ 85711; 602/881-8479; fax 602/322-6778.

Arts Council of the African Studies Association

ACASA, founded 1982. Membership: 275. Annual dues: \$25 regular and institutional; \$10 special (students, unemployed, retired). Purpose: to facilitate communication and encourage collaboration among scholars, teachers, artists, museum specialists, and all others interested in the arts of Africa and the African Diaspora, and to promote greater understanding of African material and expressive culture in all its forms. ACASA's annual business meeting is held at the ASA annual meeting; ad hoc basis meetings are held at the CAA conference. ACASA sponsors a triennial symposium on African art, to be held in New York in April 1995. The ACASA newsletter, published three times a year, is distributed to all members and without charge to more than 300 individuals and institutions in Africa and the Caribbean. Secretary-treasurer: Barbara E. Frank, Department of Art, SUNY at Stony Brook, Stony Brook, NY 11794-5400; 516/632-7255, 7250; fax 516/632-7261; E-MAIL: BFRANK@CCMAIL.SUNYSB.EDU.

Association of College and University Museums and Galleries

ACUMG, founded 1979. Institutional membership: 225; individual membership 75. Annual dues: institutional \$35; individual \$20. Purpose: to address the professional, educational, ethical, and financial issues relevant to academic museums and galleries of all disciplines: art, history, and science. The association supports continued improvement of professional and ethical surveys, national and regional conferences, and presentations at annual professional meetings including AAM, CAA, AASLH, AAMD, and NCAA. ACUMG publishes *News and Issues*, a quarterly, and an annual newsletter of articles. Founded as an Affiliate Professional Organization of the American Association of Museums, ACUMG is a network of museums and galleries affiliated with academic institutions throughout North America. President: Peter Tirrell, Oklahoma Museum of Natural History, University of Oklahoma, 1335 Asp Ave., Norman, OK 73019-0606; 405/325-4712; fax 405/325-7699.

Association of Historians of Nineteenth-Century Art

AHNCA, founded 1994. Membership: 200+. Annual dues: suggested \$15, minimum \$10; foreign minimum \$15. Purpose: to foster communication and collaboration among historians of nineteenth-century art through such activities as research conferences and a newsletter. AHNCA holds an annual meeting and program at the annual CAA conference and publishes an annual directory of historians of nineteenth-century art as well as the biennial newsletter. President: Patricia Mainardi; secretary: Nina Athanassoglou-Kallmyer; treasurer: Sally Webster; newsletter editor: Petraten-Doesschate Chu. Business office: AHNCA, Dept. of Art History, CUNY Graduate Center, 33 W. 42 St., New York, NY 10036-8099.

Association of Research Institutes in Art History

ARIAH, incorporated in 1988. Full members: 15 (American Academy in Rome; American Antiquarian Society, Worcester, MA; Center for Advanced Study in the Visual Arts, National Gallery of Art, Washington, DC; Centre Canadien d'Architecture/Canadian Center for Architecture, Montreal; Dumbarton Oaks, Washington, DC; Getty Center for the History of Art and the Humanities, Santa Monica, CA; Huntington Library, Art Collections and Botanical Gardens, San Marino, CA; Instituto de Investigaciones Estéticas, Mexico City; J. Paul Getty Museum, Malibu, CA; Metropolitan

Museum of Art, New York; Smithsonian Institution, Washington, DC [Freer Gallery of Art/Arthur M. Sackler Gallery; National Museum of African Art; National Museum of American Art]; Winterthur Museum, Garden, and Library, Winterthur, DE; Wolfsonian Research Center, Miami Beach, FL; Yale Center for British Art, New Haven, CT). Affiliate member: 1 (Paul Mellon Centre for Studies in British Art, London). Purpose: to advance education and scholarly research by institutes of advanced research in art history and related disciplines; to provide general and continuing information about the scholarly activities and contributions of the member centers and to exchange administrative, scholarly, and research information; to encourage cooperation among the member institutions in the development of joint research projects and other programs such as fellowships and lecture series; and to help fund cooperative projects and programs among the member institutions. ARIAH meets twice yearly: in October and during the CAA annual conference. Chair: Therese O'Malley, Center for Advanced Study in the Visual Arts, National Gallery of Art, Washington, DC 20565; 202/842-6480; fax 202/842-6733. Secretary: Anne-Marie Logan, Yale Center for British Art, 1080 Chapel St., New Haven, CT 06520; 203/432-2846; fax 203/432-9695. E-MAIL: BRITISHL&YALEADS.

Association for Textual Scholarship in Art History

ATSAH, founded 1991. Membership: 45. Annual dues: \$20 U.S.; \$25 overseas payable every other year. Purpose: to promote the study and publication of art-historical primary sources and to facilitate communication among scholars working with art literature. The association publishes a biannual newsletter to disseminate information about ongoing scholarship, publications, and conferences and arranges discounts for members on reprints and modern editions of texts. ATSAH organizes a conference session every two years in conjunction with the Society of Textual Scholarship meeting at CUNY and holds its annual business meetings at CAA conferences. President: Janis Bell, 320 Oakland Park Ave., Columbus, OH 43214; 614/447-8983; fax 614/447-8983; E-MAIL: BELL@KENYON.EDU.

Design Forum: History, Criticism, and Theory

DF, founded 1983. Membership: 185. Annual dues: \$10. Purpose: to nurture and encourage the study of design history, criticism, and theory and to provide, through its various events, better communication among its members, the academic and design community, and the public at large. DF holds an annual meeting in conjunction with the CAA annual conference and an autonomous symposium on design. The DF newsletter, *Object Lessons*, founded 1990, is published occasionally. Co-chairs: Joseph Ansell,

Otterbein College, and Richard Martin, Costume Institute, Metropolitan Museum of Art, Fifth Ave. at 82nd St., New York, NY 10028; 212/570-3908; fax 212/570-3970.

Foundations in Art: Theory and Education

FATE, founded 1977. Membership: 450. Annual dues: \$20. Purpose: a national organization concerned with college level introductory art courses in both studio and art history. FATE aims to promote discussion, analysis, focus, strategies, goals, and understanding in this area of the art curriculum. The FATE newsletter, journal (*FATE in Review*), and regional/national conferences provide a platform and vehicle for exchange and publication. President: Janet Ballweg, Bowling Green State University, Fine Arts Building, Bowling Green, OH 43403; 419/372-8515. For membership, contact FATE secretary: Nevin Mercedes, 2160 Tower Grove St., #2 South, St. Louis, MO 63110; 314/771-3170.

Gay and Lesbian Caucus

GLC, founded 1989. Membership: 300. Annual dues: \$25 employed; \$5 low income and students. Purpose: to encourage, nurture, and publicize the study of gay and lesbian art history, theory, criticism, and studio practice. The caucus serves as a conduit of information and ideas, a sponsor of academic exchange, a means of social contact, and through all of these, works for the greater visibility of lesbian and gay people in the arts, and above all, the greater equality of gays and lesbians in our society. The caucus publishes a regular newsletter and sponsors panels at the CAA annual conference. Co-chairs: Flavia Rando, Rutgers University, 103 St. Marks Place, New York, NY 10009; and Jonathan Weinberg, History of Art, Yale University, 560 W. 43 St., New York, NY 10036. Secretary: Christopher Reed. Send membership dues to: Joseph Ansell, Otterbein College, 247 East Blenkner St., Columbus, OH 43206.

Historians of British Art

HBA, founded 1992. Membership: 200. Annual dues: \$10 professional; \$5 students. Purpose: to foster communication and to promote the study and sharing of ideas among art historians, art history graduate students, museums, galleries, and all scholars, professionals, and organizations interested in any aspect of the history of British art. HBA holds an annual meeting and session at the CAA annual conference. Scholarly conferences are held every 1-2 years. The *HBA Newsletter* is published biannually. A *Directory of HBA Members* is available. An annual award is given for the finest submitted graduate paper on

a British art topic. President: Jody Lamb, Ohio University, Seigfred Hall, Athens, OH 45701; 800/766-8278; fax 614/593-0457.

Historians of Netherlandish Art

HNA, founded 1983. Membership: approx. 500. Annual dues: \$10 student; \$20 regular; \$75 supporting; \$100 patron; \$200 benefactor; \$100 institutional. Purpose: to foster communication and collaboration among historians of Northern European art from about 1350 to 1750. HNA holds an annual meeting and program in conjunction with the CAA annual conference, publishes two newsletters per year and a *Directory of Members*, and holds scholarly conferences every 3-5 years. Secretary-treasurer: Corine Schleif, School of Art, Arizona State University, Tempe, AZ 85287-1505; 602/965-3223.

International Center of Medieval Art

ICMA, founded 1956. Membership: 1,200. Annual dues: \$35 active (U.S. only); \$40 (all other countries); \$15 students (all countries); \$50 institutional; \$100 contributing; \$500 sustaining; \$1,000 benefactor. Purpose: to promote the study of medieval art and civilization from A.D. 325 to 1500. ICMA publishes a scholarly journal, *Gesta*; a newsletter; a list of dissertations on medieval art; and two continuing series, *The Census of Romanesque Sculpture in North American Collections* and *The Census of Gothic Sculpture in North American Collections*. ICMA also organizes symposia and supports the publication of the resulting papers. Administrator: Martha Easton, ICMA, Cloisters, Fort Tryon Park, New York, NY 10040; 212/928-1146.

Italian Art Society

IAS, founded 1986. Membership: 300+. Annual dues: \$15 within the U.S.; \$20 overseas, includes *Bibliography of Members' Publications and Newsletter*. Purpose: to foster communication among disciplines and scholarship devoted to the study of Italian art and civilization. IAS sponsors sessions at national conferences, including the International Congress on Medieval Studies and CAA, and publishes a newsletter in addition to the *Bibliography of Members' Publications*. President: Gary M. Radke, Director of Honors Program, Syracuse University, Syracuse, NY 13244-1200; 315/443-2759. Vice-president: Anita Moskowitz, 420 Riverside Dr., Apt. 8G, New York, NY 10025; 212/316-3438. Secretary-treasurer: Steven Bule, Art Dept., Brigham Young University, Provo, UT 84602.

National Council of Art Administrators

NCAA, founded 1972. Membership: 200. Annual dues: \$30. Purpose: to provide a forum for the exchange of ideas, the identification of problems, and the generation of shared solutions to the issues that confront visual art professionals in higher education today. NCAA is an organization representing programs in schools, colleges, and universities throughout the U. S. Membership is open to current and previous art department chairs; deans, directors, and presidents of art schools; directors of university affiliated museums; and other persons dedicated to administrative quality in the visual arts in higher education. President: Charles Fensch, University of Texas at El Paso, El Paso, TX 79968; 915/747-5146; DROO%UTEP@UTEPVM.EP.UTEXAS.EDU. Administrative coordinator: Robert Shay, Ohio State University, Chair, Dept. of Art, 146 Hopkins Hall, 128 N. Oval Mall, Columbus, OH 43210; 614/292-5072; fax 614/292-1674.

North American Historians of Islamic Art

NAHIA, founded 1983. Membership: 300. Annual dues: \$10. Purpose: to promote high standards of scholarship and instruction in the history of Islamic art; to facilitate communication among its members through meetings and through the *NAHIA Newsletter* and *Directory*; and to promote scholarly cooperation among persons and organizations concerned with the study of Islamic art. NAHIA holds periodic *majlis*, or meetings, of its members, often in conjunction with meetings of CAA or MESA (Middle East Studies Association). President: Nancy Micklewright, Dept. of History in Art, University of Victoria, Victoria BC V8W 2Y2, Canada; 604/721-7943. Secretary-treasurer: Carol Fisher, Kresge Art Museum, Michigan State University, East Lansing, MI 48824-1119; 517/353-9835; E-MAIL: NAHIA-1@MSU.BITNET.

Private Art Dealers Association

PADA, chartered 1990. Membership: 60. Annual dues: \$425. Purpose: to represent a select group of specializing dealers who work from nonpublic spaces. Election to membership, which is by invitation, is based on a dealer's experience, scholarship, ethics, and contributions to the arts community. PADA supports scholarship through public lectures, symposia, and grants. The association is a member of *Confédération Internationale des Négotiants en Oeuvres d'Art* (CINOA). PADA members receive a newsletter twice yearly. A directory of dealer

members is published biannually. PADA, PO Box 872 Lenox Hill Station, New York, NY 10021; phone/fax: 212/741-7264.

Visual Resources Association

VRA, founded 1982. Membership: 760. Annual dues: \$40 North America; \$55 foreign; \$80-\$299 contributing; \$300 patron. Purpose: to establish a continuing forum for communication and to further research and education in the field of visual documentation. VRA-sponsored publications include a quarterly newsletter, the *VRA Bulletin*; a scholarly journal, *Visual Resources: An International Journal of Documentation*; and a number of monographs and special bulletins on various aspects of visual resources administration and image retrieval. The association organizes workshops and an annual conference. President: Sandra C. Walker, Dept. of Art, University of Tennessee, 1715 Volunteer Blvd., Knoxville, TN 37996-2410; 615/974-3196; fax 615/974-3198; E-MAIL: SCWALKER@UTK.VX.UTK.EDU.

Women's Caucus for Art

WCA, founded 1972. Membership: 4,000. Annual dues: \$30-\$50 individual (sliding scale), with local chapter dues optional; \$75 institutional. Purpose: to win parity in the valuation of creative and scholarly work by women; to create new opportunities for women to document, produce, and exhibit works; and to assemble for the exchange of ideas, experience, and constructive criticism. Members include artists, art historians, arts administrators, arts activists, publishers, conservators, educators, collectors, students, and friends of art. WCA offers a national network of 38 chapters, exhibitions, national publications, an annual exhibition and catalogue of honor awards, a quarterly newsletter (*UPDATE*), and an annual conference, which provides an occasion to teach, learn, present work, and celebrate scholarly and creative achievements by women. President: Helen Klebesadel, Wriston Art Center, Lawrence University, Appleton, WI 54912; 414/832-6645. National office executive director: Essie Karp, WCA, Moore College of Art, 20th and the Parkway, Philadelphia, PA 19103; 215/854-0922; fax 215/854-0915.

Letters to the Editor

CONTINUED FROM PAGE 4

importance of female role models in higher education.

It is, and has been, the policy of the department of art here at the University of South Carolina to pursue proper affirmative action hiring policies and within these parameters to hire the best available candidates. I am therefore confused by the statistics quoted by the Guerrilla Girls. A simple review of the USC catalogue shows that this past year 30 percent of the full-time, tenure-track faculty in the studio division were women, and the positive critical response to their work has been ample, regular, and significant. Their record of gallery shows, competitive exhibitions, and museum contacts certainly sets high standards for all of our students, both male and female.

We do not view the other women on our faculty (in art history, design, and education) with the disdain indicated in the Guerrilla Girls's letter. Instead, we see them as vital and integral contributors to our studio program. These dedicated teachers also set high standards for their students and their peers: they serve as officers in national organizations, write articles in prestigious journals, publish books, and present papers to a wide variety of audiences over a considerable geographic area.

All of these women have won awards and recognition at every level: regional, national, and international. This past year one of our faculty, Cynthia Colbert, was named National Art Educator of the Year in Higher Education. We are justifiably proud of the accomplishments and high quality of our female faculty.

Yes, I certainly would agree students need good role models, and I don't pretend that our ratio of women faculty to women students is adequate. But here again I am confused by the figures presented by the Guerrilla Girls. Actual student demographics at USC show that of the students in studio art 55 percent are women, while in M.F.A., 50 percent are women. With an overall faculty ratio of 30 percent female, we will continue to work to hire additional qualified female faculty; in the meantime, in some small way, I hope we make up for quantity with quality.

—John O'Neil, chair, Department of Art,
University of South Carolina

Advocacy in the Classroom

CAA is co-sponsoring a multidisciplinary conference, to be held in Pittsburgh, Pa., June 2-4, 1995, on the role of advocacy in the classroom. We invite proposals for papers and other types of presentations on the following topics:

- (1) Definitional and ethical issues: what do we mean by the terms "advocacy," "proselytizing," and "political" in connection with the curriculum and the classroom? What counts as advocacy? Under what conditions is advocacy acceptable or pedagogically effective? What does the academic ethos require of teachers?
- (2) The history of advocacy in the college classroom: Are the problems academics now face different from those earlier generations experienced?
- (3) Reflections on the events and debates of the 1980s and early 1990s: What can we learn from them? How have these events and debates affected student and classroom practices? How have these events and debates affected colleges and universities?
- (4) The role of professional standards like those developed by the American Association of University Professors: What do these standards assume about the classroom behavior of faculty members? Should existing standards be refined or modified?
- (5) Does advocacy in the classroom have a role in achieving the goals of higher education?
- (6) What political and social assumptions underlie positions on advocacy in the classroom?

Proposals and abstracts should be one page in length, double-spaced, and written for readers from a variety of disciplines. Proposers must indicate clearly the topic addressed and should include a brief (2-3 pp.) c.v. Send four copies of proposal to: Advocacy Conference, Cooper Station Post Office, PO Box 775, New York, NY 10276. Deadline: November 1, 1994.

Solo Exhibitions by Artist Members

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

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

ABROAD/

Lessie Jackson. Galleria la Pigna, Rome, March 19-April 2, 1994. Paintings and drawings.

MIDWEST/

Joan Backes. Dorcy Gates Gallery, Kansas City, Mo., April 29-May 27, 1994. "The Cloud of Unknowing," paintings.

Sid Chafetz. Denison University, Granville, Ohio, January 14-February 18, 1994. Tilburg Polytechnic, Netherlands, January 24-February 5, 1994. Magyar Kepzomuveszti Foiskola, Budapest, Hungary, February 18-March 10, 1994. Vrie Universeit, Brussels, Belgium, March 17-April 30, 1994. Tennessee Municipal Center, Murfreesboro, Tenn., April 1994; Vanderbilt University, Nashville, Tenn., October 1994. "Perpetrators."

Caroline Blessing Bowne Court. Willis Gallery, Detroit, April 29-May 21, 1994. Architectural models.

Judy Hiramoto. Hypotenuse Gallery, Sinclair Community College, Dayton, Ohio, March 5-25, 1994. Ceramic sculpture.

Marty J. Kalb. C.A.G.E., Cincinnati, Ohio, February 18-March 18, 1994. Drawings and paintings. Spangler Cummings Gallery, Columbus, Ohio, November-December 1994.

Michael Kessler. Klein Art Works, Chicago, May 4-9, 1994.

Ralph Murrell Larmann. Phoenix Theater, Indianapolis, Ind., April 21-May 12, 1994. Prints and drawings.

NORTHEAST/

Pat Adams. Zabriskie Gallery, New York, April 20-May 28, 1994. Paintings.

Karen Baldner. SoHo 20 Gallery, New York, July 12-August 13, 1994. "Buddha Taking a Break," drawings.

Beryl Barr-Sharrar. University Art Museum, State University of New York at Binghamton,

March 11-April 10, 1994. Palmer Museum of Art, Pennsylvania State University. "Lyrical Landscapes."

Frances Barth. E. M. Donahue Gallery, New York, May 5-June 11, 1994. "Recent Paintings."

Suzanne Benton. National Museum of American Jewish History, Philadelphia, May 5-August 21, 1994. "Mythic Works."

Linda Butti. S.I. Cable Television Studio, New York, May 20-June 20, 1994. "The Spirit Unfolds."

T. F. Chen. Lumina, New York, April 21-May 2, 1994. "Neo-Iconography."

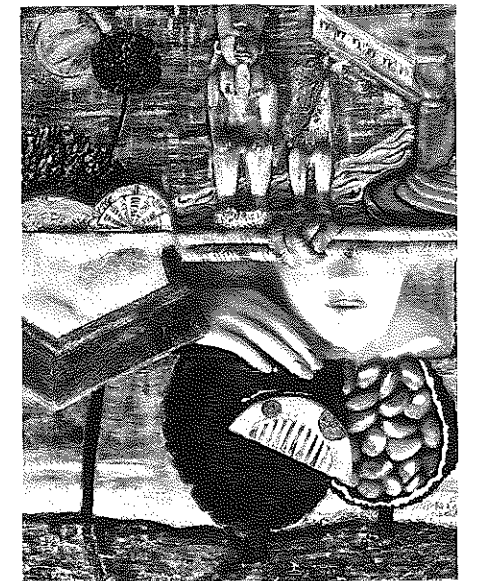
Benigna Chilla. Newport Art Museum, Newport, R.I., May 6-July 3, 1994. "The Painted Constructs of Benigna Chilla."

Rita Dibert. Mercer Gallery, Monroe Community College, Rochester, N.Y., April 22-May 26, 1994. "Tatami to Concrete."

Jeanette R. Durham. Mohawk Valley Center for the Arts, Little Falls, N.Y., March 13-April 9, 1994. "Land and Sky," paintings and drawings.

Jacqueline Gourevitch. New Britain Museum of American Art, New Britain, Conn., March 12-May 15, 1994. "Aerial Notation," paintings and drawings.

Jean Clark Kruse. Schuylkill County Council for the Arts, Pottsville, Pa., June 23-July 26, 1994. Ceramic sculpture.



Judy Hiramoto, *Broken Promises*, 1992, glazed ceramics, 13" x 10" x 2"

Christina Lanzl. Ashuah Irving Gallery, Boston, Mass., July 9-August 4, 1994. "Reversals."

Adam Licht. Bulova Corporate Center, New York, May 2-August 7, 1994. "Objects."

Carol May. Walter Wickiser Gallery, New York, May 14-June 2, 1994.

Marilyn Nance. MTA Arts for Transit, Grand Central Station, New York, October 27, 1994-

January 7, 1995. "Celebration and Mourning," photographic installation.

Rachel Paxton. Amos Eno Gallery, New York, May 14–June 2, 1994. "There Are Only Ten Perfect Minutes in the Life of a Pear," paintings.

Karen A. Petersen. Former G. Fox and Company storefront windows, Hartford, Conn., May 13–June 30, 1994.

Constance Pierce. Gallery 475 Riverside, Interchurch Center Building, New York, March 21–April 15, 1994. Monotypes.

Florence Putterman. Elaine Langone Center, Bucknell University, Lewisburg, Pa., November 13, 1993–January 16, 1994. "Explorations in Several Media." Lore Degenstein Gallery, Susquehanna University, Selinsgrove, Pa., November 20, 1993–February 20, 1994. "Encountering the Narrative in the Recent Work of Florence Putterman." Donn Roll Galleries, Sarasota, Fla., March 21–April 25, 1994. Gallery 10, Washington, D.C., June 21–July 16, 1994. Paintings and monotypes.

Rebecca Ross. Gallery 50, Bridgeton, N.J., July 4–August 4, 1994. Pastels and drawings.

Joseph Salerno. Red Mill Gallery, Vermont Studio Center, Johnson, Vt., May 22–June 11, 1994. "Fish Suite," drawings and monoprints.

Shelley Thorstensen with Louise Desalvor-Masi. Muse Gallery, Philadelphia, June 1–26, 1994. "Prayer of the 10,000 Things," mixed media.

SOUTH/
Michael Aurbach. University of South Carolina-Spartanburg, August 27–September 23, 1994. "The Last Laugh," sculpture.

Kyra Belán. Art Gallery, Broward Community College South Campus, Pembroke Pines, Fla., April 14–June 3, 1994. "Mother Earth, Changing Woman: Magic Circle XXIV," site-specific installation.

Crystal Cawley. Lilly Library Gallery, Duke University, Durham, N.C., December 1993–January 1994. "Recent Paintings and Handmade Books." Pullen Arts Center, Raleigh, N.C., May 2–31, 1994. "An Open Book: Handmade Books by Crystal Cawley."

Mark H. Cline. Lynchburg Fine Arts Center, Lynchburg, Va., June 26–July 25, 1994.

Heather Ryan Kelley. Irving Arts Center, Irving, Tx., June 3–30, 1994. "Images from the Wake: Paintings Based upon Joyce's *Finnegan's Wake*." Evelyn Siegel Gallery, Ft. Worth, Tx., June 11–July 8, 1994. "Bloomsday: Paintings Based upon Joyce's *Ulysses*."

Cal Kowal. Carnegie Art Center, Covington, Ky., May 6–31, 1994. "Metaphysical."

Kirk Pedersen. Harris Gallery, Houston, Tx., May 14–June 4, 1994. Plaza Gallery, Bank of America World Headquarters, San Francisco, July 26–September 24, 1994. "Urban Series: 1987–1994."

Sheila Pitt. University of Arizona Museum of Art, Tucson, June 5–July 12, 1994. "Woman on the Altar," mixed-media print constructions.

Lizzie Zucker Saltz. Artspace, Richmond, Va., June 2–26, 1994. "Amalgamated Terrata," sculpture, installation.

Larry Walker. Madison Morgan Cultural Center, Madison, Ga., April 3–June 6, 1994. "Figurative Works," paintings and drawings. West Georgia College Art Gallery, Carrollton, Ga., April 26–May 12, 1994. "Acrylic Collage." Carriage Works Gallery, Atlanta, Ga., May 30–July 21, 1994. "Selections from the Wall Series." Creative Arts Center, Dalton, Ga., June 21–August 5, 1994. Paintings and drawings.

WEST/
Les Barta. Chico State University, Chico, Calif., March 1–25, 1994. American Association for the Advancement of Science, Washington, D.C., June 8–September 2, 1994. Computer photo constructions.

Didi Dunphy. A/B Gallery, Los Angeles, May 1–30, 1994.

Mark Gordon. Columbia Basin College, Pasco, Wash., June 25–August 5, 1994. Recent work in ceramics and metal.

Jo Hanson. Fine Arts Foundation, Civic Center, Dublin, Calif., April–July, 1994. "500 Reasons to Preserve the Earth," installation.

Jessica Holt. Nicolaysen Art Museum and Discovery Center, Casper, Wyo., April 16–June 12, 1994. "The Gospel According to the Gingerbread Man and Other Related Tales," installation.

Deborah Kirklin. Contemporary Realist Gallery, San Francisco, July 7–30, 1994. Paintings.

Marc Lancet. Autzen Gallery, Portland State University, Portland, Ore., April 5–May 6, 1994. Sculpture.

Patrick A. Luber. Holter Museum of Art, Helena, Mont., June 17–July 17, 1994. Sculpture.

Carolyn H. Manosevitz. Coburn Gallery, Colorado College, Colorado Springs, Colo., March 28–April 18, 1994. "Picking Up the Pieces: The Second Generation and Beyond."

Carla Markwart. Stanford Faculty Club, Stanford, Calif., April 16–May 27, 1994. Paintings.

Andrea Catherine Paolino. California State University, Long Beach, May 8–11, 1994. "Figure Fragments."

Jennifer Pepper. Sesnon Art Gallery, University of California, Santa Cruz, May 10–June 19, 1994. "Built upon the Body," drawings and sculptural work.

John Rand. L.A. Gay and Lesbian Community Services Center, Los Angeles, May 30–July 30, 1994. "A Rotating Exhibition of Portraits."

People in the News

In Memoriam

Anni Albers, leading textile artist of the twentieth century and widow of the abstract artist Josef Albers, died May 9, 1994. Albers received her diploma from the Bauhaus in 1930, and stayed on after graduating as instructor in textiles and as acting director of the weaving workshop. In 1933, after the Gestapo had shut down the Bauhaus, Albers met with Philip Johnson, then at the Museum of Modern Art in New York, who was visiting Berlin, and arranged for she and her husband to come to the United States. They taught at Black Mountain College in North Carolina, a progressive school of the arts. In 1949 Albers became the first weaver to have a solo exhibition at the Museum of Modern Art, the museum that owns the largest collection of her works.

Hans Burkhardt, a modern painter, died April 22, 1994. He was 89. Born in Basel, Switzerland, in 1904, Burkhardt moved to New York and studied at the Grand Central School of Art, where he came under the influence of the teacher and painter Arshile Gorky. An Abstract Expressionist, his painting subjects ranged from still lifes to human skulls depicting the horror of war. In 1992 Burkhardt received a lifetime achievement award from the American Academy and Institute of Arts and Letters in New York. A selection of his most recent paintings is scheduled to start a nationwide tour in June at the Corcoran Gallery of Art in Washington, D.C.

Germaine L. Fuller, art historian and CAA member, died March 31, 1994, in Salem, Ore. Fuller, a specialist in East Asian art and assistant professor at Willamette University, earned her B.A. at Reed College, her M.A. at the University of Oregon, and her Ph.D. at the University of Chicago. She taught at Occidental College, Colby College, the University of Vermont, and Simon's Rock of Bard College, before going to Willamette in 1986 to design and teach a curriculum in Asian art. She was a consulting curator at the Portland Art Museum, where she worked with the Asian art curator. The last exhibition she curated was "Patterns of Heaven and Earth: Garden Themes in Chinese and Japanese Art."

Clement Greenberg, the art critic known for establishing Abstract Expressionism as a major artistic movement, died on May 7, 1994, at the age of 85. With a career spanning more than 50 years, Greenberg became something of a legend

in his own right. He was among the last survivors of the group of artists and critics associated with the Abstract Expressionist movement, and his advocacy of such artists as Jackson Pollock was crucial to the movement's coming of age and has been documented in the art histories of the period. After receiving a B.A. in literature from Syracuse University in 1930, Greenberg moved to New York. While working as a customs clerk for the federal government, he began to compose essays on culture that eventually found their way into the *Partisan Review*, unofficial mouthpiece for a group of thinkers known as the New York intellectuals. Greenberg became known for his brisk and lean style of writing, and for his commitment to keeping art journalism to a high standard of engagement and responsibility.

Academe

Craig Adcock is director of the School of Art and Art History at the University of Iowa.

Charlotte N. Eyerman will be teaching at Union College, Schenectady, N.Y., during the 1994–95 academic year.

Gretchen Garner has been named academic dean of Moore College of Art and Design.

Keith Morrison has been named dean of the School of Creative Arts at San Francisco State University. He was formerly academic dean at the San Francisco Art Institute and art department chair at the University of Maryland.

Robert Rindler has been named dean of the Cooper Union School of Art. He was formerly associate provost of the Rhode Island School of Design.

Daphne Lange Rosenzweig has been promoted to adjunct full professor, department of art, College of Fine Arts, University of South Florida, Tampa. She is also adjunct professor at the Ringling School of Art and Design in Sarasota.

W. Jackson Rushing has been promoted to associate professor of contemporary art at the University of Missouri-St. Louis, where he will be a 1994–95 fellow at the Center for International Studies.

Peter L. Schmunk has been promoted from assistant to associate professor of art history at Wofford College in Spartanburg, S.C.

Laurie Sieverts Snyder is now on the faculty of Maryland Institute, College of Art in Baltimore.

Museums and Galleries

Deborah del Gais Muller is curator of the department of Asian art at the Rhode Island School of Design.

Joseph Ruzicka has been appointed associate curator of prints and drawings at the Milwaukee Art Museum.

Sidra Stich has been named first Distinguished Scholar in American Art at the National Museum of American Art, Smithsonian Institution. She will be in residence at the museum for the 1994–95 academic year.

Gary Vikan has been named director of the Walters Art Gallery. He was assistant director for curatorial affairs and curator of medieval art.

Murray Dewart has won a sculpture competition sponsored by the American Fertility Society in Birmingham, Ala. His sculpture, *Pulse of Morning*, will be installed near the entrance to the society's headquarters.

Danielle Fox has been elected to *Who's Who among Students in American Universities and Colleges* in recognition of outstanding merit and accomplishment as a student at Hunter College, CUNY. She has also been elected to Phi Beta Kappa of the Nu chapter at Hunter College 1994.

Beth Galston has received a grant from the Puffin Foundation Ltd. to assist in building *Tree/ House*, an outdoor environmental sculpture at Socrates Sculpture Park, Long Island City, N.Y.

Karen Gilg, associate professor of art, University of Maine, Augusta, was awarded a New England Foundation for the Arts/National Endowment for the Arts Regional fellowship in the category of works on paper.

Mark Gordon has been awarded a Ragdale Foundation Fellowship for Visual Arts residency for summer 1994.

Bertha Steinhardt Gutman will be artist-in-residence at Miskenot Sha'ananim, Jerusalem, Israel, July 22–August 18, 1994.

David Ambrose has received a 1994 Distinguished Artist fellowship from the New Jersey State Council on the Arts.

Joan Backes has been awarded a 1994–95 Fulbright Scholar Award.

Christine Bell of Northwestern University has been named an Andrew W. Mellon Foundation Fellow. Her research topic is "A Family Conflict: Visual Imagery of the 'Homefront' in the American Civil War (1861–1866)."

Julie K. Brown has been awarded a 1994–95 NEH Fellowship for Independent Scholars for her project "Making Photography Public," a history of 19th-century international industrial fairs and specialized photography exhibits in the U.S.

Paul Calter is artist-in-residence at the Montshire Museum of Science, Norwich, Vt., for 1994. He will construct a large on-site sculpture for the front entrance and give lectures and workshops.

Crystal Cawley has won a 1994 Emerging Artist Grant from the Durham Arts Council, Durham, N.C., to be used for study at the Center for Book Arts in New York.

Julie Codell has been named a 1994–95 Yale Center for British Art fellow.

Henry John Drewal, Evjue-Bascom Professor, University of Wisconsin, Madison, has been awarded resident fellowships at the Schomburg Center for Research in Black Culture and at the J. Carter Brown Library, Brown University, for research on the arts of the African Diaspora.

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Jeffrey Hamburger, Oberlin College, has been awarded the John Nicholas Brown Prize by the Medieval Academy of America for his book *The Rothschild Canticles: Art and Mysticism in Flanders and the Rhineland circa 1300* (Yale University Press).

Karen Horne has been given a grant by the Ludwig Vogelstein Foundation to complete her New York Park Series.

Eileen Michels, professor emerita and adjunct professor of art, University of St. Thomas, St. Paul, Minn., is the recipient of the 1994 Vincent Scully Jr. Research Award given by the Architectural History Foundation. The grant will assist in the publication of a monograph about Harvey Ellis, a late 19th-century American perspective renderer, designer, and painter.

Clarence Morgan, painter and professor of art, University of Minnesota, was named a McKnight Summer Fellow for 1994 by the McKnight Selection Committee of the University of Minnesota. The graduate school of the

University of Minnesota also awarded him a faculty summer research fellowship for "Material Objects = Immaterial Subjects."

Francis V. O'Connor has been awarded a 1994-95 fellowship at the National Humanities Center in Research Triangle Park, N.C., to complete his book *The Mural in America: A History of Wall Painting from Native American Times to the Present*.

Bela Petheo has been awarded a residency in painting by the Camargo Foundation in Cassis, France. The residency provides lodging and studio space for three months in southern France.

Olivia Petrides, School of the Art Institute of Chicago, has been awarded an American-Scandinavian Foundation Award for study in Scandinavia. She will be traveling and painting in Iceland. She also received an artist residency fellowship from the Ragdale Foundation for October 1994.

Margaret Prentice, associate professor, Dept. of Fine and Applied Arts, University of Oregon, has been awarded a 1994 Japan Foundation Artists Fellowship Grant. She will visit Japan for four months, August-November 1994, in order to exchange ideas and technical knowledge with colleagues in the areas of fine art printmaking and traditional hand papermaking.

Ben Sarao was awarded a New York Emmy for art direction, outstanding graphics, by the National Academy of Television Arts and Sciences.

Peter L. Schmunk has received an NEH Study Grant for College and University Teachers to pursue research on the influence of music on 19th-century European painting.

Greg Shelnutt, University of Mississippi, has won a Jerome Fellowship for emerging visual artists/artist-in-residence program, Community Arts Program, July 6-August 6, 1994.

Christopher Steiner has been awarded a 1994-95 NEH Resident Scholar Fellowship at the School of American Research in Santa Fe, N.Mex., to complete a book project titled *Graven Images: Idols and Ideals in the Visual Representation of Primitive Societies*.

Joan Truckenbrod has been awarded a grant from the American-Scandinavian Foundation to work on an interactive media project at the University of Aarhus, Denmark, in the Department of Information and Media Science.

Laura Young has won a 1994 Pollock-Krasner Foundation Fellowship.

The John Simon Guggenheim Memorial Foundation has announced its 1994 fellows and the following CAA members have been thus honored: artists, **Carol Armstrong**, **Richard K. Bloes**, **Richard D. Bosman**, **Corrinne Colarusso**, **Geraldine Erman**, **Kathy Muehleman**, **Dona Nelson**, **Ed Smith**, and **Mark Steinmetz**; scholars and writers, **Mark A. Cheetham**,

Conrad Rudolph, and **Andrew Stewart**.

The Marie Walsh Sharpe Art Foundation has announced artists selected for the Space Program, which provides free studio spaces in New York to visual artists. The following CAA members have been selected: **Kirsten Ator**, **David Brody**, **Joan Giroux**, **Sharon Horvath**, **Allison Moritsugu**, **Judith Raphael**, **Arthur Simms**, and **Alan Wiener**.

Erratum: In the May/June CAA News it was reported that Daniel W. Weiss was the first art historian to receive the Van Courtlandt Elliott Prize. He is in fact one of several art historians who have received the prize. We regret the error.

Conferences & Symposia

Calls for Papers

Beyond Labels is the theme of the 23rd annual Southern Graphics Council Conference, March 16-20, 1995, at the University of Tennessee, Knoxville. Proposals addressing erotic prints, political graphics, motel art, 'zines, and related issues in both contemporary and historical graphics are encouraged. Send proposals to: Beauvais Lyons, 1995 Southern Graphics Council Conference, Dept. of Art, 1715 Volunteer Blvd., University of Tennessee, Knoxville, TN 37996-2410; BLYONS@UTKVKX.UTK.EDU. *Deadline: July 15, 1994.*

Foundations in Art: Theory and Education invites proposals for its biennial conference, March 23-26, 1995, in St. Louis, Mo. FATE seeks papers addressing a variety of issues involving the teaching of college-level introductory art courses in both studio art and art history. Send 1-page abstract to: Janet Ballweg, School of Art, Bowling Green State University, Bowling Green, OH 43403; 419/372-8515; fax 419/372-2544. *Deadline: August 30, 1994.*

The Indiana University Art History Association is accepting proposals for its 6th annual

graduate symposium, November 12, 1994. This year's symposium features an open topic for interested participants. Proposals that expand or challenge the current discourse in art history, criticism, or theory are encouraged, including papers that cross academic boundaries. Send 250-word abstract to: Lisa Murphy and Keith Romaine, Art History Association, Indiana University, Henry Radford Hope School of Fine Arts, Rm. 132, Bloomington, IN 47405. *Deadline: September 9, 1994.*

Looking at Life: Rethinking America's Favorite Magazine, 1936-72 is a conference sponsored by the University of Colorado, Boulder, to be held April 21-22, 1995. Papers are invited that consider how *Life* magazine, in its editorial and pictorial approaches, shaped American culture 1936-72. Possible topics include, but are not limited to, *Life's* treatment of anti-Communism and the cold war, celebrities, civil rights, consumerism, class, counterculture, fine arts, gender issues, movies, music, politics, popular culture, race, rock-and-roll, science, sexuality, sports, war, workers, etc. Submit 2-page abstract and *vita* to: Erika Doss, American Studies Program, c/o Dept. of Fine Arts, CB 318, University of Colorado, Boulder, CO 80309-0318; 303/492-4483; fax 303/492-4886; DOSS@SPOT.COLORADO.EDU. *Deadline: September 15, 1994.*

Tenth Triennial Symposium on African Art, sponsored by the Arts Council of the African Studies Association (ACASA), will be held April 19-23, 1995, in New York. Paper proposals can address the following topics: Africa/Diaspora music, film, performance, contemporary art—Africa in New York, African American artists and their use of Africa in terms of ascribed content, imagery, or aesthetic principles, etc. For information: Carol Thompson, Museum of African Art, 212/966-1313, ext. 111; fax 212/995-4040; or Glenda Doyle, Institute of Afro-American Affairs, New York University, fax 212/995-4109. *Deadline: October 1, 1994.*

Ethics in Conservation is the theme of the 23rd annual meeting of the American Institute for Conservation of Historic and Artistic Works (AIC), to be held June 6-10, 1995, in St. Paul, Minn. Conservators, curators, art historians, museum directors, and others are invited to submit abstracts that explore this multifaceted topic. Papers should be suitable for oral presentation as well as for publication. The substance of the paper should not have been previously published. Send 2-page abstract to: Jay Krueger, National Gallery of Art, DCL, 6th St. and Constitution Ave., NW, Washington, DC 20006; 202/452-9545. *Deadline: October 3, 1994.*

Cultural Counterpoint: American Themes and Improvisation is the theme of the Southern American Studies Association meeting, March 30-April 2, 1995, in Clearwater, Fla. Papers are invited that address any facet of American culture, high or low, including the areas of architecture, art, education, ethnicity, history, literature, material culture, music, photography, politics, popular media, regionalism, social movements, and women's studies. Proposals for

complete sessions, workshops, roundtable discussions, and individual 15-minute papers are welcome. Send proposals to: Ruth A. Baner, Southern American Studies Association, c/o University of South Florida, Division of Conferences and Institutes, 4202 E. Fowler Ave., MGY 153, Tampa, FL 33620-6600; 813/974-5731; fax 813/974-5421. *Deadline: October 10, 1994.*

The 19-Century City: Global Contexts, Local Productions is a conference to be held at the University of California, Santa Cruz, April 6-8, 1995. Proposals for panels or papers are sought that offer interdisciplinary, transnational, or broadly comparative approaches to the 19-century city. Send 2-page abstract to: Gordon Bigelow, Dickens Project, Kresge College, University of California, Santa Cruz, CA 95064. *Deadline: October 15, 1994.*

The Modern Return: Arthur's Comings in the 19th and 20th Centuries is the theme of a session to be held at the International Arthurian Society's 1995 International Medieval Congress. Arthur's return is a potent image. The means by which an author or artist brings the king to recognition and rule sets the ideology for the telling of the legend. While much has been written on Arthur's passing in the modern era (1750 to the present), the form and circumstances of the construction of his coming have been neglected. This session will explore the presentation and reception of the narrative of Arthur's coming in modern forms of the legend. We have asked the question "why?" The time has come to test the modes of "how?" Papers on art, music, film, and popular culture are encouraged. Send 1-page abstract and *vita* to: Debra Mancoff, 720 S. Dearborn St., #505, Chicago, IL 60605.

Visual Resources Association (VRA) will be meeting in San Antonio, concurrently with CAA's annual conference, January 25-28, 1995. Paper proposals and roundtable topics are invited. Send proposals to: Jenai Rodda, Visual Resources, Institute of Fine Arts, NYU, 1 E. 78 St., New York, NY 10021; 212/772-5872; fax 212/772-5807; RODDAJ@ACFCLUSTER.NYU.EDU.

To Attend

Albrecht Dürer and Cultural Transformations in 16th-Century Germany is an international symposium to be held at the University of Melbourne, Australia, August 6-7, 1994. It will be held in conjunction with an exhibition drawn from the gallery's collection of Dürer prints, "Albrecht Dürer in the Collection of the National Gallery of Victoria," and will coincide with the first complete publication of these holdings. The crossdisciplinary symposium will consider the significance and origins of the collection, and examine Dürer's role as a visual artist within a broad understanding of the social, political, and cultural changes that typify his environment. For information: Dagmar Eichberger, Dept. of Fine Arts, or Charles Zike, Dept. of History,

University of Melbourne, Parkville, Victoria, 3052, Australia.

Contact, Crossover, Continuity is the theme of the 4th biennial symposium of the Textile Society of America, to be held September 22-24, 1994, at UCLA, Los Angeles. A wide range of textiles that have changed over time as a result of external influences will be discussed. For information: Patricia Anawalt, Center for the Study of Regional Dress, Fowler Museum of Cultural History, 405 Hilgard Ave., Los Angeles, CA 90024; 310/206-7005; fax 310/206-7007; or Louise W. Mackie, Textile Dept., Royal Ontario Museum, 100 Queen's Park, Toronto, Ont., M5S 2C6, Canada; 416/586-8055; fax 416/586-5863.

William Blake: Text and Image is the theme of a symposium sponsored by the Henry E. Huntington Library and Art Gallery, October 29, 1994. Speakers and respondents will present the latest critical and historical perspectives on Blake. The talks will share a unifying emphasis on the relationships between the texts and visual images in Blake's illuminated books, the subject of an exhibition on view at the Huntington in conjunction with the symposium. For information: Art Division, Huntington, 1151 Oxford Rd., San Marino, CA 91108; 818/405-2225.

Fashion, 1900-1925, a symposium November 4, 1994, sponsored by the M.A. program in costume history, New York University, and the Costume Institute, Metropolitan Museum of Art. For information: Richard Martin, Costume Institute, Metropolitan Museum of Art, 212/570-3908; fax 212/570-3970.

Psychoanalysis among the Disciplines is a conference to be held November 4-6, 1994, at the University of Michigan. Panels will address such topics as "The Challenge of Cultural Variety," "Territoriality and Reductionism," "Art and Affect," and "On Primitivity." The contributors represent the disciplines of anthropology, art history, cultural and humane studies, literature, media studies, philosophy, political science, psychoanalysis, psychology, and sociology. For information: George C. Rosenwald, Dept. of Psychology, 580 Union Dr., Ann Arbor, MI 48109. *Deadline for reservation: October 1, 1994.*

Alternative Realities: Medieval and Renaissance Inquiries into the Nature of the World is the topic of the 14th annual Barnard College Medieval-Renaissance Conference, to be held December 3, 1994. For information: Antonella Ansani, Dept. of Italian, Barnard College, 3009 Broadway, New York, NY 10027; 212/854-5418; fax 212/854-7491.

Historians of British Art, an affiliated society, are holding a members' conference in San Antonio, Tx., January 28-29, 1995, directly following the CAA annual meeting. Sessions will include "The Relationship between Methodology and Subject Matter." New members welcome. For information: Jody Lamb, Ohio University, Seigfried Hall, Athens, OH 45701; 800/766-8278; fax 614/593-0457.

Opportunities

Awards

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

The George Wittenborn Memorial Book Award is given annually for publications that exemplify excellence in art publishing. Titles eligible for the award include books, exhibition catalogues, periodicals, artists' books, and electronic publications. Works on all styles, time periods, and subjects in the visual arts will be considered. Items copyrighted in 1994 but published in another year are not eligible. Titles must be originated by North American publishers; co-publications with foreign publishers are ineligible. Nominations should include a review copy of the book. Send to: Harold Peterson, Wittenborn Committee, Minneapolis Institute of Arts, 2400 Third Ave. South, Minneapolis, MN 55404. *Deadline: December 31, 1994.*

Calls for Entries

Pacific Rim International Print Exhibition, sponsored by the art department of the University of Hawaii, is open to artists working in any printmaking media: intaglio, lithography, relief, serigraphy, and monoprints. Artists must reside in the area included in the Rim and Basin of the Pacific Ocean and be 18 years or older. For prospectus: 1995 Pacific Rim International Exhibition, Wayne Miyamoto, Art Dept., University of Hawaii at Hilo, Hilo, HI 96720-4091; 818/933-3307; fax 818/933-3736. *Deadline: September 1, 1994.*

Gallery 84 with Martin Sumers Graphics Gallery National Juried Painting/Print Competition is open to all artists working in 2 dimensions. Group painting show with solo award. Send #10 SASE for prospectus to: Gallery 84, Dept. C, 50 W. 57 St., New York, NY 10019. *Deadline: October 1, 1994.*

Greater Midwest International is sponsored by Central Missouri State University and open to artists 21 years and older, working in all media. No student work. Juried by 35-mm slides. \$20, 3 slides; \$25, 4 or 5 entries. Two slides per entry, max. Send SASE for information to: Billi Rothove, Central Missouri State University, Art Center Gallery, Warrensburg, MO 64093; 816/543-4498. *Deadline: October 14, 1994.*

Coleman Gallery is accepting applications from contemporary artists working in all media for the 1994-96 exhibition calendar. Send slides, résumé, proposal, and SASE to: Coleman Gallery, 519 Central Ave., Albuquerque, NM 87102.

Grants and Fellowships

NEH Study Grants enable undergraduate teachers to undertake summer study in order to invigorate their teaching. \$3,000 grants are available to free teachers from other responsibilities for six consecutive weeks of full-time summer study. Preference is given to humanities teachers with heavy teaching responsibilities and to projects aimed toward intensive study rather than research intended for publication. For information: Study Grants, NEH, Rm. 316, 1100 Pennsylvania Ave., NW, Washington, DC 20506; 202/606-8485. *Deadline: August 15, 1994.*

Woodrow Wilson Fellowships in the Humanities and Social Sciences are available for advanced research to people from any country and from a wide variety of backgrounds, including government, the corporate world, and academe. Applicants must hold a doctorate or have equivalent professional accomplishments. Fellows are provided offices, access to the Library of Congress, computers or manuscript typing services, and research assistants. Fellowships are usually for an academic year. For application: Fellowships Office, Woodrow Wilson Center, 1000 Jefferson Dr., SW, SI MRC 022, Washington, DC 20560; 202/357-2841. *Deadline: October 1, 1994.*

Michigan Society of Fellows Postdoctoral Fellowships, 1995-98: 3-year postdoctoral fellowships in the arts and humanities, social, physical, and life sciences, and the professions are available. Candidates should be near the beginning of their professional careers and must have received the Ph.D. or comparable professional or artistic degree between January 1, 1992, and September 1, 1995. The purpose of the fellowships is to provide financial and intellectual support to individuals selected for scholarly or artistic achievement, professional promise, and interdisciplinary interests. Fellows are appointed assistant professors in appropriate departments and as postdoctoral scholars in the Michigan Society of Fellows. They are expected to be in residence in Ann Arbor during the academic years of the fellowship, to teach for the equivalent of one academic year, to participate in the informal intellectual life of the society, and to devote time to their independent research. Stipend is \$31,000. For information: Michigan Society of Fellows, 3030 Rackham Bldg.,

University of Michigan, Ann Arbor, MI 48109-1070; 313/763-1259; LMB@UMICH.EDU. *Deadline: October 12, 1994.*

Columbia Society of Fellows in the Humanities will appoint a number of postdoctoral fellows in the humanities for the academic year 1995-96. The appointment carries with it the expectation of renewal for a second year. Newly appointed fellows must have received the Ph.D. between January 1, 1989, and July 1, 1995. Stipend is \$30,000—half for independent research and half for teaching in the undergraduate program in general education. Additional funds are available to support research. For an application: Director, Society of Fellows in the Humanities, Box 100, Central Mail Room, Columbia University, New York, NY 10027. *Deadline: October 15, 1994.*

National Humanities Center Fellowships support advanced study in history, languages and literature, philosophy, and other fields of the humanities. Residential scholarships are awarded to scholars of demonstrated achievement and to promising younger scholars. Most fellowships are for the academic year. Fellowship stipends are determined individually and include travel expenses. For application materials: Fellowship Program, National Humanities Center, PO Box 12256, Research Triangle Park, NC 27709-2256. *Deadline: October 15, 1994.*

The Whitney Humanity Center, Yale University will offer one or two annual fellowships for junior (nontenured) faculty in the humanities. Candidates are expected to have taught for at least 2 years since the receipt of the doctorate; to present a project for original scholarly research (distinct from the subject of the dissertation), or else for significant redesign of curriculum in the humanities, during the term of the fellowship; to teach one course for one semester of the academic year; and to participate in the intellectual life of the center. Stipend is \$20,000-\$40,000 depending on resources available to candidate. For information: Fellowships, Whitney Humanities Center, Yale University, PO Box 208298-8298, Yale Station, New Haven, CT 06520. *Deadline for requesting application materials: October 28, 1994. Deadline for submitting application: November 11, 1994.*

The American Research Center in Egypt announces fellowships for study in Egypt for 1995-96. Grants will be made in the areas of archaeology, art, development, Egyptology, history, the humanities, Islamic studies, and the social sciences. Included among the awards to be made are a Kress predoctoral fellowship in Egyptian art and architecture and five Egyptian Development Fellowships earmarked for Egyptian predoctoral candidates enrolled in North American universities. Also available are funds for senior scholars to work in Egypt. Scholars with doctorates and/or substantial teaching experience are encouraged to apply. For information: American Research Center in Egypt, New York University, 50 Washington Square South, New York, NY 10012; 212/998-8890; fax 212/995-4144. *Deadline: November 1, 1994.*

Center for Studies in Landscape Architecture at Dumbarton Oaks offers residential fellowships for the academic year 1995-96 to scholars who are completing, or have already completed, terminal degrees in a wide range of disciplines. Applications are eligible that concern any aspect of the history of landscape architecture, i.e., architectural, art historical, botanical, horticultural, cultural, social, economic, social, and agrarian. For information: Studies in Landscape Architecture, Dumbarton Oaks, 1703 32 St., NW, Washington, DC 20007; 202/342-3280. *Deadline: November 1, 1994.*

Calls for Manuscripts

The East Side House Settlement, sponsor and beneficiary of the Winter Antiques Show in New York, calls for papers by curators, scholars, and graduate students on aspects of American, European, and Asian decorative arts or decorated interiors, 1600-1900. Winning entry will be published in the catalogue of the show. Essays should not exceed 2,500 words and should be accompanied by a maximum of eight captioned black-and-white photographs or color transparencies (not color prints). Send to: Elizabeth Caffry, *Antiques*, 575 Broadway, New York, NY 10012; 212/941-2894; fax 212/941-2819. *Deadline: September 1, 1994.*

Art Journal. Because of the overwhelming response to the call for papers for an upcoming *Art Journal* issue on "Rethinking the Studio Art Foundation Course and the Introductory Art History Survey" (CAA News, March/April 1994, p. 20), the guest editors, Joseph Ansell and Bradford R. Collins, have decided to expand their single issue into a two-part double issue. Both issues will include theoretical and/or practical papers, shorter comments, innovative assignments, and of course, syllabi. The first part, devoted to the art history survey, will appear in fall 1995; the second part, concerning studio art foundation courses, will be published in fall 1996.

The deadline for submitting proposals for the studio art issue has been extended. Send 1-page proposals to: Joseph Ansell, Dept. of Visual Arts, Otterbein College, Westerville, OH 43081. *Deadline: November 15, 1994.*

Primitivism: the editor of a proposed multidisciplinary volume seeks essays on primitivism in the arts, anthropolgy, museum studies, popular culture, critical theory, etc. Of special interest are postcolonial, feminist, ethno-aesthetic, cross-cultural, and interdisciplinary approaches that reveal the problematics of primitivism. Reflections from artists are welcome. Send manuscripts of up to 20 pages (5,000 words) to: Nancy Fredricks, Humanities Dept., Campus Box 331, University of Colorado at Boulder, Boulder, CO 80309. *Deadline: December 1, 1994.*

Critical Matrix: The Princeton Journal of Women, Gender, and Culture is a forum for new research, criticism, theory, and creative work in

feminism and gender studies. Submissions are sought for a 1995 issue titled "Feminist Legacies: Agency, Victimhood, and Interpretive Strategies." In feminist scholarship, social analysis, and creative undertakings, what kinds of knowledge do we seek from the past? What kinds of narratives do we construct? Can we transcend the dichotomy of victimhood and agency? Send manuscript or abstract (2 copies) and SASE to: Cynthia Cupples and Heather Hadlock, Critical Matrix, Program in Women's Studies, 113 Dickinson Hall, Princeton University, Princeton, NJ 08544; 609/258-5430; fax 609/258-1833; e-MAIL: MATRIX@PRINCETON.EDU.

Metalsmith, a nationally distributed art journal concerned with work based in metalsmithing and jewelry processes, is seeking proposals. For information: Frank Lewis, Editor, *Metalsmith*, 2755 N. Murray Ave., Milwaukee, WI 53211.

Old Time New England, a journal devoted to the architecture, household furnishings, domestic arts, manners, and customs of the New England people published by the Society for the Preservation of New England Antiquities, is recommending publication after a seven-year hiatus. Submissions are being accepted for the March 1995 issue. Mail manuscripts (on 3 1/2-inch disk as well as hard copy) and photocopies of illustrations to: Editor, *Old Time New England*, SPNEA, 141 Cambridge St., Boston, MA 02114.

Publications

Directory of Art and Design Faculties in Colleges and Universities, U.S. and Canada will be available December 1, 1994. This resource lists over 17,000 faculty. Mailing labels are available. CMS Publications, Inc., PO Box 8208, Missoula, MT 59807; 800/729-0235.

The Intelligent Eye: Learning to Look at Art is published by the Getty Center for Education in the Arts as a contribution to the literature of arts education. Author David Perkins, of the Harvard Graduate School of Education, focuses on the extrinsic benefits of learning to look at art. The purpose of the Getty Center's Occasional Paper series is to present ideas that will illuminate and inform the theory and practice of discipline-based art education. \$10 plus \$2.50 shipping for the first copy, 90¢ each additional. Getty Trust Publications Distribution Center, Box 2112, Santa Monica, CA 90407; 800/223-3431; fax 310/453-7966.

Workshops

Fritz Scholder, internationally known painter and sculptor, will hold a workshop July 26-30, 1994, on the campus of Minot State University, Minot, N.Dak. Each participant is asked to bring two paintings of their choice for critique. After a talk and slide lecture each morning, Scholder will work individually with the painter for the rest of the day. Enrollment is limited to 35.

\$1,000; lodging, meals, and materials extra. For information: Teresa Loftesnes, Continuing Education, Minot State University, 500 University Avenue West, Minot, ND 58707; 701/857-3822; fax 701/839-6933.

The Smithsonian Institution's Office of Museum Programs has announced a series of workshops in basic museum operations. The courses, to be held in Washington, D.C., are designed for staff at small, emerging, minority, and rural museums in the U.S., and are to cover such topics as public programming, museum management and operations, exhibition design and production, and managing museum collections. To receive course announcements: Workshop Series, Office of Museum Programs, Arts and Industries Bldg., Ste. 2235, MRC 427, Smithsonian Institution, Washington, DC 20560; fax 202/357-3346.

Miscellaneous

The Marie Walsh Sharpe Art Foundation offers 14 free studio spaces in New York to visual artists 21 and over. Applicants must be U.S. citizens or permanent U.S. residents and not in school at the time of the residency. Studios are available after June 1, 1995, for a period of up to a year. They are nonliving spaces for the making of new works of art. For information: Space Program, Marie Walsh Sharpe Art Foundation, 711 N. Tejon St., Ste. B, Colorado Springs, CO 80903. *Deadline: January 31, 1995.*

Programs, New & Revised

The University of Texas at San Antonio has announced a master of arts degree in art history to be offered beginning fall 1994. The emphasis of this program will be on Iberian, pre-Columbian, Latin American colonial to modern and contemporary U.S. arts, and the cultural and artistic traditions of San Antonio's immediate region. In addition, special attention will be given to computer applications in the discipline. For information: Division of Art and Architecture, University of Texas at San Antonio, 6900 N. Loop 1694 W., San Antonio, TX 78249-0646; 210/691-4352; fax 210/691-4347.

Classified Ads

ArtBiz, in Clinton, Me., offers career counseling and one-day business seminars for artists and craftspeople. Easy access from I 95. Accommodation list available. Call for July/August brochure, 207/453-4641, or write RR2, Box 1255, Clinton, ME 04627.

Artist Studio Space: skylight, 220 square feet plus common area. \$225/month. Brooklyn, 718/875-8717.

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

Chicago loft: 1,200 square feet, January-December 1995. Sunny, hardwood floors, soundproofed, A/C, security system, whirlpool, dishwasher, washer/dryer, indoor parking, roof deck. Responsible professional(s). No smokers, no pets. \$850/month. 312/733-3893.

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

Full-Color Exhibition Announcements. Gallery full-color postcards, catalogues, and posters. 12 pt. coated stock, 200 line separations. Write for samples: Images for Artists, 2543 Cleinview, Cincinnati, Ohio 45206.

Robert Beverly Hale—On Videotape: Hale's world-famous series of 10 original demonstration lectures on artistic anatomy and figure drawing given at the Art Students League of New York. Fourteen hours of instruction. Jo-An Pictures, PO Box 6020, New York, NY 10150; 212/532-5003.

Room available: 2,000-square-foot loft, South Street Seaport/Manhattan. Roof deck/river view. For educators who need to spend from a week to part of year in New York. 212/825-0359.

Show Your Work in New York: 900 square feet, clean, good light, 24-hour access, utilities included, for exhibition or studio, near SoHo. \$900/month, long or short term. 212/505-7713.

Slides of European and North American Architecture and Urban Design: Sets or singles. Lists available. Acme Artslides, 121 Applewood Ln., Spartanburg, SC 29307; 803/597-4599.

Wanted: painting studio 800-1,000 sq. ft., plus living in Manhattan or nearby, September 1994-May 1995. Professor R. Burke, Mt. Allison University, Sackville, NB Canada E0A 3C0; 506/364-0906; fax 506/364-2575; e-MAIL: RBURKE@MTA.CA.

Wanted: NYC apartment for Connecticut professor. Share or housesitting. 3-4 days/week. September or immediately. 212/941-1594.