

Datebook

July 26
Deadline for submissions for September/October CAA News

August 2
Deadline for applications to serve on the CAA Nominating Committee

Deadline for CAA awards nominations

September 18
Deadline for theme proposals for 1999 CAA conference

September 27
Deadline for submissions for November/December CAA News

October 1
Deadline for nominations for CAA standing committees and awards committees

Deadline for applications for Millard Meiss Publication Fund grants

November 1
Deadline for receipt of ballots for election to the Board of Directors

January 31, 1996
Deadline for applications for Professional Development Fellowships in American Art

Deadline for applications for Professional Development Fellowships for Artists and Art Historians

February 12-15
CAA annual conference, New York

Miscellany

Catalogue Raisonné Scholars Association. Anyone attending our session at the CAA annual conference in Boston in February who paid cash for membership or gave written special requests, please notify Roberta Tarbell, 250 Fine Arts Bldg., Rutgers University, Camden, NJ 08102; fax 609/225-6330. Some records were lost in transit.

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July/August 1996
College Art Association
275 Seventh Avenue
New York, New York 10001

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CAA
to
L.A.

On April 20, 1996, the CAA Board of Directors voted to reverse its boycott of California as a possible location for the 1999 annual conference. This boycott, unanimously passed by the board on April 22, 1995, had been enacted in response to Proposition 187, which is a law that denies certain public services to illegal immigrants in the state of California.

Initially, the CAA Board of Directors felt that a boycott would help draw attention to the issues surrounding immigration that have always had a significant impact on the arts and education in this country. Soon after this decision was announced, CAA constituents in California protested, arguing that CAA had not held its conference in Los Angeles since 1985. Many individual CAA members wrote letters in support of the annual conference being held in California, among them Steven F. Ostrow, president of the Art Historians of Southern California, who stated, "Ending the boycott and bringing the CAA annual meeting back to California would therefore serve two significant ends: it would more forcefully communicate our organization's opposition to



Judy F. Baca, *La Ofrenda to the Domestic Worker*, 1993, acrylic and mixed media, 14' x 6'

Prop 187 and it would signal CAA's embracing of a large percentage of its membership." At the same time, California immigration advocates began challenging the initiative in the courts immediately after it became law, drawing significant media attention to the issue and tremendous national public outcry.

In light of the court challenge to Proposition 187, and the significant CAA membership concern, the CAA Board of Directors voted by a clear majority to have the 1999 conference in Los Angeles. The board felt strongly that it could not ignore the fact that CAA has not met in southern California in over ten years, since 15 percent of its membership resides in California (and more than half of those are in Southern

California). CAA President Leslie King-Hammond pointed out that it is CAA policy to meet in all regions of the country, adding that "it is crucial to select this area as a site to serve the nearly 3,000 constituents who live in the West." The board is hopeful that sessions at the Los Angeles conference will foster debate over the issues that have been raised by the boycott.

Proposition 187, known as the "Save our State" initiative, denies the following public services to illegal immigrants in the state of California: social services and all welfare, admission to public schools and universities, and all forms of publicly funded medical care, except necessary emer-

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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:

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Printed on recycled paper.
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CAA in the News

Artworld

"The College Art Association voted to rescind a year-old boycott of California as a site for its annual conference during its April board meeting. The boycott was in response to Proposition 187, which denies state services to undocumented immigrants. After lengthy acrimonious debate, letters from concerned constituents and intense internal and external lobbying, the CAA decided to hold its 1999 annual conference in Los Angeles. The board, which passed the initiative by an overwhelming majority, felt the association could better address the issues raised by Proposition 187 in special conference panels held during a meeting in California than by throwing stones from, let's say, Houston, Texas.

"The last time the CAA met in southern California was in 1985. Approximately 20 percent of the association's more than 13,000 members reside in the West (which also includes Washington and Oregon) and over half of that group live in southern California. Dr. Leslie King-Hammond, president of the board (and the first African-American to hold that position), adds, 'If this area was not selected as a site this time around it might be another 10 years before those constituents would be served.' The 1997 and 1998 CAA conferences will meet in New York City and Toronto, respectively."
—*Art in America*, June 1996

Hot Type

"Two sessions on teaching art history drew large crowds at this year's meeting of the College Art Association. Several of the speakers were featured in a comprehensive issue of *Art Journal* that came out last year, which included suggestions about how to change the courses, what kinds of writing assignments to include, and what to expect from students.

"Bradford R. Collins, a professor at the University of South Carolina, edited

the issue. Professors are going in different directions with introductory art history, he says, although 'right now everyone is thinking about going somewhere, but no one is sure where to go.' So, he reports, colleges are holding on to the survey while trying to incorporate new material. 'That's creating a tremendous strain.' . . .

"While professors believe that the shift in how art history is taught makes intellectual sense, they agree that students don't always take to the new approach easily. At the College Art Association meeting, some professors said enrollments might drop if changes were introduced too hastily or if students lose their bearings in courses that give up on chronology. 'It no longer looks like art history,' said Ann Bermingham of the University of California at Santa Barbara. 'The new curriculum can be irritatingly disappointing to undergraduates.'"
—*Chronicle of Higher Education*, May 3, 1996

More Hot Type

"Case studies are a popular way to introduce undergraduates to art history. Rarely is such a course as eclectic, wide-ranging, and time-hopping as the version of 'Introduction to the Visual Arts' that was developed by a group of 13 graduate students at the University of Texas at Austin.

"The class attracts about 1,000 students a term, but it is not required for art-history majors. The department of art and art history still offers two traditional survey courses. . . .

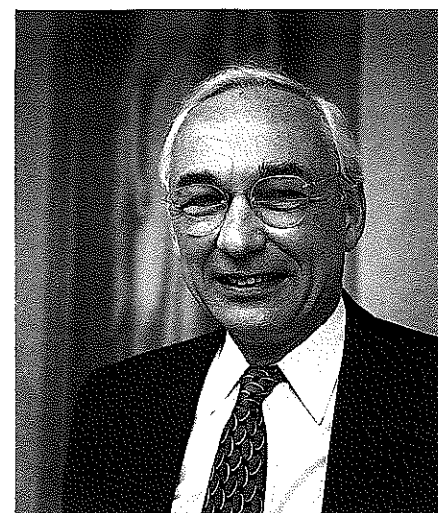
"The [graduate] students would like to export their model. They attended the recent annual conference of the College Art Association and are trying to develop a textbook based on their course studies."

—*Chronicle of Higher Education*, May 3, 1996

Paoletti Named Art Bulletin Editor

John T. Paoletti, professor of art history at Wesleyan University, has been appointed editor designate of the *Art Bulletin*. He will succeed Nancy J. Troy as editor-in-chief, effective July 1, 1997.

Paoletti received a B.A., as well as an M.A. and Ph.D. in art history, from Yale University. His fields of specialization are Italian Renaissance art and twentieth-century painting and sculpture. He has been at Wesleyan since 1972, prior to which he taught at Dartmouth College, Bryn Mawr College, Yale University, and the Phillips Academy. He is the author of several book-length studies, among them *The Siena Baptistry Font: A Study of an Early Renaissance Collaborative Program, 1416–1434* (Garland) and *The Critical Eye/I: Victor Burgin, Gilbert and George, Mary Kelly, Richard Long, Bruce McLean, David Tremlett* (Yale Center for British Art). In addition, he co-wrote and co-edited *Collaboration in Italian Renaissance Art* (Yale University Press) and co-authored,



John T. Paoletti

with Gary Radke, the textbook *Art in Renaissance Italy* (Abrams, forthcoming). He has contributed articles to such journals as *Apollo*, *Arts Magazine*, and the *Art Bulletin*. President of the New England Renaissance Conference and vice-president of the Italian Art Society, he has been a member of CAA since 1962.

As editor designate of the *Art Bulletin*, he will select and edit manuscripts for publication. Submissions should be sent to: John T. Paoletti, Art Dept., Wesleyan University, Middletown, CT 06459-0442.

Art Bulletin

Editor Designate's Statement

Insofar as the *Art Bulletin* is the publication of the College Art Association, its editorial policies are in very real ways directed by the scholarly needs and predispositions of CAA's membership. Given that we represent scholars working on historical issues concerning all art for all times in all places, and given the varieties of new methodological, theoretical, and critical approaches now entering the mainstream of the discipline, it is only reasonable to expect a great diversity in the nature of the articles published in the *Art Bulletin*. In a field where center and periphery no longer have meaning as terms, but where there are multiple centers, the *Art Bulletin* must attempt to reach an ever more diverse and demanding readership by publishing articles that challenge conventional thinking in individual areas of research and that also provide new modes of conceptualization for the discipline at large.

Articles published in the *Art Bulletin* should, like the recent articles commissioned by the current editor on theory and criticism, generate animated discussion and should as well be the standard reference points for further work in the area that they represent. These two desiderata are not mutually exclusive. We also need continued attention to focused statements about directions in the discipline such as the review articles detailing the state of research in particular areas of art history that have appeared over time in the *Art Bulletin*. They have been important contributions to the discipline precisely because they engendered self-reflection and, in some cases, heated discussion.

We have much to think about in terms of the continuing evolution of the *Art Bulletin*. Technology is the area of concern perhaps uppermost in all of our minds. A move to publish reviews online will give us important information for assessing how technology might affect the dissemination of our material in the future. But there are other less obvious areas that I think we need to investigate. I think it is important that the colleagues with whom we work in other countries also feel that the *Art Bulletin* is a place where their scholarship is welcome. Along these lines we might also consider publication more often of research by scholars whose stated discipline is not art history but whose work is critically important for the study of visual and material culture.

Any plans for the future of the journal are, however, deeply dependent on the submission of challenging and critically constructed articles by scholars in the field. I hope that an open editorial policy will generate ever more active participation by colleagues in the future history of the *Art Bulletin*.

Kaplan Named Art Journal Executive Editor

Janet A. Kaplan, professor of art history at Moore College of Art and Design and a member of the graduate faculty of Vermont College, has been appointed executive editor of *Art Journal*. She succeeds Lenore Malen, effective July 1, 1996.

Kaplan received a B.A. from Brandeis University and a Ph.D. in art history from Columbia University. Her specialization is modernism/postmodernism, including cultural

criticism, media analysis, feminist theory, and social issues. She has been at Moore College since 1980 and Vermont College since 1991; prior to that she taught at the University of New Hampshire–Plymouth, Franconia College, and the University of Wisconsin–River Falls. She served as chair of the Liberal Arts Department for Moore College for seven years. She wrote the monograph *Unexpected Journeys: The Art and Life of Remedios Varo* (Abbeville), editions of which have been published in Mexico, Spain, England, and Japan. She has contributed to many international exhibition catalogues and published numerous articles in such journals as *M/E/A/N/I/N/G* and *Woman's Art Journal*.

Kaplan has been a member of CAA since 1977 and has served as a panelist and chair for sessions at the annual conferences. As executive editor of *Art Journal*, she will work with the *Art Journal* editorial board in selecting theme issues and advising guest editors. Correspondence should be sent to: Janet A. Kaplan, *Art Journal*, 275 Seventh Ave., New York, NY 10001.

Art Journal Executive Editor's Statement

Art Journal serves a unique function within the College Art Association. As a publication devoted to exploring critical issues in modern and contemporary art, it brings together the creative energies of artists, art historians, critics, curators, librarians, and others committed to the production, consumption, and analysis of visual culture.

Structured around thematic issues developed by guest editors and an editorial board, *Art Journal* is a distinctly collaborative enterprise at every step, from first idea to publication. It is this spirit of collaboration that I seek to foster. Drawing on the broad-based interests of the CAA membership, I will focus on inclusivity, welcoming diverse methodologies, philosophies, and points of view.

Art history and studio practice are now engaged in an expanding range of overlapping concerns including aesthetic and formal issues, critical theory, sociopolitical dynamics, identity, and difference, codes of representation, regionalism and diaspora, alternative pedagogies, and the impact of technol-



Janet A. Kaplan

ogy. Together with the reviews editor, I will work toward supporting the lively debate generated by such subjects. I am also interested in developing international links with publications and organizations to foster global exchange around such topics.

As we rapidly approach the millennium, the dialogue between past and future and between generations is brought into even more sharpened focus. Building on important work done by previous editors, I see *Art Journal* as an exciting forum for exploring the creative spaces in which traditions and innovations, the center and the margins, can intersect and inform each other.

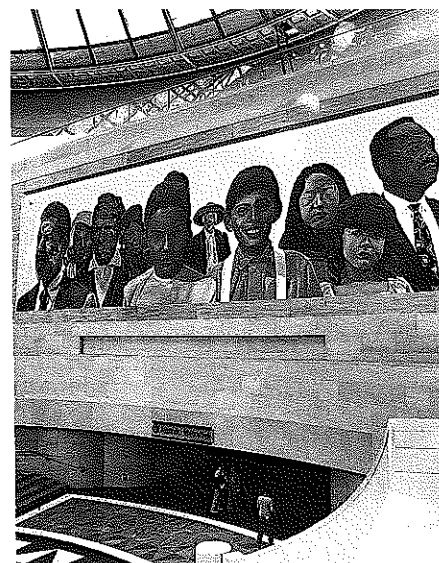
With the support of the editorial staff at CAA, I will work hard to make *Art Journal* provocative, energetic, serious, thoughtful, substantive, and—why not?—even fun to produce and read. But only the CAA membership, as initiator and audience, will ensure that *Art Journal* continues to work toward productive dialogue through words and images. I strongly encourage you to contact us with ideas for future issues. We also welcome suggestions for alternative formats that would allow for more rapid response to current questions or different conceptual models for addressing our concerns. Please join us in creating a magazine that is alive to the issues of our time.

CAA to L.A.

CONTINUED FROM PAGE 1

gency treatment. Immigrants wishing to receive these services must provide adequate documentation of their legal status. This initiative also stipulates that a corporation, institution, or individual is required to report "suspected" illegal immigrants to the Immigration Naturalization Services. Voted into California law during the November 1994 elections, Proposition 187 was sponsored and drafted by Barbara Coe of the California Coalition for Immigration Reform, Orange County, and actively supported by Governor Pete Wilson.

For the 1999 annual conference in Los Angeles, the Board of Directors encourages the submission of theme proposals that deal specifically with the issue of immigration and how it has affected the study, teaching, and creative activity of visual art. For details on nominating or self-nominating art history and/or studio art theme chairs, see "Annual Conference Update," p. 8.



Richard Wyatt, *City of Dreams/River of History*, mural, Gateway Transit Center, Los Angeles

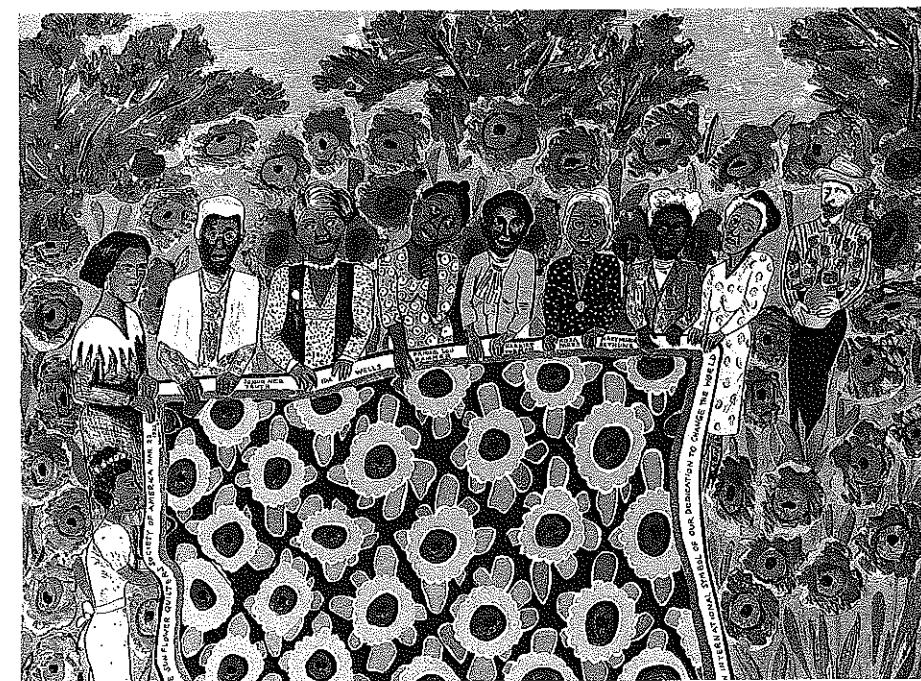
PHOTO: LOS ANGELES COUNTY METROPOLITAN TRANSPORTATION AUTHORITY METRO ART PROGRAM

CAA News

Faith Ringgold Print

The Sunflower Quilting Bee at Arles is still available for purchase at a special price for CAA members. Faith Ringgold created this original limited-edition, nine-color print especially for CAA to benefit the Professional Development Fellowship Program (see January/February CAA News). Valued at \$1,500, the print is offered to CAA members for \$1,000 until November 1, 1996. Inspired by her French Collection I series, Ringgold created a new composition and added new figures for *The Sunflower Quilting Bee at Arles*. Van Gogh's garden in Arles becomes the meeting place for such historical African American heroines as Harriet Tubman and Rosa Parks. Ringgold collaborated with Eileen N. Foti, master printer at the Rutgers Center for Innovative Print and Paper, to print the 22-by-30-inch lithograph.

A limited number of Miriam Schapiro's six-color lithograph *In the*



Faith Ringgold, *The Sunflower Quilting Bee at Arles*, 1995, lithograph, 22" x 30"

Land of Oo-bla-dee: Homage to MaryLou Williams, published in 1993, is still available. For information, call: Jennifer Kyvig, 212/691-1051, ext. 209 (see order form, page 23).

Fellowship Opportunities

The Professional Development Fellowship in American Art is open to Ph.D. or terminal M.A. students in art history, conservation, criticism, art theory, museum studies, and arts administration whose focus of study is on a topic in the history of the visual arts of the United States. Candidates must demonstrate financial need and plan to receive the Ph.D. or M.A. degree in the spring of 1998.

The Professional Development Fellowship for Artists and Art Historians is open to artists and art historians of color and from other culturally diverse backgrounds. CAA defines cultural diversity in the broadest possible terms to include race, ethnicity, sexual orientation, and economic class. Candidates must demonstrate financial need and plan to receive the M.F.A. or Ph.D. degree in the spring of 1998.

Both programs provide two (in some cases, three) years of funding: a grant of \$5,000 for the first year and assistance for the second year in

securing employment or an internship at a museum or university, with subsidy for the position. The American Art fellowship includes a second optional employment year. All professional positions must include a curatorial component. Candidates are required to be citizens or permanent residents of the United States. Applications for both programs will be available in September in most art and art history graduate departments, or write or call CAA, 275 Seventh Ave., New York, NY 10001; 212/691-1051, ext. 209. *Deadline for applications: January 31, 1997. Applicants will be notified by May 30, 1997.*

Art Journal Editorial Board

Appoints New Member

David Joselit, assistant professor of art history at the University of California, Irvine, has been appointed to serve a three-year term on the *Art Journal* editorial board. Joselit, who contributes regularly to *Art in America*, was a curator at the Institute for Contemporary Art in Boston for six years, where he organized such exhibitions as "The BiNational: American Art of the Late '80s" (1988–89); "Utopia Post Utopia" (1988); and "Endgame: Reference and Simulation in Recent Painting and Sculpture" (1986). He received his Ph.D. from Harvard University in 1995, writing a dissertation titled "Infinite Regress: Marcel Duchamp, 1910–1935."

Join a CAA Committee

The membership is urged to participate in the activities of CAA by serving on the association's diverse and increasingly active committees. Committee members serve for fixed terms of three years (1997–2000); at least one new member rotates onto a committee each year. Each committee is composed of at least three members, and the chair of each committee is ordinarily a member of the CAA Board of Directors.

Committee candidates must possess expertise appropriate to the committee's work and must be CAA members in good standing. Members of all committees volunteer their services to the association without compensation. Nominations for committee membership should include a brief statement

outlining the individual's qualifications and experience and a résumé or c.v. Self-nominations are encouraged. Write to: Cristin Tierney, CAA, 275 Seventh Ave., New York, NY 10001. *Deadline: October 1, 1996.*

The following are standing committees of the Board of Directors:

Committee on Cultural Diversity: One-third of this nation is composed of individuals whose cultural, ethnic, and racial background and sexual preference are different from the majority. The Committee on Cultural Diversity is charged with the recognition and support of the contributions, talents, possibilities, and needs of this constituency and with the increased inclusion of this group within the association and within the field.

Committee on Electronic Information attempts to keep abreast of new ideas and developments in the area of automated information in order to ensure that the special needs of our constituencies for access to visual and specialized resources linking texts and images are fully represented at the conceptual—both design and delivery—levels.

Committee on Women in the Arts is charged with promoting the scholarly study and recognition of the contributions of women to the visual arts, developing linkages with organizations that have compatible interests, and monitoring the current status of women in the visual arts professions

Education Committee provides an ongoing review of career options and development opportunities available to arts graduates, with special attention directed toward fellowships, grants, and internships; maintains an awareness of art and art history programs at the college and graduate levels; and develops an awareness of art education at the K-12 level.

Intellectual Property Rights Committee is responsible for keeping abreast of the latest issues and legislation that affect reproduction rights and scholarly publishing.

International Committee is charged with developing relationships between CAA and organizations and institutions in other countries with goals and activities similar to those of CAA.

Museum Committee monitors the activities of public and private institutions in the art sector, particularly in relation to acquisition, deaccession, and

exhibition policies and procedures, in order to exercise influence and share efforts in issues of mutual interest, particularly in matters of presentation, preservation, conservation, access for scholars, and education of the public.

Professional Practices Committee responds to specific concerns of the membership in relation to such areas as job placement and recruitment, tenure and promotion procedures, scholarly standards and ethics, studio health and safety, and artists' practices.

CAA Awards Committees

The Board of Directors invites members of the association to submit nominations and self-nominations for forthcoming openings on CAA awards committees. At all times CAA encourages the highest standards of scholarship, practice, connoisseurship, and teaching in the arts. To this end, the association publicly recognizes achievements by individual artists, art historians, curators, and critics by regularly conferring a number of annual awards, several of which are named for distinguished members of the profession. These awards are made to living individuals whose achievements transcend the immediate region in which they work and serve the profession and the larger community.

The awards are presented each year at the CAA annual conference upon the recommendation of the individual awards committees. Members of awards committees are distinguished professionals, many of whom themselves have been honored by CAA in the past. Each committee has at least three members, one of whom rotates off each year. Chairs are appointed annually by the president and may be reappointed. The composition of each committee is inclusive, representing the broad range and diverse interests of the membership. As a collective body, the committee is expected to provide a national perspective for the award.

Candidates must possess expertise appropriate to the committee's work and must be members of the association in good standing. Members of all committees volunteer their services to the association without compensation and serve for fixed terms of three years (1997–2000). Members of CAA committees represent the intellectual, geographic, and individual diversity of the association's

constituencies. Nominations should include a brief statement outlining the individual's qualifications and experience and a complete résumé or c.v. Self-nominations are encouraged, including those from past award recipients. Please write to Cristin Tierney, CAA, 275 Seventh Ave., New York, NY 10001. *Deadline for receipt of materials: October 1, 1996.*

The following are CAA awards committees:

Charles Rufus Morey Award is presented for an especially distinguished book in the history of art, published in the penultimate calendar year.

Alfred H. Barr, Jr., Award is presented for museum scholarship, presented to the author(s) of an especially distinguished catalogue in the history of art, published during the penultimate year under the auspices of a museum, library, or collection.

Arthur Kingsley Porter Prize is awarded for a distinguished article published in the *Art Bulletin* during the penultimate calendar year, the author of which is either less than 35 years of age or has received the doctorate—if a doctorate degree has been earned—less than 10 years previously.

Frank Jewett Mather Award is for published art criticism that has appeared in whole or in part during the preceding year beginning September 1 and ending August 31. Attention is paid to the range of criticism that appears throughout the country.

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 and has encouraged his/her students to develop their own individual abilities.

Distinguished Teaching of Art History Award is awarded to an individual who has been actively engaged in teaching for most of his/her career and has been, among other things, an inspiration to a broad range of students in the pursuit of humanistic studies.

Artist Award for a Distinguished Body of Work, Exhibition, Presentation, or Performance is a peer award given for work mounted in the penultimate year.

Distinguished Artist Award for Lifetime Achievement is a peer award celebrating the career of an artist.

College Art Association/National Institute for Conservation Award for Distinction in Scholarship and Conservation is for an outstanding contribution by one or more persons who, individual or jointly, have enhanced understanding of art through the application of knowledge and experience in conservation, art history, and art.

Nominating Committee

As a reminder, the Board of Directors is soliciting nominations of CAA members in good standing for election to the 1997 Nominating Committee. Self-nominations are encouraged. The 1997 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 1998–2002. Send letters of recommendation and supporting material to: Nominating Committee, c/o Cristin Tierney, CAA, 275 Seventh Ave., New York, NY 10001. *Deadline: August 2, 1996.*

CAA Awards

Nominations are also being sought for the 1997 CAA awards (see May/June CAA News). These awards are presented every year at the annual conference for outstanding achievements in the fields of art, art history, criticism, and conservation. By submitting nominations, CAA members have the opportunity to widen the pool of candidates for awards committees to consider. 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. For information, contact Cristin Tierney in the CAA office at ext. 206. *Deadline: August 2, 1996.*

Millard Meiss Grants

CAA is pleased to announce four recent Millard Meiss publication subsidies: **Emily Braun**, *Mario Sironi: Art and Politics in Fascist Italy, 1910–1945*, Cambridge University Press; **Hayden B. J. Maginnis**, *Rethinking the Trecento: Tuscan Painting at the Dawn of the*

Renaissance, Penn State Press; **Anne Markham Schulz**, *Giammaria Mosca Called Padovano: A Renaissance Sculptor in Italy and Poland*, Penn State Press; **Beth S. Wright**, *Painting and History during the French Restoration: Abandoned by the Past*, Cambridge University 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. Applications are available from the CAA office.

Affiliated Societies

The College Art Association welcomes two new affiliated societies, the International Association of Word and Image Studies (IAWIS) and the Society of Historians of East European and Russian Art and Architecture (SHERA).

IAWIS, founded in 1987, aims to be an international forum for the different disciplines and approaches, where literary and art historians, and also psychologists, artists, educationalists, and design and publicity specialists, can meet and exchange ideas about the way the visual and verbal interact. The association has a triennial international conference and publishes a newsletter at least twice a year.

SHERA provides an international network for information among scholars working in the field of Russian and East European visual culture. SHERA publishes a quarterly newsletter that includes bibliographic citations of new research in the field. Members contribute "state of research" essays to the newsletter as well. SHERA will have a panel at the upcoming annual conference of the American Association for the Advancement of Slavic Studies.

CAA welcomes as affiliated societies groups of artists or scholars whose goals are generally consonant with those of CAA, with a view to facilitating enhanced intercommunication and mutual enrichment. It is assumed that a substantial number of the members of such groups will already be members of CAA. To be recognized as an affiliated society, a group must be national or international in scope and must present evidence that it is primarily, or in large part, commit-

ted to the serious practice and advancement of the visual arts, or to the study of some broad, major area of the history of art. It must possess a formal organizational structure, i.e., elected officers, and identifiable membership, and such signs of ongoing activity as a newsletter, periodical, exhibition record, or other documentation. For information and an application, write to: Cristin Tierney, CAA, 275 Seventh Ave., New York, NY 10001.

The 1996 Directory of Affiliated Societies appears in this newsletter, page 9.

Directory of M.F.A. Programs

As stated in the last issue of this newsletter (May/June 1996, p. 10), the M.F.A. program at City College of New York was omitted in the latest edition of CAA's *Directory of M.F.A. Programs in the Visual Arts* because of incorrect information. In an attempt to rectify the error, the program information was published in the May/June newsletter (p. 12) and is being inserted into all books in stock.

It has come to our attention that since the notice of the error appeared two pages away from the City College program information, readers may not have understood why the program was included in the newsletter.

Annual Conference Update

Theme Chairs Sought for Los Angeles 1999

Nominations and self-nominations are sought for CAA annual conference theme chairs—art history and studio art—to organize and coordinate the program for the 1999 conference, to be held in Los Angeles. Sessions will be selected according to three groupings: sessions organized around a preselected art history theme; sessions organized around a preselected studio art theme; and sessions selected as part of a general call for proposals. The art history and studio art thematic portions of the program will be the primary responsibility of an art history theme chair and a studio art theme chair.

Members residing in the general geographic region where the conference will be held are invited to submit proposals for the art history and studio art themes. For the purposes of submitting theme proposals for the Los Angeles conference, the “region” will be defined as the western United States and western Canada.

The Board of Directors strongly encourages theme proposals that address how immigration has affected the study, teaching, and creative activity of the visual arts (see page 1). Proposals will be reviewed by the CAA Program Committee, and the proposers of the selected themes will serve as theme chairs and will become members of the CAA Annual Conference Program Planning Committee from appointment in October 1996 through the 1999 conference. During their terms theme chairs will serve as full members of the committee and will help to shape both the thematic and nonthematic portions of the program, with primary responsibility (and greater authority) for selecting panels for the theme portions of the program.

The theme chairs will formulate, develop, and produce the 1999 annual conference program in consultation with the Annual Conference Program Committee; 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 preferably with academic or museum affiliation; wide knowledge of the field and practitioners, as well as sensitivity to the needs and interests of CAA's diverse 14,000-person membership. Duties may be divided between co-chairs, but at least one chair for art history and one for studio art must be from the Los Angeles area and be employed at a college, university, art school, or museum. Institutional approval and support in the form of release time, telephone, photocopying, and postage are customary.

Theme proposals should be submitted to Suzanne Schanzer, CAA Conference Coordinator, and must include 18 copies of the following: a one-page explanation of the proposed theme (including its title and rationale) and a short c.v. of the proposer. It is recommended that proposals be sent via certified mail, return receipt requested. Proposers should indicate whether the topic is intended for the art history or studio art thematic portion of the program. Proposers are welcome to collaborate in submitting related art history and studio art themes. Theme chairs will be appointed at the October 1996 meeting of the Annual Conference Program Planning Committee. *Deadline for submitting theme proposals: September 18, 1996.*

1997 Affiliated Society Sessions—Call for Participation

The following will be 1 1/2-hour sessions presented between program sessions:

Under the auspices of the Design Forum: “Design and Social Responsibility.” Chairs: Joseph Ansell, School of the Museum of Fine Arts, Boston, and Richard Martin, Metropolitan Museum of Art. The design arts have a long

tradition of addressing contemporary social and political issues. Papers are sought that examine various ways in which graphic design, interior design, fashion design, industrial design, etc., have engaged with specific or general social concerns. Practicing designers/artists and design/art historians are encouraged to propose topics. Send proposals to: Joseph Ansell, School of the Museum of Fine Arts, 230 The Fenway, Boston, MA 02115. *Deadline: August 25, 1996.*

Under the auspices of the Historians of Islamic Art (formerly North American Historians of Islamic Art): An untitled session to be chaired by Walter Denny, Program in Art History, University of Massachusetts, Amherst, MA 01003. Those who wish to present a paper are invited to send proposals, preferably following the standard CAA proposal format (see *Call for Participation*), to the HIA program committee, in care of the session chair. *Deadline: September 30, 1996.*

Under the auspices of the Renaissance Society of America: “*Ut pictura poesis*: Art and Audience in the 15th and 16th Centuries.” Chair: Mary Pardo, Dept. of Art, University of North Carolina at Chapel Hill, Chapel Hill, NC 27599-3405; mpardo@email.unc.edu. The comparison of the literary and figurative arts is a familiar theme in the historiography of Renaissance art, one that has generally been subjected to a fairly narrow analysis (structural, thematic, or iconographic in focus, but with the emphasis on “art theory”). Following the example of John Shearman's *Only Connect . . .*, this session proposes to take the comparison in a broader sense, as encompassing the many kinds of interaction between Renaissance beholder and work of art that might properly be described as “rhetorical”—that is, concerned with devices and effects of persuasion. From this perspective, the work of art is not only a “demonstration” (of skill, status, etc.) but a kind of imaginative vehicle that requires a responsive beholder to “drive” it. Session participants might analyze documented instances of beholder response from the period 1400-1600, or deal with other aspects of the “rhetoric” of art; it is hoped that proposals will not be limited to Italian topics. Send proposals to the chair at the address above. *Deadline: July 31, 1996.*

Directory of Affiliated Societies

This directory is published annually on the basis of information provided annually by each society. 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: 300. 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. 206/780-2748.

American Institute for Conservation of Historic and Artistic Works

AIC, founded 1958. Membership: 3,000. Annual dues: \$100 individual; \$40 students and retirees; \$150 institutional and business affiliates. Purpose: to advance the practice and to promote the importance of the preservation of cultural property through publications, research, and the exchange of knowledge as well as by establishing and

upholding professional standards. 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 the 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: 1,450. Annual dues: \$65 individual; \$40 student/retired/unemployed; \$80 institutional; \$100 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 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: Penney De Pas, CAE, 4101 Lake Boone Trail, Ste. 201, Raleigh, NC 27607; 919/787-5181; fax 919/787-4916; pdepas@mercury.interpath.net.

Arts Council of the African Studies Association

ACASA, founded 1982. Membership: 500. Annual dues: \$35 regular and institutional; \$15 special (students, unemployed, retired). Purpose: to promote scholarship, communication, and collaboration among scholars, artists, museum specialists, and others interested in African and African Diaspora arts. ACASA's business meeting is held at the ASA annual conference; ad hoc meetings are held at the CAA conference. Members receive the ACASA newsletter three times a year. Secretary-treasurer: Kathy Curnow, Art Dept., Cleveland State University, Cleveland, OH 44115; 216/687-2105; fax 216/932-1315; k.curnow@csuohio.edu.

Association for Textual Scholarship in Art History

ATSAH, founded 1991. Membership: 65. Annual dues: \$20 U.S.; \$22 overseas. 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: Elizabeth Pilliod, 415 Lincoln Ave., Highland Park, NJ 08904; 908/828-9243; pilliod@cla.orst.edu.

Association of Art Editors

AAE, founded 1994. Membership: 95. Annual dues: \$10. Purpose: to advance and set standards for the profession of art editor; to provide a forum for the exchange of information among art editors and others involved in art-related publications; to provide authors information about editing and publication procedures; to exchange informa-

tion about editing positions available, both free-lance and institutional. AAE meets annually at the CAA conference and sponsors a session on publishing. Directory of members includes areas of expertise. Co-presidents: Virginia Wageman, College Art Association; Sheila Schwartz, 343 E. 51st St. (2D), New York, NY 10022. Send membership dues to: Michaelyn Mitchell, AFA, 41 E. 65 St., New York, NY 10021.

Association of College and University Museums and Galleries

ACUMG, founded 1980. Membership: 300. Annual dues: institutional \$35; individual \$20. Purpose: to address the issues that are relevant and unique to college and university museums and galleries of all disciplines including art, history, natural history, and science. The association holds an annual issue-oriented, one-day conference in conjunction with the annual meeting of the AAM. ACUMG publishes *News and Issues*, a newsletter containing information on issues of concern, and offers members a forum to share information through published 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 19th-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: 17; Affiliate member: 1. Purpose: to promote scholarship by institutes of advanced research in art history and related disciplines; to exchange administrative, scholarly, and research information; to encourage cooperation in the development and funding of joint programs. 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 Low, Research Center Coordinator, Wolfsonian Foundation, 1001 Washington Ave., Miami Beach, FL 33139; 305/535-2625; fax 305/531-2133.

Catalogue Raisonné Scholars Association

CRSA, founded 1993. Membership: 60. Annual dues: \$10; \$15 overseas. Purpose: a forum for discussing the catalogue raisonné; sessions at the CAA annual conference address funding and publishing possibilities, legal issues, new technologies, and obtaining cooperation from museums, collectors, dealers, estates of artists, conservation scientists, and other scholars. CRSA publishes a biannual newsletter. President: Gail Levin, 125 E. 84th St., New York, NY 10028; vice-president: Barbara Buhler Lynes, 47 Warrenton Rd., Baltimore, MD 21210. Send membership dues to treasurer: Roberta K. Tarbell, Dept. of Art and Art History, Rutgers, State University of New Jersey, Camden, NJ 08102.

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, School of the Museum of Fine Arts, Boston; 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: 400. 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, 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 for exchange and publication. President: Ying Kit Chan, Dept. of Fine Arts, University of Louisville, Louisville, KY 40292; 502/852-6794. For membership, contact FATE treasurer: Jeff Boshart, Art Dept., FAA 216, Eastern Illinois University, Charleston, IL 61920; 217/581-2059.

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: Harmony Hammond, University of Arizona, HC75, Box 100, Galisteo, NM 87540; and James Smalls, Rutgers University, Voorhees Hall, Rm. 112, New Brunswick, NJ 08903. Secretary: Christopher Reed.

Historians of British Art

HBA, founded 1992. International membership: 225. Annual dues: \$10 professional; \$5 students; \$50 institutional. Purpose: to foster communication and to promote the study and sharing of ideas among those engaged in any type of scholarship or other professional endeavor related to all areas of British art. HBA has 1-2 affiliates sessions at the CAA annual conference. A scholarly HBA conference is held annually, usually on the weekend of the CAA conference. The *HBA Newsletter* is published biannually. A *Directory of HBA Members* is available upon request. A \$100 prize is awarded annually for the Best Book on a British Art Topic. A \$200 travel grant is also awarded annually to a graduate student presenting a paper at our CAA affiliates session. President: Jody Lamb, Ohio University, Seigfried Hall, Athens, OH 45701; 800/766-8278; fax 614/593-0457.

Historians of Islamic Art

HIA (formerly North American Historians of Art), 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 *HIA Newsletter and Directory*; and to promote scholarly cooperation among persons and organizations concerned with the study of Islamic art. HIA holds periodic *majlis*, or meetings, of its members, often in conjunction with meetings of CAA or MESA (Middle East Studies Association). President: Walter Denney, Dept. of

History of Art; Univ. of Mass., Amherst, MA 01003; 413/545-3880; wbdenny@arthist.umass.edu. Secretary-treasurer: Carol Fisher, Kresge Art Museum, Michigan State University, East Lansing, MI 48824-1119; 517/353-9835; nahia-1@msu.bitnet.

Historians of Netherlandish Art

HNA, founded 1983. Membership: approx. 500. Annual dues: \$15 student; \$25 regular; \$50 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: Kristin Loshose Belkin, 23 South Adelaide Ave., Highland Park, NJ 08904. 908/937-8394 (tel./fax); kbelkin@aol.com. Treasurer: Jane C. Hutchison, Dept. of Art History, University of Wisconsin-Madison, 800 University Ave., Madison, WI 53706; 608/263-2349.

International Association of Art Critics

AICA/US, American affiliate founded early 1950s. Membership: 300. Annual dues: \$45 (\$60 new members). Purpose: to promote critical work in the field and to help insure its methodological basis; to create permanent links among members through international meetings and exchange; and to contribute to the international understanding of different cultures. AICA/US aims to protect and further art criticism as a profession in the United States and to act on behalf of the physical preservation and moral defense of works of art. Frequent membership meetings are organized in different parts of the country, as well as lectures and symposia, open to members and nonmembers. The organization publishes a quarterly newsletter. Membership is by invitation only. President: Alexandra Anderson-Spivy, 125 W. 12th St., New York, NY 10011.

International Association of Word and Image Studies

IAWIS, founded 1987. Membership: 200. Dues: dfl 50 credit card; dfl 75 check. Purpose: to be an international forum for the different disciplines and approaches, where literary and art historians, and also psychologists, artists, educationalists, and design and publicity specialists, can meet and exchange ideas about the way the visual and verbal interact. The association has a triennial international conference and publishes a newsletter at least twice a year. Contact: Lauren Weingarden, IAWIS, Dept. of Art History, 220 Fine Arts Bldg., R133B, Florida State University, Tallahassee, FL 32306-2037; 904/644-1250; fax 904/644-8977.

International Center of Medieval Art

ICMA, founded 1956. Membership: 1,300. Annual dues: \$35 active (U.S. only); \$40 (all other countries); \$15 students (all countries); \$50 institutional; \$100 contributing; \$500 supporting; \$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, sponsors sessions at international conferences, supports the publication of the resulting papers, and supports "The Limestone Sculpture Provenance Project." Administrator: Nancy Wu, ICMA, The Cloisters, Fort Tryon Park, New York, NY 10040; 212/928-1146 (tel./fax); 73430.2037@compuserve.com.

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: Anita Moskowitz, 420 Riverside Dr., Apt. 8G, New York, NY 10025; 212/316-3438. Vice-president: John Paoletti, Art Dept., Wesleyan University, Middletown, CT 06457; 203/685-3146. 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: Melody Weiler, Dept. of Art, Texas Tech University, Box 42081, Lubbock, TX 79409; 806/742-3826. Administrative coordinator: Robert Shay, Herron School of Art, 1701 N. Pennsylvania St., Indianapolis, IN 46202; rshay@indyvax.iapui.edu.

Private Art Dealers Association

PADA, chartered 1990. Membership: 60. Annual dues: \$425. Purpose: to represent a select group of dealers who work from nonpublic spaces and who are specialists in specific areas of the fine arts. Election to membership is by invitation and 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 the Confédération Internationale des Négotiants en Oeuvres d'Art (CINOA). PADA members receive a newsletter twice yearly. A directory of dealer members is published annually. PADA, PO Box 872 Lenox Hill Station, New York, NY 10021; 212/741-7264 (tel./fax).

Renaissance Society of America

RSA, founded 1954. Membership: 3,700. Dues: \$65 institutional; \$50 individual; \$25 student. Purpose: an international, interdisciplinary organization dedicated to the promotion and encouragement of the study of the Renaissance period. RSA holds an annual conference, usually in the early spring, and publishes *Renaissance Quarterly* and a newsletter, *Renaissance News and Notes*, three times a year. RSA, 24 W. 12th St., New York, NY 10011; 212/998-3797; fax 212/995-4205; rsa@is.nyu.edu.

Society of Historians of East European and Russian Art and Architecture

SHERA, founded 1995. Membership: 120. Dues: \$15; \$10 graduate students and others of limited income. Purpose: to provide an international network for information among scholars working in the field of Russian and East European visual culture. SHERA publishes a quarterly newsletter that includes bibliographic citations of new research in the field. Members contribute "state of research" essays to the newsletter as well. SHERA will have a panel at the upcoming annual conference of the American Association for the Advancement of Slavic Studies. Contact: Pamela Kurchin, Advisory Committee Member, 266 Ashmont St., Dorchester, MA 02124; kachurin@delphi.com

Visual Resources Association

VRA, founded 1982. Membership: 800. Annual dues: \$55 North America; \$70

foreign; \$27 student or retired; \$75 institutional; \$100-\$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 and sponsors the VRA WWW Homepage and VRA-L electronic listserve. President: Joseph Romano, Dept. of Art, Oberlin College, Oberlin, OH 44074; 216/775-8666; fax 216/775-8969; promano@oberlin.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 45 chapters, exhibitions, national publications, an annual exhibition and catalogue of honor awards, a quarterly newsletter (*UP-DATE*), and an annual conference, which provides an occasion to teach, learn, present work, and celebrate scholarly and creative achievements by women. President: Imma Arroyo, Eastern Connecticut State University, 83 Windham St., Willimantic, CT 06226; 860/465-5209, fax 860/465-5180. 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.

Guidelines for Faculty Teaching in Computer-Based Media in Fine Art and Design

Unanimously adopted by CAA Board of Directors, October 21, 1995.

This document was presented to CAA by concerned members working in computer-based media, in response to typical circumstances that faculty working within this area routinely encounter. Frequently, colleagues and administrators are unaware of many critical issues in this rapidly developing area, thus making initial hiring interviews and subsequent performance reviews difficult for both the faculty and administrators. This document is presented as an attempt to develop guidelines for faculty hiring, workload, compensation, and support in this field and to provide information about faculty working in this area that could be used in making accurate and comprehensive evaluations in hiring, promotion, and tenure. In addition, it briefly outlines the kinds of administrative and financial support necessary to sustain programs using computer technology.

Anecdotal evidence from faculty teaching fine art and design courses in computer-based media programs reveals a great discrepancy in the responsibilities of and expectations for faculty in this area as compared with colleagues in other studio art areas. Computer media faculty from a wide range of higher education institutions throughout the United States and internationally report that they not only have the traditional academic responsibilities of teaching, advising, and committee work, but also oversee program development and the incorporation of technology into the visual arts curriculum. They may also engage in fund raising, equipment installation, and staff training. In some cases, a single faculty member has the sole responsibility for all computer-based media within a department.

As in any rapidly changing discipline, the work load of simply keeping current is

enormous, and frequently no provision is made for professional development. This disparity in the demands made upon computer media faculty and their studio arts colleagues grows ever wider as the technology continues to evolve and is incorporated in more aspects of art and design curricula.

The following descriptions outline the typical responsibilities faculty teaching in computer-based media generally encounter in four major areas: the academic program, program management, program support, and faculty performance.

I. The Academic Program

The range of tasks typically demanded of full-time studio faculty involves a significantly greater investment of time and energy for computer-based media faculty. This is true even in comparison with the responsibilities of colleagues in other visual arts areas, including other technically oriented studio areas such as photography, printmaking, and video.

The entire knowledge and equipment base in the discipline of electronic media is changing constantly and with amazing rapidity. This continual technical obsolescence requires faculty to constantly rewrite their curriculum. In other areas, it is possible to continue instruction and production with materials that remain current from year to year, still engaging in meaningful investigations of the basics of the field. However, computer-based media programs are largely dependent on equipment designed to compete in the rapidly changing commercial marketplace. Equipment that is ten years old is almost completely incompatible with the easily available equipment of today. Equipment even just five years old is seriously limited in usefulness. This is true for the aesthetic concerns in the medium as well as the technical ones.

Curriculum Design

Computer-based programs at most institutions are fairly new and the curriculum is still developing. The variety and number of courses that any program can offer change with the goals of the program, the number and skills of the instructors available, the availability and kind of computers, peripherals, and software, and the amount of students' available lab time. As many of these factors change from one semester to the next in concert with the evolution of technology, courses are constantly being rewritten. Unique to computer-based media, the content and practice of the discipline may entirely change with an academic year, requiring the re-adaptation of content and technology (hardware and software) by the instructor to address concerns of changing aesthetics, systems, and output.

Unlike other disciplines in which the basic skills may remain constant over decades, or even centuries, the changes are so frequent in computer-based media that one could be completely lost without up-to-date training. Since our students do not live in a vacuum, they are generally aware of the innovations in the

field and come into courses expecting a level of instruction that will enable them to continue to work with state-of-the-art computers and software once they have left the institution.

Technological innovations expand the artists' vocabulary, raising unavoidable aesthetic issues, which must be addressed in course content. Characteristically, the use of computer-based media encourages the formation of interdisciplinary links with other media and programs including photography, printmaking, sculpture, video, film, theater, dance, and music. These links can also be extended to develop connections between art and science by including computer science computer graphics programs in this interdisciplinary experimentation. While this is to be encouraged on general principles, faculty are often requested to give informal advice to colleagues who wish to venture into computer applications in these areas without their colleagues realizing the significant burden these requests can entail.

As interest grows in the areas of computer animation, multimedia, machine control, virtual reality, and interactive presentations, computer-based media faculty are also often expected to be resource persons in these areas and to expand their programs to accommodate them. These computer-based media faculty may not necessarily be skilled in these new and ever developing areas; yet, because they use the computer, there is an assumption that one should be able to teach in or work in these new applications.

Keeping Current

Unique to computer-based media, the level of constant change and expansion of capabilities of software and hardware mandate that faculty spend inordinate time and effort just to remain current. As the generation of new or updated products in this field is often nine months to one year, faculty must acquire new, or relearn existing skills once and sometimes twice a year with numerous software packages and need to incorporate new hardware as soon as possible after it is introduced.

Because of this constant level of change, tasks which appear to be comparable in similar areas may in fact represent widely disparate demands of time and energy. For example, the ordering of supplies in other studio areas may be so routine that they can be filled on an annual basis with little or no review. In computer-based media, however, each and every software and hardware upgrade takes careful study, as the desirability of one product over another changes with the ability of the product developers to introduce innovations of capability and functionality. In times of limited budgets, the pressure on these decisions increases, as faculty attempt to predict the future.

As a result of the rate of change in this arena, faculty must read a tremendous quantity of technical literature as well as keep up on aesthetic issues in the field. Regular attendance at conferences and trade shows is a must, for the purpose of acquiring advice from industry experts as well as other faculty and artists. Although this generally results in financial

savings in purchases, conference attendance is rarely recognized as essential. Computer information has a very short life span and these events provide the most current and accurate source of information.

Software companies, unlike textbook companies, rarely give review (or preview) copies of their manuals to professors. Hardware changes are equally difficult to assess on an individual basis. Industry is still finding its way in dealing with higher education and the flow of information is not smooth. This reality, coupled with the fact that creative artists are pushing technology in directions that developers and their marketing teams never imagined, causes "keeping current" to be an issue unlike in any other field.

The explosive growth of the World Wide Web provides a pointed example. In less than a year, the WWW has become the most central venue for developing and displaying interactive visual materials. Instructors are scrambling to learn HTML (hypertext mark-up language) to program on the Web and to develop curricula that incorporate screen design for telecommunication in their courses. As the standards for the Web develop, this requires not only continual retraining in diverse areas (networking, interactive design, scripting, telecommunications), but also the most current information sources. Aesthetic concerns shift as new applications emerge and changes necessitate intellectual exchange with like-minded colleagues.

Attendance at conferences and workshops is one way to stay current. ISEA (Inter-Society for Electronic Art), SIGGRAPH (Special Interest Group in Graphics of the Association for Computing Machinery), MacExpo, and CAA are all options, as well as numerous regional workshops.

Fundraising/Providing Resources

Maintaining and improving the resources available to our students is a greater need in electronic media than in most studio areas. This area is singular in its constant and rapid technical evolution. The acquisition of new equipment is essential to keeping up in the field. Fundraising is one way of addressing this problem; others include negotiations with software and hardware companies and with other areas within the institution. In most other studio areas, the department supplies equipment that has a useful life of decades or longer. In computer-based programs, we must contend with an equipment life cycle of less than five years and an even more frequent need for new software. Without this resource-intensive support, our programs become obsolete. Many faculty members faced with this dilemma have taken on the additional task of fundraising and lobbying for resources, rather than see their area of involvement lag behind.

II. Program Management

Faculty of computer-based media are frequently responsible for insuring the provision of adequate facilities for instruction. Laboratory situations range from specialized dedicated facilities within the department to shared generalized workspaces; both require administration beyond most studio areas. Some faculty of computer-based media programs have sole responsibility for the daily management of all program staff, students, and equipment. They are also often responsible for the recruitment and supervision of adjunct faculty within their program, and for administration of grants or special programs. Even in a program of modest size, the extent of administrative responsibilities may interfere with other, equally essential faculty tasks. In environments where a large proportion of the staff is part time, these burdens may be even more extreme, with part-time instructors being asked to perform tasks out of title.

In cases of shared facilities, faculty members must frequently lobby for specialized resources that can be used by their students, as well as for their own research. This often requires much effort, as the applications for fine arts are less universally applicable and more expensive than, for example, word processing. Without specialized training, the staffs of these centers cannot offer support to these students.

Budget

Continuing and adequate monetary support is required because computer-based technology is relatively expensive, continues to evolve, and requires regular maintenance. These costs put additional budgetary demands on the program and faculty of computer-based media. This can put additional demands on the faculty, necessitating additional fundraising, innovative uses of limited resources, or cooperative efforts with other departments.

Program Promotion

Faculty of computer-based media programs actively promote their programs by arranging exhibitions and demonstrations of their own and student work, by publishing articles about their programs to relevant media, and by developing media PR materials and print brochures. Joint events with related departments such as music, theater, or dance, and other collaborative efforts are alternative ways used to promote a program. Additionally, faculty in these programs work with developers, manufacturers, and service bureaus for mutual promotion. Links with industry and the media are an important component of program support, development, and promotion.

Supervision

Supervision of student lab managers in other studio areas can frequently be done by support staff. Similarly, student workers in other areas

can usually be trained once, and then require little additional supervision. For electronic media, even lab counselors supervised by someone else require updated training as configurations change. In many institutions, the supervision of student workers within art departments has long since been shifted to support personnel (e.g., woodshop technician), but one seldom finds comparable positions in electronic media labs.

III. Program Support

A computer-based program is very dependent upon specialized lab equipment. Programs generally have either a dedicated lab, share a lab with another arts or non-arts program, use general-purpose campus labs, or some combination of the above. The art and design computer-based program faculty often have sole or partial responsibility for the labs they use. These faculty often install the software, hardware, networking, and lab security themselves, as well as maintain, upgrade, troubleshoot, and repair the same. Administrators may not be aware that lab maintenance is often a full-time job in itself and that an intense investment of time is necessary to run a facility.

Faculty are often also responsible for training lab monitors and often provide monitor time themselves outside regularly scheduled class time. This is an additional area of responsibility that is complex and extremely time intensive, and faculty in this area deserve to receive acknowledgment or compensation for this additional responsibility.

Technical Support Provided by Faculty

In a collegiate atmosphere, one assumes that faculty will call upon each other for advice and help. In practice, most of us find that this rarely takes place, except in the area of computer technology where electronic art faculty are often the first stop in any departmental endeavor involving computer technology. The faculty member with computer expertise may be called upon to teach others basic skills such as e-mail or give an introduction to software. The faculty member may be asked to install or fix departmental equipment that would otherwise require a paid service call. Or other faculty may expect to use a lab facility that is maintained by the electronic media area, indirectly putting more pressure on the faculty member who maintains the lab.

One reasonable way to deal with this may be to count it as university service. Release time is another way to handle it, as is choosing to pay for technical support and then, in turn, making it clear to colleagues that the electronic media specialist cannot be expected to offer casual help. Junior faculty in particular find it difficult to say no, and take on these additional responsibilities often at the expense of their professional development.

High visibility comes to faculty with computer expertise. Electronic media faculty are

considered resource people beyond what should reasonably be expected. Faculty in this area are asked to make recommendations on computer purchases for students, colleagues, and their departments, and to diagnose home computer problems. Students from other areas who want to do a project using the computer are referred to computer art faculty with the expectation that they will receive the help they need. Electronic art faculty are also expected to provide design or consulting services in computer-based design and interactive media for their college or department. This is clearly a separate service and one that should be compensated accordingly.

Student/Faculty Relationship

Because of the complexity and the novelty of computer applications, faculty are generally called upon by students to help them with technical problems outside of class. This may be true even when other support is available. No single individual has a complete knowledge of more than a small number of computer applications or platforms. Students and faculty must adjust to the fact that the useful life of information and technology is short, and that both instructors and students are on a constant learning curve.

Safety

Health hazards in computer-based arts, although frequently invisible, should be taken seriously. Examples that merit attention are monitor radiation levels and carpal tunnel syndrome/repetitive strain injuries. Academic institutions are encouraged to follow government and industry guidelines as they become available.

Other Support Issues

Faculty of computer-based media programs are often responsible for developing lab manuals, other technical documentation, and program-specific study materials and guides. Existing materials are limited, difficult to find, and often do not meet the needs of a particular program.

Faculty often initiate and maintain communication with technical support from the institution's academic computing services and with equipment providers. Additionally, faculty are typically asked to provide graphic design and/or media services or advice, student employment, and computer-related policy services to their departments and to the institution in general.

Increasingly, faculty in colleges and universities are called upon to be resources for colleagues in high schools, museums, and other institutions. The widespread interest in this new field makes it difficult to provide the level of support that academics in other disciplines so generously offer to the public.

IV. Faculty Performance

Artistic production in the area of computer-based media encompasses many formats. As the field evolves, computer-based faculty in fine arts should be free to pursue whatever new forms are most appropriate for personal artistic and technological growth, both for themselves and for their students.

For evaluation purposes, various forms of dissemination beyond galleries and museums should be considered appropriate. These include exhibitions, viewings, and installations at conferences, festivals, and other nontraditional exhibition opportunities, and the publication of work in both traditional and electronic form. Furthermore, other contributions to the development of the field, such as work with software and hardware developers, or publications on the emerging aesthetics of computer-based media, should be given consideration.

Resources, in the form of hardware, software, and technical support staff for faculty course research and development in other, non-art fields, are typically provided by campus computing services. Without specialized equipment, these facilities are often of little use to arts faculty. Department and campus administrative support is needed to upgrade or establish additional technical resources to benefit a larger percentage of the total faculty. Research and development equipment for faculty can be acquired by agreeing to be alpha or beta test sites, by creating joint academic commercial research institutes, by making other research arrangements with commercial equipment suppliers, or by including arts in interdisciplinary projects with other areas. Working in an interdisciplinary forum often requires special preparation and research to bridge the gap between academic areas, and therefore additional institutional or administrative support is essential.

Departments must recognize that practicing artists in computer-based media need to spend time researching new technology. While it is desirable that over longer periods faculty produce and disseminate work, it should be expected that there will be some years in which faculty research is primarily in the form of developing new skills.

Keeping up with technology is essential: software changes, machines change, and student knowledge changes. Each year students enter into the field with more sophistication than the year before. If we do not keep pace, then our programs become outdated and students suffer. While research and creative production is essential in all studio areas, the computer-based media require technical research (learning programming languages or new technologies) as well as the aesthetic research with which we must all keep up.

In other disciplines within the universities, such as engineering and medicine, cutting edge research is considered a part of the job. Faculty expect and receive proper equipment and technical support along with frequently reduced teaching loads. Many of these areas are more readily fundable by outside sources than

programs in the arts. We recommend that administrators examine this policy campus wide, to explore the relationship between what is demanded of faculty and what is provided.

Evaluation

The creative production of faculty in electronic media is generally viewed as similar to studio faculty, but in fact, the area has so many significant differences from traditional studio practice that this standard is problematic. For example, colleagues in other areas may not have any idea how long it takes to do an animation or how much technical learning has to occur in the process of developing an interactive or time-based work. Therefore, their expectations of productivity may be geared more toward a body of work composed of many individual works, rather than a single work that is analogous to a film. Evaluation of teaching may not consider the less visible aspects of the job, such as the considerable preparation necessary to teach changing software and hardware configurations, the introduction of new forms of electronic media, and the technical support for students outside of class time.

Evaluation of exhibition records should consider the visibility and quality of dissemination. Standards of excellence in exhibition that are routinely applied to artists, such as solo exhibitions, are not uniformly applicable to electronic artists. Venues for electronic art are developing rapidly, but at this point solo shows of technology-based art are still rare. However, there are some very visible and prominent venues emerging that are drawing significant attention. They include exhibitions linked to conferences and festivals, electronic publishing (CD-ROM), distribution of electronic media by specialty publishers such as Voyager, and presentations on the World Wide Web. Despite the impression that art on the WWW is self-published, there do exist a number of highly respected curated sites (e.g., FineArt Forum, Leonardo, ArtNetWeb, AdaWeb).

Conclusion

By endorsing this document, CAA agrees to inform department chairs and other higher education administrators about the unique and often excessive demands placed on many full-time faculty in computer-based media, and to work toward creating additional guidelines that will address the problems that arise with the incorporation of technology into visual arts departments. We are particularly concerned that many faculty have sole responsibility for their programs and yet receive minimal or no administrative or financial support or reduction in other departmental responsibilities.

Faculty of computer-based media fine art and design programs have an area of responsibility that is radically different from that of their colleagues in other studio areas in both breadth and intensity. Issues of equity may well be raised when one considers how the demands of keeping up with the technology in addition to

involvement in fundraising and technical support not only increase these faculty's responsibilities but cause them to be quantitatively different.

Recent descriptions of positions in the College Art Association's *Careers* indicate that institutions are searching for candidates who can teach in a wide variety of areas within the domain of computer technology. While it may be possible that someone just entering the academic world from full-time work with computers may have basic skills in several areas, departments must recognize that in the context of full-time teaching and other responsibilities it is impossible to also maintain subskills in several subspecialties (e.g., computer photo-processing, computer animation, computer graphic design, or computer illustration).

Many departments of art have recently inaugurated programs in computer-based media without planning for continuing funding, program development, adequate staffing, or support of these programs. Faculty teaching in these areas have, by default, stepped up to confront ever escalating demands. If these programs are to survive, the inequities raised in this report must be given consideration.

Recommendations

We endorse the following recommendations as additional, specific guidelines for faculty of computer-based media programs:

- Ongoing faculty research and development requirements must be integrated into the description of positions in computer-based media, and provisions must be made for such research and development beyond what is normally allotted in the fine arts.

- Provisions must be made in the form of release time or summer stipends to support faculty development efforts. We urge faculty to work closely with administrators in finding the best solutions in each situation, including the following possibilities: grants for research time; collaboration on cross-disciplinary research grants; and consideration for exceptional faculty research and development in weighing other responsibilities.

- An annual budget for hardware maintenance, consumables, technology upgrades, and new acquisitions should be planned for programs responsible for maintaining their equipment.

- Decisions on hiring, reappointment, and tenure should consider the difficult balance that each individual in the field of computer-based media must keep between production of quality visual art and maintaining technical expertise.

- Evaluation of teaching performance should consider the demands of the ongoing integration of new materials into course curriculum and the burdens this places on both students and faculty.

- Evaluation of professional contributions must include recognition of the alternative exhibition and research opportunities outside of the traditional gallery/museum structure which are an aspect of any emerging art form.

- In accordance with CAA guidelines, faculty in computer-based media should not be expected to carry out duties not specifically related to their position as faculty without compensation. This includes: acting in an advisory capacity to colleagues, in the department and out, who want to adopt computer technology; the installation and maintenance of generalized computer equipment; and production of computer graphic designs for institutional use.

Written by: Cynthia Beth Rubin, University of Vermont; Annette Weintraub, City College of New York; Dave Poindexter, Supercomputer Computations Research Institute; David Sokol, Chair, and members of the CAA Committee on Professional Practices, 1995.

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/

Lucy Arai. Galerie am Markischen Platz, Rathenow, Germany, April 25–May 28, 1996. Brandenburg Art Center, Brandenburg, Germany, June 1–July 15, 1996. Sculptural installation.

Mark Staff Brandl. Kaj Forsblom Gallery, Zurich, May 24–June 21, 1996. Drawings and prints.

Robert Hromec. Slovak Institute, Prague, Czech Republic, May 23–June 25, 1996. Mixed-media paintings and prints.

Dean Trisko. Maison des Arts Gaston Williot, Brussels, Belgium, April 26–May 14, 1996. *Forrest*, installation, prints and drawings.

Gary Walters. O'Connor Gallery, Toronto, February 8–March 2, 1996. *Paintings from the New Cambrian*.

MID-ATLANTIC/

Anne J. Banks. Gallery 10 Ltd., Washington, D.C., April 23–May 18, 1996. *Recurring Themes*, drawings, collage, sculpture.

Virginia Cuppidge. World Bank, Washington, D.C., May 1–June 30, 1996. Paintings.

Yousef Javan. Lane Center, Frostburg State University, Frostburg, Md., March 4–April 14, 1996. Tombstone Cafe, Frostburg, Md., March 4–April 14, 1996. Paintings and mixed-media sculpture.

MIDWEST/

Thomas Allen. Katherine E. Nash Gallery, University of Minnesota, Minneapolis, May 21–June 7, 1996. *Science: Fact or Fiction?*

Tim Curtis. Elliot Smith Contemporary Art, St. Louis, May 17–June 23, 1996. *New Work*.

Keith Fox. Arts Iowa City/Center and Gallery, March 1, 1996. *A Free-Speech Motif*, paintings.

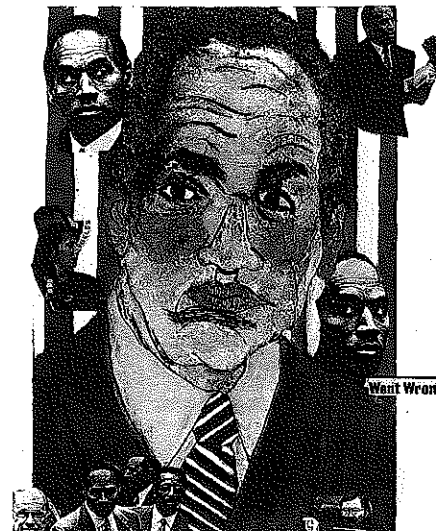
Julie A. Gawne. ARC Gallery, Chicago, June 4–29, 1996. *Women's Work*, mixed media.

Delanie Jenkins. Automatic Art Gallery, Chicago, June 7–July 7, 1996. *Veil*, mixed-media installation.

Yu Ji. Perkinson Gallery at Millikin University, Decatur, Ill., February 26–March 15, 1996. *No Escaping Edges*.

Constance Lowe. Forum for Contemporary Art, St. Louis, May 31–July 27, 1996. *Blankets*, Furniture, Paintings: 1993–96.

Dale Osterle. IDC Gallery, Rockford, Ill., April–June 1996. ARC Gallery, Chicago, June 4–9, 1996. *Politically Speaking: What Becomes a Legend?*



Dale Osterle, *If the Glove Fits . . . O. J. Simpson*, mixed-media impression, 26" x 25"

Mabi Ponce de Leon. Moonspinners Cafe, Columbus, Ohio, May 1–31, 1996. *Spirits of the Mountain*. Coffee Table, Columbus, Ohio, June 1–30, 1996. *Ancient Dreamscapes*. Waldo's on High, Columbus, Ohio, August 1–31, 1997. *Ancestral Labyrinths*, paintings, drawings, prints.

Juliet Rago. Loyola University, Chicago, May 27–June 24, 1996. *Angels, Shrines, and Sacred Spaces*, paintings and works on paper.

Karen Sardisco. Artemisia Gallery, Chicago, June 4–29, 1996. *The Nature of Life: Drawings and Paintings from the Progeny Series*.

Mara Adamitz Scrupe. ARC Gallery, Chicago, June 7–29, 1996. *Preserve*, site-specific installation.

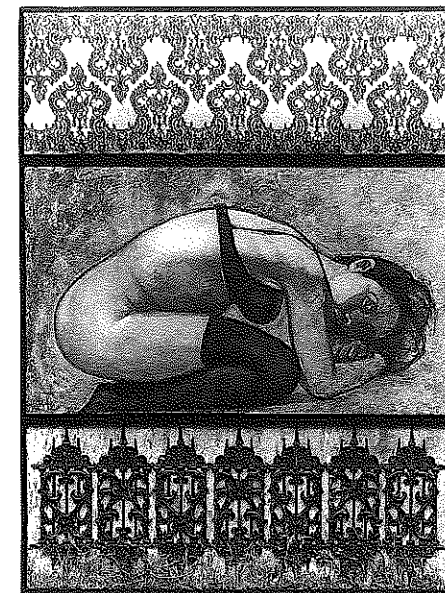
James B. Thompson. ARC Gallery, Chicago, March 1996. *Medieval Investigations*, intaglio prints.

Bruce Thorn. Zaks Gallery, Chicago, June 28–July 31, 1996. *New Works*.

NORTHEAST/

Mary Abbott. Arlene Bujese Gallery, Easthampton, N.Y., August 3–22, 1996.

Thomas Barrow. Laurence Miller, New York, March 2–April 13, 1996. *Pink Stuff and Other Dualities*.



Camille Eskell, *Who're you?* 1995, mixed media, 63 1/4" x 48 1/8"
PHOTO: D. JAMES DEE

Mona Brody. Maurice M. Pine Gallery, Fair Lawn, N.J., April 21–June 9, 1996. *An Installation*.

Margaret Byrd. Arthur Danziger Gallery, New York, June 3–29, 1996. Paintings, assemblage, and sculpture.

Jane Dickson. Whitney Museum of American Art at Philip Morris, New York, April 11–June 28, 1996. *Paradise Alley*.

Margret Dreikausen. Perche 'no, New York, April 15–May 15, 1996. Paintings.

Camille Eskell. Hoyt Institute of Art, Castle, Pa., June 2–30, 1996. Sullivan County Museum of Art, Hurleyville, N.Y., June 2–30, 1996. *Chosen Ones*, mixed-media paintings and works on paper.

Linda Gilbert-Schneider. Seagate Associates, N.J., January 23–May 1996. Uniondale Public Library, Uniondale, N.Y., October 2–November 2, 1996.

Leslie Gillette Jackson. Schoolhouse Gallery, North Truro, Mass., July 26–August 8, 1996. *Thirty Verrazano Drawings*, oil pastel.

Margaret Grimes. Blue Mountain Gallery, New York, February 9–28, 1996.

Rosalyn Jacobs. Synchronicity Space, New York, May 7–June 1, 1996. *New Work*.

Gail Kolflat. Ocean County Artists Guild, Island Heights, N.J., March 1996. David Brodsky Gallery, E.T.S., Princeton, N.J., August 1–September 12, 1996. *People and Places*.

Lynda J. Lambert. Main Exhibit Gallery, Ligonier, Pa., June 1–30, 1996. *Carriage House Memories: Neo-Abstract Woodcut Prints*.

Samella Lewis. Bill Hodges Gallery, New York, May 9–June 29, 1996. *The Painter: Past and Present, 1940–1996*.

Jane Logemann. Conde Gallery, New York, March 27–April 20, 1996. *New Work*.

Ann Meredith. Hotel 309, New York, March 21, 1996. *The Re-definition of Home: An End to the Legacy of Poverty—A Closing*, performance and installation.

Jill Moser. Wynn Kramarsky, New York, April 23–May 18, 1996. *North Fork Drawings*.

Judith Ostrowitz. SoHo 20, New York, April 23–May 18, 1996. *Coin Vanishing Series*.

Raquel Rabinovich. Trans Hudson Gallery, Jersey City, N.J., May 5–June 2, 1996. Recent drawings. Intar Latin American Gallery, New York, April 15–June 7, 1996. Drawings.

Marta Sanchez. Walt Whitman Cultural Arts Center, Camden, N.J., April 12–May 22, 1996. *Con Safos/With Soul*, mixed media.

Rhonda Roland Shearer. New York Botanical Garden, Bronx, July 2–October 6, 1996. *Shapes of Nature: Ten Years of Bronze Sculptures*.

Suzan Shutan. Discovery Museum, Bridgeport, Conn., March 25–July 1, 1996. *Infinite Measure: Elevator Art and Installation*.

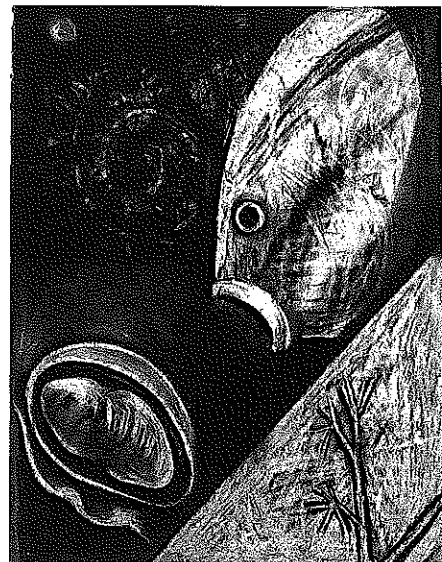
Andrzej Siwkiewicz. St. John Fisher College, Rochester, N.Y., March 25–May 4, 1996. *Transgressions*, paintings.

Lisa M. Tarkett. 937 Gallery, Pittsburgh, July 6–27, 1996. *Transitions II*, drawings and paintings. Sweetwater Art Center, Pittsburgh, August 1–30, 1996. *Labyrinth*, installation of drawings.

Hirotsune Tashima. Cast Iron Gallery, New York, April 20–28, 1996. Ceramic sculpture.

Fotini Vurgaropoulou. Alexander S. Onassis Center, New York, May 2–June 14, 1996. *Daydreams*.

Barbara Zucker. Goldie Paley Gallery, Moore College of Art and Design, Philadelphia, May 22–August 9, 1996. *For Beauty's Sake*, sculpture.



Lisa M. Tarkett, *Untitled*, 1995, charcoal on paper, 22 1/2" x 30"

SOUTH/

Jill Bedgood. Connemara Nature Conservancy, Dallas, March 17–May 26, 1996. *Pilgrimage: Transformation*.

Lynda Frese. Louisiana State Museum, New Orleans, May–December 1996. *Reconstituting the Vanished: The Baroness Pontalba and the Shaping of Urban New Orleans*, installation. Gallery for Southern Photographers, New Orleans, September–October 1996. Recent Work.

Heather Ryan Kelley. Abercrombie Gallery, McNeese State University, Lake Charles, La., March 7–29, 1996. *Images from the Wake: Paintings Based on Finnegan's Wake by James Joyce*. Still Zinsel Contemporary Fine Art, New Orleans, May 4–31, 1996. *Still Lives*, paintings.

Suzanne Ragan Lentz. Art 800, Miami Beach, Fla., June 8–July 6, 1996. *Animal Crackers*.

Vince Lupo. Savannah College of Art and Design, Savannah, Ga., May 27–June 9, 1996. *The Night Sea Journey*, photography installation.

Guillermo Peñafiel. SWFAS Gallery, Nacogdoches, Tex., June 14–26, 1996. *Volver a Ver*, photography.

Greg Shelnuft. Piedmont College, Demorest, Ga., March 29–April 18, 1996. Sculpture.

Roger Shimomura. Weatherspoon Art Gallery, Greensboro, N.C., May 5–July 28, 1996. *Delayed Reactions*, paintings and prints.

Carol Wax. Stone and Press Gallery, New Orleans, May 3–31, 1996. *Mezzotints*.

WEST/

Jane Brucker. Mendenhall Art Gallery, Whittier College, Whittier, Calif., April 1–26, 1996. *Bridge of Diamonds*.

Luca Buvoli. Santa Monica Museum of Art, Santa Monica, Calif., March 9–May 26, 1996. *Behind the Mask*.



Guillermo Peñafiel, *A Better Mousetrap*, silver print, 16" x 24"

Julia Couzens. Christopher Grimes Gallery, Santa Monica, Calif., February 24–March 23, 1996. Sculpture.

Suvan Geer. El Camino College Art Gallery, California, March 11–April 12, 1996. *With Mother's Milk*, installation.

Jo Going. Alaska Pacific University Gallery, Anchorage, August 6–September 7, 1996. *Prayers, Poems, Landscapes*, drawings.

Karen Kitchel. Liberty Village Arts Center, Chester, Mo., June 30–July 31, 1996. *Understanding Symbolism in the Visual World*, paintings. Western Heritage Center, Billings, Mo., June 12–July 20, 1996. *Home, Home on the Range*, paintings. Blue Heron Gallery, Vashon Island, Wash., April 5–30, 1996. *Activities in the Landscape*, paintings.

Sheila Kriemelman. Kirsch Gallery, Honolulu, June 1995. 171 Cedar Gallery, Corning, N.Y., October 1995. Koa Gallery, Honolulu, October 1995.

Marjorie Lindsay. Art Department, University of Utah, April 18–26, 1996. *Portrait Series 5*.

Judith Selby. Arts and Healing Network, Sausalito, Calif., May 1–June 21, 1996. *Morgan + 4 Portrait Installations*.

James Jared Taylor III. Ross Watkins Gallery, Palm Desert, Calif., April 4–May 10, 1996. Painting, sculpture, prints.

Matt West. Goodstein Gallery, Casper College, Casper, Wyo., September 30–October 24, 1996. *Shake Your Money Maker*. Mariani Gallery, University of North Colorado, Greeley, October 15–30, 1996. *The Lively Teapot*. Peck Arts Center, Central Wyoming College, Riverton, October 21–November 15, 1996. *Big Snowy, Big Sugar, Big Fun*. Northwest College, Powell, Wyo., October 1996. *Script*.

People in the News

In Memoriam

José Luis Barrio-Garay, professor of art history and criticism, University of Western Ontario, died of cancer of the pancreas on December 18, 1995, at the age of 63. Born in Zaragoza, Spain, Prof. Barrio-Garay held degrees in fine arts and in design from Escuela de Bellas Artes de San Fernando of the University of Madrid, and a Ph.D. in art history from Columbia University.

The focus of his work was the theory and criticism of art with special interests in 19th- and 20th-century art and Spanish Baroque art. His skill and influence as a professor was evident in the reputation of his introductory course, "Understanding the Visual Arts," which he continued to offer throughout his career. Students praised the course as especially influential in their comprehension of visual language and in their choice of art history as an area of specialization. Before coming to Canada as professor and chair of the Department of Visual Arts at the University of Western Ontario, he was professor and director of the School of Art, Ohio University, assistant professor at the University of Wisconsin–Milwaukee, and at the University of Southern Mississippi.

Prof. Barrio-Garay published and presented papers on, among others, Picasso,

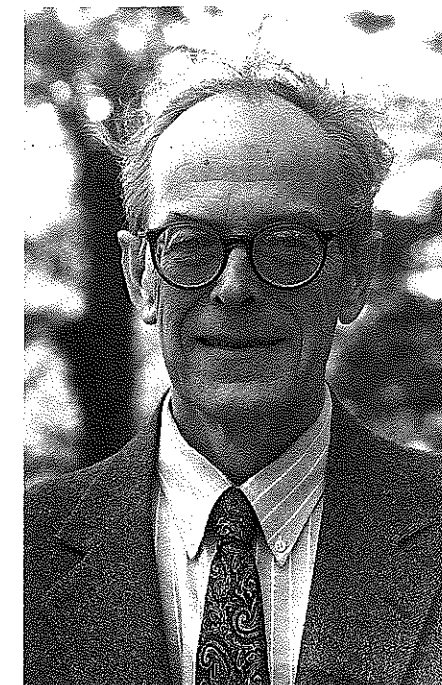
Goya, George Segal, Antoni Tàpies, and Jack Chambers. His book on José Gutiérrez Solana remains the definitive study of that artist's paintings and the relationship between his paintings and writings. Since 1972 Barrio-Garay was a foreign correspondent for *Goya* (Madrid) in the U.S. and Canada. When he died, he was preparing an exhibition of the master drawings from the Biblioteca Nacional, in Madrid, of Goya and his contemporaries for Biblioteca Nacional and the National Gallery of Canada.

—Madeline Lennon

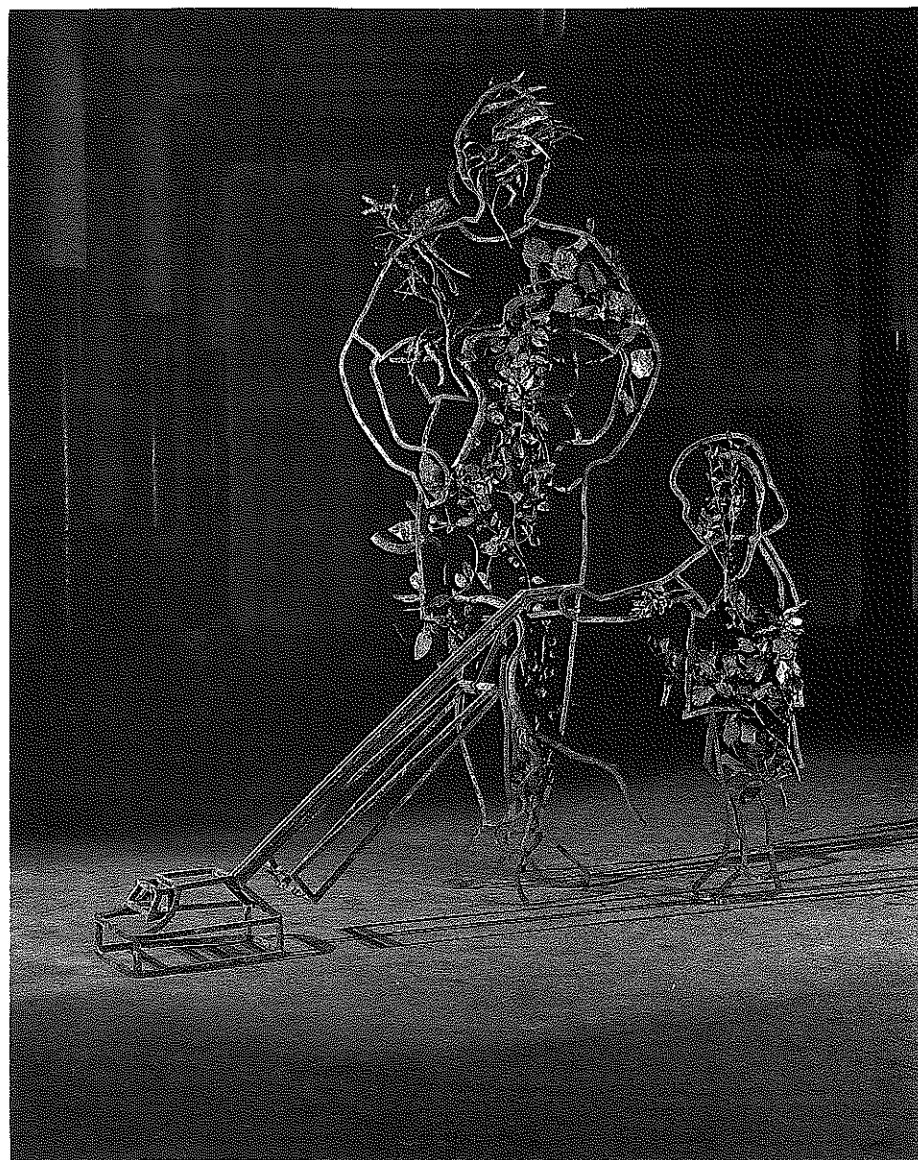
Rowland P. Elzea, chief curator emeritus of the Delaware Art Museum, died on December 17, 1995, in his beloved cottage in Kent. Born in Columbia, Missouri, Rowland earned his bachelor's and master's degrees from the University of Missouri, followed by painting and graphics studies in New York. To the end of his life he continued to paint and draw, though he underrated his real talents with characteristic modesty. There is no question that his painting helped him immeasurably as a curator and art historian.

In 1958 he secured employment in the Delaware Art Museum, now the Delaware Art Museum, at Wilmington and rather surprisingly stayed there for his entire career—to the great fortune of that institution. After serving as the curator of the splendid pre-Raphaelite collection, he became curator of collections and finally associate director and chief curator, earning the well-deserved accolade of chief curator emeritus on his retirement in 1993.

During his thirty-five years of service at the museum, he organized more than 300 exhibitions and saw the collections expand from less than 800 works to over 11,000. More than any other single person, Rowland was responsible



Rowland P. Elzea, 1931–1995



Rhonda Roland Shearer, *Nina and Child Vacuuming*, 1991–92, bronze, 112" x 98" x 26"

for establishing the national and international reputation that the Delaware Art Museum enjoys today. In many ways his scholarly expertise developed directly from the collection and concerns of his museum, with the result that he successfully wore many different hats and created enviable reputations in a number of diverse fields.

In pre-Raphaelite studies he is above all remembered for his fine catalogues of the Samuel and Mary R. Bancroft Collection, which were so popular that they went under Rowland's authorship through no less than three editions. For many of us, his crowning achievement remains the pioneering exhibition that he organized with his wife, Betty, the outstanding Frederick Sandys scholar: *The Pre-Raphaelite Era: 1848–1914* (1976), the catalogue being one of the major American contributions to Victorian studies. After his retirement in Kent, Rowland became an honorary research fellow at the University of Glasgow with the intention of editing a volume of Whistler's letters. The world of scholarship has been robbed of that projected work, just as Rowland himself was cheated of his full retirement.

Within the field of American art history, Rowland became the leading authority on the works of John Sloan, organizing with Elizabeth Hawkes the exhibition *John Sloan: Spectator of Life* (1988) and publishing the magisterial and definitive two-volume catalogue raisonné of the paintings in 1922. At the time of his death, he was working on an edition of Sloan's diaries. He also became a champion of American illustration at a time when such work was scarcely appreciated as a subject of serious art history. Among the ground-breaking exhibitions and publications that he produced in this area are the *Catalog of the Howard Pyle Collection* (1971) and *The Golden Age of American Illustration, 1880–1914* (1971) for the Delaware Art Museum.

As a good curator and an effective and caring teacher, he understood the need to encourage and communicate with new generations of scholars and students. Many of you reading these words have been inspired and assisted by Rowland at some point in your careers. He was a uniquely lovable person, quiet, gentle, modest, sincere, loving, and dependable, his erudition balanced by a deliciously dry sense of humor. By all who had the privilege of knowing him, he will be sorely missed. A memorial service was held at the Delaware Art Museum. Contributions may be made to the Curatorial Fund, Delaware Art Museum, 2301 Kentmere Parkway, Wilmington, DE 19806.

—Douglas Schoenherr, *National Gallery of Canada, Ottawa*

Academe

David Brody is assistant professor at the University of Washington in Seattle.

Diane Kirkpatrick has been named interim director of the Institute for the Humanities and

the Mary Fair Croushore Professor of Humanities at the University of Michigan.

Thomas E. Linehan is president of the Ringling School of Art and Design, Sarasota, Fla.

Richard J. Powell has been appointed chair of the Department of Art and Art History at Duke University.

Museums and Galleries

Robert T. Buck has stepped down as director of the Brooklyn Museum, Brooklyn, N.Y.

Sheryl Conkelton is senior curator at the Henry Art Gallery, University of Washington, Seattle.

Trevor Fairbrother has been appointed Deputy Director for Art/Jon and Mary Shirley Curator of Modern Art at the Seattle Art Museum. Formerly he was Beal Curator of Contemporary Art at the Museum of Fine Arts, Boston.

Lise Holst is director of the Emerson Gallery at Hamilton College in Clinton, N.Y.

David William Kiehl has been appointed curator for prints at the Whitney Museum of American Art, New York.

Raechell Smith has been appointed director of exhibitions at the Kansas City Art Institute.

Scott A. Sullivan has been appointed dean of the College of Fine and Professional Arts at Kent State University.

Deborah Wye has been named chief curator of the Department of Prints and Illustrated Books at the Museum of Modern Art, New York.

Organizations

David Lloyd Brown is executive director of the South Shore Art Center, Cohasset, Mass.

Stanley N. Katz is stepping down as president of the American Council of Learned Societies some time in late 1997. He will return to teaching at Princeton University.

Grants, Awards, & Honors

Publication policy: Only grants, awards, or honors received by individual CAA members are listed. The grant/award/honor amount is not included. Please note the following format: cite name, institutional affiliation, and title of the grant, award, or honor, and (optional) use or purpose of grant. Please indicate that you are a CAA member.

Pat Adams received the Jimmy Ernst Award in Art from the American Academy of Arts and Letters.

Mike Alewitz traveled to the Ukraine to complete a mural commission for the Chernobyl accident commemoration. The mural spotlights the sacrifice of workers who gave their lives to shut down the plant following the explosion.

Julia F. Andrews has won the Joseph Levenson Book Prize for her book *Painters and Politics in the People's Republic of China, 1949–1979*.

Barbara Arciszewska has been appointed a 1996–97 Yale Center for British Art fellow. She will study the importance of foreign immigrant architects in the development of English Palladianism.

Olive M. Ayhens received a 1996 Adolph and Esther Gottlieb Foundation Individual Support Grant.

A still-life drawing by **William Berry**, Curators' Professor of Art and chair of the Art Department at the University of Missouri–Columbia, was named Best of Show at the 13th Annual Gallery '76 National Juried Art Exhibition, Wenatchee, Wash.

Ronald E. Bimrose is the recipient of the Snell and Wilmer Award, Visual Arts Fellowship, Arizona Commission on the Arts.

Jonathan Bloom has been awarded a 1996–97 senior fellowship at the Metropolitan Museum of Art to study the history of paper in Islamic lands.

Diane Bush has been awarded an Educator's Fellowship to attend workshops at R.I.T. in digital web page building and stroboscopic and photomicrographic photography.

James Clark is a visiting scholar at New York University's Taub Urban Research Center.

Michael J. Crumbock has won a Charlotte W. Newcombe Doctoral Dissertation Fellowship from the Woodrow Wilson National Fellowship Foundation. His thesis is titled "The Alchemy of Fame: Hieronymous Bosch and the Politics of Identity at the Court of the Emperor Charles V."

Diane Edison is artist-in-residence at the Blue Mountain Center Art Gallery, Blue Mountain Lake, N.Y.

Lynda Frese received a 1996 Louisiana Division of the Arts Grant for the project "Reconstituting the Vanished: Caroline Dormon and the Politics of Preservation of Wild Places in Louisiana."

Dorine Miles Gross installed *Dawn—Isles of Shoal*, an acrylic painting on linen, at the Rockingham County Courthouse, Brentwood, N.H. The public art was commissioned by the New Hampshire State Council on the Arts Percent for Art Program and is part of the permanent art collection of the State of New Hampshire.

Archer St. Clair Harvey has received the Warren I. Susman Award for Excellence in Teaching from Rutgers, State University of New Jersey.

Eloise Quiñones Keber received the 1996 Distinguished Scholarship Award from Baruch College/CUNY for her book *Codex Telleriano-Remensis: Ritual, Divination, and History in a Pictorial Aztec Manuscript*.

Elaine A. King was awarded a Faculty Development Grant at Carnegie Mellon University to continue her research on transformations in contemporary culture inside Central Europe.

Julia King was awarded a fellowship from the United States Capitol Historical Society.

Robert Kirschbaum is the recipient of a 1996–97 Fulbright Senior Scholar award for research in India.

Kay Dian Kriz has been appointed a 1996–97 Yale Center for British Art fellow. She will pursue work on a book provisionally titled *Sugar, Slavery, and the Culture of Refinement: Imaging the Colonial Exchange between Britain and the West Indies, 1750–1840*.

Donald Kuspit has been awarded an honorary doctorate in fine arts by the San Francisco Art Institute, on the occasion of its 125th anniversary (May 1996).

Constance Lowe has been awarded a residency in the International Artist-in-Residence Program at ArtPace: A Foundation for Contemporary Art/San Antonio. She also received the President's Award for Creative Achievement at the University of Texas at San Antonio, where she is assistant professor.

Ken Luymes has been awarded a 1996 Projects Grant by the Canada Council.

Richard Martin was honored with Pratt Institute's "Excellence by Design" award in May 1996 and was inducted as the 1996 fellow of the Costume Society of America, honoring lifetime achievement in costume study.

J. Philip McAleer has been awarded a 3-year grant by the Social Sciences and Humanities Research Council of Canada to research and write an architectural history of Ely Cathedral.

Heather McPherson has been appointed a 1996–97 Yale Center for British Art fellow. She will examine representations of the actress Sarah Siddons.

Anita Moskowitz has received a Lila Wallace-Reader's Digest Special Project grant, awarded by Harvard's Villa I Tatti, for a photographic campaign on Italian Gothic sculpture.

Gülru Necipoglu has received two awards for her book *The Topkapi Scroll: Geometry and Ornament in Islamic Architecture*: the Spiro Kostoff Book Award of the Society of Architectural Historians, given for an English-language work that has made the greatest contribution to our understanding of the physical environment, and the annual "Best New Book on Architecture and Urban Planning," awarded by the Association of American Publishers, Professional/Scholarly Publishing (P.S.P.) Division, which recognizes excellence and innovation in professional and scholarly publishing.

John A. Pinto, and co-author William L. MacDonald, received the 17th annual George Wittenborn Book Award for *Hadrian's Villa and Its Legacy* (Yale University Press).

Warren Sanderson has been awarded a 3-year SSHRC (Social Sciences and Humanities Research Council of Canada) grant to pursue his studies of the Romanesque architecture of the Lorraine (Lotharingian) Reforms 933-1080.

Mara Adamitz Scrupe was awarded the John J. Humphrey Best of Show Award in sculpture at the Three Rivers Arts Festival of the Carnegie Museum for her installation *KIN (All My Plastic Trash for the Past Six Years)*.

Pamela H. Simpson was awarded a 1996–97 National Humanities Center fellowship to conduct research on her project Cheap, Quick, and Easy: Imitative Architectural Materials, 1870-1930.

Richard E. Spear was awarded a residency at the Rockefeller Foundation's Bellagio Study Center for June. He will complete his book on Guido Reni, The "Divine" Guido.

Regina Stefaniak was awarded a 1996–97 NEH Fellowship for College Teachers and Independent Scholars to study Parmigianino's Vision of St. Jerome within the cultural context of Rome in the 1520s.

Eugeny Steiner was awarded a 1996–97 grant from the Yokohama Association for Interna-

tional Communications and Exchanges to conduct a research project on Japanese-Russian cultural contacts.

Coleen Sterritt was awarded a 1996 fellowship from the California Community Foundation, J. Paul Getty Trust Fund for the Visual Arts.

Mika Watanabe is artist-in-residence at Art/OMI, New York, July 1996.

The following CAA members have been elected fellows of the American Academy of Arts and Sciences. In the fine arts: **Jonathan Brown**, **David Summers**, and **Anthony Vidler**.

The Center for Advanced Study in Visual Arts announces the following 1996–97 postdoctoral appointments to the center: Samuel H. Kress Professor: **Hubert Damisch** (Ecole des Hautes Etudes en Sciences Sociales, Paris). Andrew W. Mellon Professor: **David Freedberg** (Columbia University). Paul Mellon Senior Fellow: **Bernard Frischer** (University of California, Los Angeles). Samuel H. Kress Senior Fellows: **Alan Colquhoun** (Princeton University); and **Katherine Fischer Taylor** (University of Chicago). Ailsa Mellon Bruce Senior Fellows: **Michael Ann Holly** (University of Rochester); and **Jeffrey Schnapp** (Stanford University). Frese Senior Research Fellow: **Iris Gareis** (Institut für Völkerkunde und Afrikanistik, Ludwig-Maximilians-Universität München). Ailsa Mellon Bruce National Gallery of Art Sabbatical Curatorial Fellow: **Franklin Kelly** (Washington, D.C.). Paul Mellon Visiting Senior Fellows: **Beth Cohen** (New York); **Maurizio Gargano** (Università degli Studi di Roma Tre); **Christian Heck** (Université de Strasbourg); and **Marie Tanner** (New York). Ailsa Mellon Visiting Senior Fellows: **Thierry de Duve** (independent); and **Wouter Kloek** (Rijksmuseum, Amsterdam). Inter-American Development Bank Ailsa Mellon Bruce Visiting Senior Research Fellows: **Juan B. Albarracín-Jordan** (Empresa Consultora en Arqueología, La Paz). Association of Research Institutes in Art History Latin American Fellow: **Laura de Paiva Cavalcanti** (Paça Imperial, Rio de Janeiro).

The Center for Advanced Study in the Visual Arts announces the following 1996–97 predoctoral appointments to the center: Mary Davis Fellow: **Edward Eigen** (MIT). Wyeth Fellow: **Branden Joseph** (Harvard University). Samuel H. Kress Fellow: **Matthew Kennedy** (New York University). Chester Dale Fellows: **Stephen Lucey** (Rutgers); and **Erika Wolf** (University of Michigan). Robert H. and Clarice Smith Fellow: **Catherine Lusheck** (University of California, Berkeley). David E. Finley Fellow: **Richard Neer** (University of California, Berkeley). Paul Mellon Fellow: **Leila Whittemore** (Columbia University). Ittleton Fellow: **Jie Xu** (Princeton University). Andrew W. Mellon Fellow: **Heghnar Zeitlian** (University of California, Los Angeles).

Recipients of the 1996–97 J. Paul Getty Postdoctoral Fellowships in the History of Art and the Humanities are as follows, with their

project titles: **Cynthea Jean Bogel**, "On the Evaluation of Esoteric Buddhist Sculpture in 8th- and 9th-Century Japan"; **Megan Cifarelli**, "Art and Alterity: The Representation of Foreigners in Imperial Assyria"; **Maria Ann Conelli**, "The Gesù Nuovo in Naples: Politics, Property, and Religion"; **Carolyn Sue Dean**, "Inka Bodies and the Body of Christ: Corpus Christi in Colonial Cuzco, Peru"; **Elizabeth Alice Honig**, "Market/Fair/Kermis: Images of Commerce and Festivity in the Dutch Republic"; **Christina Hilleboe Kiaer**, "Socialist Objects of Desire: Russian Constructivism and Consumer Culture in the 1920s"; **Kenneth Dean Shapiro Lapatin**, "Chryselephantine Statuary in the Classical World"; **Olivier Lugon**, "Les Idées dans l'espace: L'Exposition didactique en Allemagne, 1919-1939"; **Martha Jeanne McNamara**, "Disciplining Justice: Massachusetts Courthouses and the Architecture of Professionalization, 1750 to 1850"; **David Ashley Morgan**, "Imaging the Faith: Mass-Produced Imagery and American Protestant Piety"; **Chon Augustus Noriega**, "Curatorship, Latino Art, and the National Community"; **Mary Nooter Roberts**, "Popular Islamic Art and the Inscription of Memory in Urban Senegal"; **Massimiliano Rossi**, "La Letteratura degli Artisti nel XVI e XVII Secolo: Un Catalogo Ragionato"; **Helena Katalin Szepe**, "Privilege and Duty in the Serene Republic: The Dogal Documents of Venice (1300 to 1553)"; and **Marie-Therese Zenner**, "The Sciences of Measure in Romanesque France, between Vitruvius and Villard."

The following CAA members have been named Guggenheim Fellows. In art: **Susanna Coffey**; **Rochelle Feinstein**; **Mike Glier**; **Todd McGrain**; and **Sam Messer**. Scholars and writers: **Nina M. Athanassoglou-Kallmyer**; **Carmen Bambach Cappel**; and **Jann Matlock**.

The following CAA members have been selected for the 1996 Marie Walsh Sharpe Art Foundation Space Program: **Matthew Harle**; **Heidi Kumao**; **Carol Wax**; and **Karen Yasinsky**.

Conferences & Symposia

Calls for Papers

Defining the Basics is the theme of the 1997 conference of Foundations in Art: Theory and Education (FATE), March 12-15, 1997, in Richmond, Va. This national organization is dedicated to excellence in the development and teaching of college-level foundation courses in both studio art and art history. Panels already planned address a wide range of topics including uses of computers in the freshman year, multicultural education, developing critical thinking, creativity, distance learning, and interdisciplinary education. Send 150-word abstracts to: Mary Stewart, 1022 East Colvin St., Syracuse, NY 13210; mrstewart@mailbox.syr.edu. *Deadline: August 1, 1996.*

Visual Resources Association's 15th annual conference will be held February 11-15, 1997, in New York. Papers are sought for sessions dealing with various aspects of accessing, cataloguing, preserving, and digitizing images. Such topics as shared databases, copyright, use of digitized images in teaching, and automated collections are applicable. For information: Patricia L. Keats, Director of the Library, California Historical Society, 678 Mission St., San Francisco, CA 94105; 415/357-1848, ext. 19; patkeats@calhist.org. *Deadline: August 30, 1996.*

Whose Art Is It Anyway? Art and Ownership is a conference sponsored by the Southeast Modernist Council, January 18, 1997, at the Cummer Museum of Art and Gardens, focusing on issues of possession, both of object and idea, from Byzantium to Berlin. Topics might include stylistic and thematic appropriation, the theft of cultural patrimony and the ensuing moral and political dilemmas, the art of forgery, and questions of artistic originality. Papers are encouraged from a variety of disciplines. Send abstract and c.v. to: Conference, Cummer Museum of Art and Gardens, 829 Riverside Ave., Jacksonville, FL 32204. *Deadline: September 16, 1996.*

Transforming the Mirror is the title of the 5th national Women in Photography Conference, to convene in Boston, June 5-7, 1997. Proposals for papers, presentations, and panels from commercial, scientific, and fine artists, scholars, and educators are invited. The conference will focus on the changing issues in the conception,

creation, and reception of the photographic image at the turn of the 20th century. For submission guidelines: 212/708-9482. Send completed proposals to: Program Committee, c/o Parrish Dobson, 263 Payson Rd., Belmont, MA 02178. *Deadline: October 15, 1996.*

The Grotesque in Art is the theme of the 1997 Art History Student Graduate Association Symposium to be held February 28, 1997, at the University of Arizona, Tucson. One-page abstracts of scholarly papers of 20 minutes in length are requested from M.A. candidates or recent M.A. graduates in art history or related fields. Send abstract, c.v., and statement to: 1997 AHGSA, Jessica Mackta and Leslie Blanton, University of Arizona, Dept. of Art, PO Box 210002, Tucson, AZ 85721; jessicam@gas.uug.arizona.edu. *Deadline: December 1, 1996.*

To Attend

The Visual Resources Association will meet in conjunction with the Comité International d'Histoire de l'Art (CIHA) during the International Congress of the History of Art, September 1-8, 1996, in Amsterdam, the Netherlands. The VRA meeting will take place September 4-7 and will include three formal sessions, three tours, and a workshop. For information: Jenni M. Rodda, VRA/CIHA Liaison Committee, Visual Resources Collection, Institute of Fine Arts, 1 E. 78th St., New York, NY 10021-0178; 212/772-5872; fax 212/772-5807; roddaj@is2.nyu.edu; or Joy Blouin, Dept. of the History of Art, University of Michigan, Ann Arbor, MI 48109-1357; 313/763-6114; fax 313/747-4121; jblouin@umich.edu.

Museums in the New Millennium is hosted by the Smithsonian Institution, September 5-7, 1996, on the occasion of the 150th anniversary of the Smithsonian. Museum professionals from around the world will convene to identify and interpret significant emerging issues in the field, disseminate new information, and examine the nature and purposes of museums in the 21st century. For information: Center for Museum Studies, MRC 427, Smithsonian Institution, Washington, DC 20560; 202/357-3101; fax 202/357-3346.

Art History in the Age of Bellori will be held in Rome, November 20-22, 1996, commemorating the 300th anniversary of the death of Giovanni Pietro Bellori (1613-1696), art theorist, historian, and antiquarian. The conference is sponsored by the Association for Textual Scholarship in Art History (ATSAH), the American Academy in Rome, and the Samuel H. Kress Foundation. For information: Janis Bell, 320 Oakland Park Ave., Columbus, OH 43214; fax 614/447-8983; jbell@magnus.acs.ohio-state.edu.

Opportunities

Award

The Vanessa Lynn Prize Competition, sponsored by the American Craft Council, seeks to stimulate and recognize exceptional critical writing on contemporary craft. The cash prize of \$3,000 will be awarded to an outstanding essay on contemporary American craft. The winning essay will be published in *American Craft*, the bimonthly magazine of the American Craft Council. Essays must be 3,000 words max., typed, and double-spaced. For information: *American Craft*, 1996 Vanessa Lynn Prize, 72 Spring St., New York, NY 10012. *Deadline: October 1, 1996.*

Calls for Entries

Southwestern Pennsylvania Juried Art Exhibition, sponsored by the Greensburg Area Cultural Council and the Westmoreland Museum of Art, is accepting entries of 2- and 3-d artwork for an exhibition to be held September 23-November 5, 1996. Send sase for prospectus to: Greensburg Area Cultural Council, 111 N. Main St., Greensburg, PA 15601. *Deadline: July 20, 1996.*

Metaphor for the 20th Century: Personal Perspectives is open to artists from New York and New England working in all media. \$15/3 slides. Works must be for sale. Send sase for prospectus to: Hera Gallery, Box 336, Wakefield, RI 02880-0336. *Deadline: August 1, 1996.*

Within and Without: The Intimate Moment is the title of the Musky National, a competition sponsored by Muskingum College, New Concord, Ohio, open to all U.S. artists working in all media except video and performance. \$20/3 entries. Send sase for prospectus to: J. Wallace, Louis O. Palmer Gallery, Johnson Hall, Muskingum College, New Concord, OH 42762; 614/826-8310; jwallace@muskingum.edu. *Deadline: August 2, 1996.*

The Space Group of Korea sponsors the International Miniature Print Exhibition, which promotes mutual appreciation of artistic values and international cultural exchange among the nations of the world. Works eligible for entry must be 2-dimensional original prints in any media in black-and-white or color produced after January 1996. Work must be within the limits of 10 x 10 cms. \$20/each entry; 2 max. For

information: Space Group of Korea, 219 Wonseo-dong, Chongno-gu, Seoul, Korea; 82-2-747-2892/3; fax 82-2-747-2894. *Deadline: August 20, 1996.*

International Quilt Project/Exhibition: Coast-to-Coast National Women Artists of Color, a multi-ethnic artists network, invites women artists of color to submit a 9-inch square. Artists collectives are also encouraged to contribute squares or a finished quilt. Squares should express the theme "mother" and have a front, back, a layer of batting in between, and finished edges. Send sase for information to: Gloria Patton, 205 Greene Ave., Brooklyn, NY 11238; 718/783-6675. *Deadline: August 31, 1996.*

On/Of Paper is the title of a juried competition to be exhibited at Chowan College, Murfreesboro, N.C., November 15-December 6, 1996. \$1,500 in cash awards and purchases and a one-person show for first place. Seeking 2-dimensional works related to using the material and/or concept of pulp. Entries may include prints, photos, mixed media, graphics, paintings, and drawings. Send sase for prospectus to: On/Of Paper, Green Hall Gallery, Chowan College, 200 Jones Dr., Murfreesboro, NC 27855. *Deadline: September 13, 1996.*

The Rights of Children is a thematic exhibition to be held at St. Xavier University in Chicago, in conjunction with a symposium of the same name. Artists working in this theme are encouraged to submit slides and a statement addressing their work to: C. Ruggie Sanders, SXU Gallery, St. Xavier University, Chicago, IL 60655. *Deadline: September 15, 1996.*

The Print Center, formerly the Print Club, is seeking entries for its 71st annual competition. All forms of editioned and noneditioned prints, installations, artist's books, and other 3-dimensional work created between 1994 and 1996 are eligible. \$30 entry fee includes 1-year membership; \$20 for full-time students. For prospectus: Joan Wetmore, Print Center, 1614 Latimer St., Philadelphia, PA 19103. *Deadline: September 21, 1996.*

Greater Midwest International XII: open to artists 21 and older, working in all media except video and performance. Juried by 35-mm slides. \$20/3 entries; \$25/4 or 5 entries. Send sase for prospectus to: Morgan Dean Gallatin, Central Missouri State University, Art Center Gallery, Warrensburg, MO 64093; 816/543-4498. *Deadline: October 15, 1996.*

The Texas International invites submissions from visual artists residing in the U.S., Mexico, and Canada, 18 and older. 2- and 3-d works are eligible. \$20/up to 4 entries. For information: Mark Alexander, Texas International, Dept. of Art, University of Texas at El Paso, El Paso, TX 79968; 915/747-7837; fax 915/747-6749. *Deadline: November 1, 1996.*

Chuck Levitan Gallery, New York, national, juried, small works exhibition: open to artists working in painting, prints, drawing, assem-

blage, wall relief, and 3-d sculpture. No work may exceed 20" in height or width; wall relief or assemblage should not exceed 6" in depth; sculpture should not weigh more than 20 lbs. Juried by slides (cardboard or plastic mounts only). All work accepted for exhibition must be for sale. \$30/first 5 slides; \$7/each additional. For information: Levitan Gallery, 42 Grand St., New York, NY 10013. *Deadline: November 9, 1996.*

Blue Sky Gallery/Oregon Center for the Photographic Arts, an artist-run, nonprofit gallery, is reviewing work for show consideration. No deadlines/fees. Send 20 slides and sase to: Blue Sky Gallery, 1231 NW Hoyt, Dept. CAA, Portland, OR 97209.

The Gay and Lesbian Caucus of CAA will be sponsoring numerous exhibitions throughout the tristate area in conjunction with the 1997 CAA conference in New York, February 12-15. Galleries, museums, art institutions, and alternative spaces are invited to submit ideas for exhibitions of lesbian and gay artists/performers to be part of the program. For information: Ann Meredith, Cooper Station, Box 1094, New York, NY 10276-1094; 212/691-8452; fax 212/229-2588; meredita@newschool.edu.

Parkside National Small Print Exhibition invites printmakers whose primary focus is mezzotint to submit slides for invitational to be held January 1997. For information: Doug DeVinny, Art Dept., UW-Parkside, Box 2000, Kenosha, WI 53141.

Calls for Manuscripts

The Chicago Art Journal, an annual publication devoted to the study of the visual arts, is soliciting papers and artwork for its spring 1997 special issue, "Frames of Reference." Papers may engage the topic on many levels: objects, architectural space, discourse, methodology. More thematically, issues of chronology, geography, nationality, margin, memory, gender, or authorship might be addressed. Artwork may be of any media and should address the thematic approaches outlined above. For information: *Chicago Art Journal*, University of Chicago, Dept. of Art, Cochrane-Woods Art Center, 5540 S. Greenwood Ave., Chicago, IL 60637. *Deadline: October 1, 1996.*

Art Education, published by the National Art Education Association, seeks manuscripts for a theme issue related to research in visual arts education. Sought are thoughtful, critical discussions of issues relevant to research and practice, especially in response to the briefing papers *Creating a Visual Arts Research Agenda toward the 21st Century*, recently published by NAEA. Manuscripts should be 3,000 words max. and follow guidelines in the *Publications Manual of the American Psychological Association*, 4th ed. For information: Mary Ann Stankiewicz, *Art Education*, 5089 S. Kestral Pkwy., Sarasota, FL 34231-3203. *Deadline: October 15, 1996.*

Art Journal is seeking submissions for an issue devoted to performance art. Guest Editor Martha Wilson is soliciting both theoretical articles and eyewitness accounts of significant performance art events. Send précis to: Martha Wilson, Franklin Furnace, 112 Franklin St., New York, NY 10013-2980; ffurnace@interport.net. *Deadline: October 31, 1996.*

Signs: Journal of Women in Culture and Society seeks submissions for a special issue, "Feminisms and Youth Cultures," slated for publication spring 1998. The lack of attention given to challenges facing youth cultures and the virtual invisibility of the voices and concerns of youth in academic and popular debates is the impetus of this issue. Youth indicates persons aged 13 to 30 for the purposes of this issue. The editors welcome submissions that are (1) based on independent or collaborative research conducted by, about, and/or within youth communities, and (2) textual analyses (widely defined) of popular culture produced by youth from a wide range of racial, ethnic, religious, and national origins. For information: *Signs*, "Feminisms and Youth Cultures," Box 354345, University of Washington, Seattle, WA 98195-4345. *Deadline: January 31, 1997.*

Explorations in Renaissance Culture, an annual scholarly journal published jointly by the South-Central Renaissance Conference and Southwest Missouri State University, seeks submissions. One article in each volume will receive the Albert W. Fields Award of \$100. The journal seeks submissions from any discipline in Early Modern studies: literature, art and iconography, music, history, gender studies, culture. Manuscripts should be 20–30 pages, double spaced. Send 3 copies of manuscript, with author's name on cover sheet only, to: Tita French Baumlín, *Explorations in Renaissance Culture*, Dept. of English, Southwest Missouri State University, Springfield, MO 65804; 417/836-4738; fax 417/836-6940; MFB137F@vma.smsu.edu.

Grants and Fellowships

The Center for Advanced Study in the Visual Arts awards approx. 6 senior fellowships and 12 visiting senior fellowships each year for study of the history, theory, and criticism of art, architecture, and urbanism of any geographical area and any period. Applicants should have held the Ph.D. for 5 years or more or possess a record of professional accomplishment. Scholars are expected to reside in Washington, D.C., throughout their fellowship period and participate in the activities of the center. All grants are based on individual need. The center will consider appointments of associates who have obtained awards for full-time research from other granting institutions and would like to be affiliated with the center. For information: CASVA, National Gallery of Art, Washington, DC 20565; 202/842-6482; fax 202/842-6733; <http://www.capcon.net/casva>. *Deadline for*

senior fellowship and associate appointments: October 1, 1996.

The American Antiquarian Society offers fellowships for historical research by creative and performing artists. The program is designed to enhance the ways in which history is communicated to the American people. Fellowships will be provided to those whose research objectives are to produce works dealing with pre-20th-century American history designed for the general public rather than for the academic/educational communities. Fellowships will allow recipients to conduct uninterrupted research, reading, and collegial discussion at AAS, which houses the world's preeminent and most accessible collection of pre-20th-century American printed materials. At least 3 fellowships will be awarded for residence of 4–8 weeks at the society for any time between January 1 and December 31, 1997. \$1,200/month stipend, plus travel expenses. For information: John B. Hensch, American Antiquarian Society, 185 Salisbury St., Worcester, MA 01609-1634; 508/752-5813. *Deadline: October 7, 1996.*

Michigan Society of Fellows Postdoctoral Fellowships: 1997–2000. Three-year postdoctoral fellowships in the humanities and the arts available to scholars early in their professional careers who have received the Ph.D. or comparable professional or artistic degree between January 1, 1994, and September 1, 1997. 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 as assistant professors in appropriate departments and as postdoctoral fellows 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 year, to participate in the informal intellectual life of the society, and to devote time to their independent research. Stipend: \$32,500. Application fee: \$25. For information: Michigan Society of Fellows, 3030 Rackham Bldg., University of Michigan, Ann Arbor, MI 48109-1070; 313/763-1259; lbriefer@umich.edu. *Deadline: October 12, 1996.*

Columbia University Society of Fellows in the Humanities. 1997–98 postdoctoral fellowships are available to those who will have received the Ph.D. between January 1, 1991, and July 1, 1997. \$30,000 stipend; one-half for independent research and one-half for teaching in the undergraduate program in general education. Additional funds are available to support research. For information: Director, Society of Fellows in the Humanities, Mail Code 5700, Columbia University, 2960 Broadway, New York, NY 10027. *Deadline: October 15, 1996.*

National Humanities Center Fellowships support advanced study in history, languages and literature, philosophy, and other fields of the humanities. Fellows are expected to work at the center. Applicants should hold the doctorate or have equivalent professional accomplish-

ments. Scholars from fields normally associated with the humanities, representatives of the natural and social sciences, the arts, the professions, and public life may be admitted to the center if their work has humanistic dimensions. Fellowship stipends are determined individually and include travel expenses. For application: Fellowship Program, National Humanities Center, PO Box 12256, Research Triangle Park, NC 27709-2256; nhc@unccecs.edu. *Deadline: October 15, 1996.*

University of Pennsylvania Mellon Postdoctoral Fellowships in the Humanities are available for younger scholars who, by October 15, 1996, will have received the Ph.D. but not yet have held it for more than 8 years nor been granted tenure. Research proposals are invited in all areas of humanistic studies except educational curriculum-building and performing arts. Preference is given to proposals that are interdisciplinary and to candidates who have not previously utilized the resources of this university. Stipend of \$32,000. For information: Tracey L. Cheek, 16 College Hall, University of Pennsylvania, Philadelphia, PA 19104-6378. *Deadline: October 15, 1996.*

American Institute for Yemeni Studies supports research on Yemeni and South Arabian studies and promotes scholarly exchange between Yemen and the U.S. Two fellowship programs of in-country residence and research for American scholars in Yemen are available. The general fellowship program accepts proposals from graduate and postgraduate scholars, with priority given to doctoral training. There is no restriction as to field or discipline, but project funds may only be used to support research costs incurred in Yemen. The U.S. Scholars in Residence program invites proposals from U.S. postdoctoral scholars who plan to spend a sabbatical or postdoctoral time in Yemen. For information: Maria Ellis, American Institute for Yemeni Studies, PO Box 311, Ardmore, PA 19003-0311; 610/896-5412; fax 610/896-9049; mellis@mail.sas.upenn.edu. *Deadline: November 1, 1996.*

Henry Luce Foundation/American Council of Learned Societies offers a dissertation fellowship program in American art. Awards of \$18,500 will be made to graduate students at any stage of Ph.D. dissertation work for a 1-year term beginning summer or fall 1997. Applicants must be Ph.D. candidates in a department of art history, with a dissertation focused on a topic in the history of visual arts of the U.S., and must be U.S. citizens or permanent legal residents. For information: Fellowship Office, ACLS, 228 E. 45th St., New York, NY 10017-3398; fax 212/949-8058; ruth@acsls.org. *Deadline: November 15, 1996.*

The Center for Advanced Study in the Visual Arts announces its annual program of predoctoral fellowships for productive scholarly work in the history of art, architecture, and urban form. The 9 fellowships, which vary in length from 1 to 3 calendar years, are intended to support doctoral dissertation research. Applicants must have completed their residence

requirements and course work for the Ph.D. as well as general or preliminary examinations before the date of application. Students must know two foreign languages. Application for these fellowships may be made only through the chair of graduate departments of art history and other appropriate departments, who should act as sponsors for applicants from their respective schools. For information: Fellowship Program, Center for Advanced Study in the Visual Arts, National Gallery of Art, Washington, DC 20565; 202/842-6482; fax 202/842-6733; <http://www.capcon.net/casva>. *Deadline: November 15, 1996.*

Gladys Kriebel Delmas Foundation offers grants for independent study in Venice and the Veneto. Grants will be awarded for historical research on Venice and the former Venetian empire, and for study of contemporary Venetian society and culture. Applicants must be citizens or permanent residents of the U.S., have some experience in advanced research, and, if graduate students, have fulfilled all doctoral requirements except completion of the dissertation (but including acceptance of dissertation proposal). Grants range from \$500 to \$12,500, for a full academic year. For information: Gladys Kriebel Delmas Foundation, 521 Fifth Ave., Ste. 1612, New York, NY 10175-1699. *Deadline: December 15, 1996.*

The Marie Walsh Sharpe Art Foundation offers free studio spaces in New York to visual artists 21 and older. Applicants must be U.S. citizens and not in school at the time of residency. The studios are nonliving spaces for the making of new works of art. There is no stipend and no equipment is provided. Studios are available beginning September 1, 1997, and are available for up to one year. For information: Space Program, Marie Walsh Sharpe Art Foundation, 711 N. Tejon St., Ste. B, Colorado Springs, CO 80903; 719/635-3220. *Deadline: January 31, 1997.*

The Camargo Foundation maintains a center in Cassis, France, for the benefit of scholars who wish to pursue studies in the humanities and social sciences related to French and francophone cultures. The foundation also supports creative projects by visual artists, photographers, composers, and writers. The foundation offers, at no cost, eleven furnished apartments, a reference library, an artist's studio, a composer's studio, and a photography darkroom. Because the Camargo award is a strictly residential grant, no stipends are available. The normal term of residence is one semester (early September to mid-December, or mid-January to May 31). For information: Ricardo Bloch, Camargo Foundation, West 1050 First National Bank Bldg., 332 Minnesota St., Saint Paul, MN 55101-1312; 612/290-2237. *Deadline: February 1, 1997.*

Internships

The Museum of Modern Art, New York, offers short-term internships (spring, fall, and

summer) to students and beginning professionals and 12-month internships to recent graduates. Applicants to all programs must submit an application, résumé, and two letters of recommendation (either academic or professional). Applicants submitting materials by fax should send the original by mail. Late/incomplete applications will not be considered. Send all originals with one complete set of copies, together in the same envelope, to: Internship Program, Dept. of Education, Museum of Modern Art, 11 West 53rd Street, New York, NY 10019; fax 212/333-1118.

The Helena Rubinstein Foundation Summer Program is a 9-week summer program at MoMA open to college juniors and seniors and graduate students. Regular attendance is required Monday through Friday, 9:30 A.M. to 5:30 P.M. Stipends are based on available funding. *Deadline: January 31, 1997.*

Fall or spring academic-year programs are three-month, full/part-time internships available to high school, college, and graduate students, and currently employed museum/art institution professionals. No stipends are available for academic-year terms. International students may apply. *Deadline for 1996 fall internship: July 19, 1996; for 1997 spring internship: November 22, 1996.*

Online

ArtNet Magazine, <http://www.artnet.com/magazine.html>, provides immediate access to continually updated news and analysis of the contemporary art world. It also includes critical essays and reviews of museum and gallery exhibitions, commentary, interviews with art world figures, reports from correspondents from around the world, and e-mail discussions of current ideas and trends.

Artnoir Showcase is a monthly journal specializing in African American, Afro-Caribbean, Afro-Latin and Brazilian, and Polynesian and Micronesian art of the diaspora. The following sections are included: "ask the palette," bookmart, calendar of events (tables and nontables), feature artist, artist index of images online, history 101, news 'n' ques, theft alert, buying & selling info, request forms, order forms, fine arts advertising directory, and other goodies. <http://www.artnoir.com>

The Varo Registry of Women Artists is an online commercial service for women artists to have their work available on the Internet via the World Wide Web. In addition to building web pages for women artists, artists and artwork databases are being developed, with the artists and the work accessible by keywords of life dates, medium, genre, movement, etc. The Varo Registry is also a clearinghouse for information on women artists, including bibliography, facts, resources, and reviews of recent exhibitions. It is also the host of two listserves: Feminist Art History Listserve and Women Artists Listserve. These listserves are free and available to all:

The Feminist Art History Listserve (FAH) is for researchers, curators, art historians, faculty, students, and all those interested in discussing research issues and sharing resources of women artists throughout history. The focus is the discussion of women artists in all levels of curricula and research in order to increase the visibility of women artists in all aspects of the art world. Topics may include: theoretical discourse of historical or contemporary women artists' imagery, sharing obscure resources, discussing newly discovered underrepresented artists, sharing course syllabi and bibliographies, and anything else that will heighten the visibility of women in the arts. All levels of students are encouraged to submit queries on their research topics.

The Women Artists Listserve (WAL) is a discussion forum for contemporary international women artists. Designed for women to communicate worldwide, this resource is open to women artists of all backgrounds. Students are encouraged to participate. Topics may include: exhibition opportunities; studio space; sharing resources; materials/technical issues; balancing art, family, relationships, and work; obstacles/opportunities facing women artists today; networking; financial issues; forming international alliances; how to use electronic resources to gain visibility; marketing and sales, etc.

Please do not send announcements of upcoming exhibitions to the list. To subscribe/unsubscribe to either listserve go to the Varo Registry of Women Artists (<http://www.netdreams.com/registry/>) and follow the links. To send a message address your communication to: wal@bbw.mediamasters.com.

<http://www.acls.org>. The American Council of Learned Societies (ACLS) is the preeminent private humanities organization in the United States. Founded in 1919, ACLS supports humanistic research through awards to individual scholars, serves as a national representative for 56 constituent societies, and helps to identify and meet the present and future needs of humanistic scholarship. By bringing together learned societies concerned with the humanities and with humanistic aspects of social services, ACLS enables these organizations to speak on matters of common concern.

Publication

The Graphic Artists Guild Handbook: Pricing and Ethical Guidelines, 8th ed. This volume is compiled to help both artists and art buyers determine how to arrive at fair prices. It is also a guide to ethical business standards for the graphic design industry. Chapters include Legal Rights and Issues, New Technology Issues, Illustration Prices and Trade Customs, Standard Contracts, and a Resources and Reference section. \$24.95 paper. Graphic Artists Guild, 11 W. 20th St., 8th fl., New York, NY 10011-3704; 212/463-7730.

Residencies

The John Michael Kohler Arts Center's Arts/Industry program is a unique collaboration between art and industry, providing financial support for artists from all over the world, working in all media, to work in the Kohler Company factory facilities in Sheboygan, Wis. Kohler is the world's leading manufacturer of plumbingware products. Artists-in-residence are provided with studio space in the factory accessible 24 hours a day, 7 days a week. Each artist receives free materials, use of equipment, technical assistance, free housing, round-trip transportation within the continental U.S., photographic services, and a weekly honorarium of \$120. For information: Lynne Shumow, Arts/Industry Coordinator, John Michael Kohler Arts Center, 608 New York Ave., Box 489, Sheboygan, WI 53082-0489; 414/458-6144; fax 414/458-4473. *Deadline: August 1, 1996.*

Bemis Center for Contemporary Arts offers 2- to 6-month residencies open to U.S. and international visiting artists. Bemis provides 1,000-2,000-square-foot private studio/living spaces and facilities for steel/woodworking and printmaking/photography, as well as \$500-\$1,000 stipends and exhibition possibilities. Send SASE for application: Bemis Center for Contemporary Arts, 724 S. 12th St., Omaha, NE 68102-3202; 402/341-7130; fax 402/341-9791. *Deadline: September 30, 1996.*

Programs
New &
Revised

Canadian Centre for Architecture announces its Visiting Scholars Program, established to encourage advanced research in architectural history and thought. The program was created for scholars and architects conducting research at the postdoctoral or equivalent level. Applicants are invited to make a proposal within one of the three areas of study defined for the initial year of the program: Architecture and the Critical Debate after 1945; the Baroque Phenomenon beyond Rome; and Central and Eastern European Architecture. CCA will welcome its first visiting scholars in September 1997. For information: Madeleine LeBlanc, Press Officer, or Hélène Panaioto, Head of Communications Services, 514/939-7000; fax 514/939-7020; mleblanc@cca.qc.ca.

Information Wanted

German and Netherlandish Drawings 1350-1500: Please alert me, as soon as possible, to the whereabouts of not only German and Netherlandish sheets, but also those of Bohemian and French origin of the same era. My request is urgent because I plan to visit the United States and Canada in October this year, and will need to organize my itinerary in advance. Please include pertinent information with your replies. Fritz Koreny, Graphische Sammlung Albertina, Augustinerstrasse 1, 1010 Vienna, Austria; 011. 43. 1. 53483; fax 011. 43. 1. 533.76.97.

Henry Fitch Taylor (1853-1925) and Clara Sidney Davidge (1858-1921): For a dissertation about the Taylors' importance to early modernism, information, particularly manuscript material, is wanted about their involvement with the Armory show, their New York business, the Madison Art Gallery/Coventry Studios, the location of works by Henry Taylor, and Clara Taylor as an interior decorator and art patron. Christine I. Oaklander, 112 Delaware St., #1, New Castle, DE 19720; 512220@udel.edu.

Classified Ads

The CAA newsletter accepts classified ads of a professional or semiprofessional nature. \$1.25/word (\$2/word for nonmembers).

Art Editors. Directory lists 95 editors with their areas of freelance specialty. \$6.00 + \$2.00 mailing charge; prepaid only (payable to AAE). V. Wageman, 360 Ridgeview Rd., Princeton, NJ 08540.

Artists' studios: in beautiful landmark building, Tribeca, near SoHo. Quiet, professional environment. Average: \$1.33 per sq. ft.; 280-650 sq. ft. available. Katia Gushue, 212/966-7040.

Artists' elegant/rustic home: on 12 private, silent acres in Catskill Preserve. Skylights, jacuzzi, fireplace. Below assessed value. \$149,000. 212/929-0952.

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

Charming 1 bedroom in hills near UCLA, September-June. Sublet or exchange for downtown New York. 310/396-2064.

English/French translation: established, Montréal-based translator specializing in the visual arts. 514/521-0537.

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; minimum three weeks. Call DG Associates, 212/996-4629.

For rent: fully furnished Rome apartment near American Academy. 2 bedrooms, living/dining, study, eat-in kitchen, bath, central heating, dish/clothes washers. Spring 1997 semester. \$1,500/month, plus utilities. Prof. Jack Wasserman, 215/625-3902.

For sale: as periodical runs, not single issues: Art Bulletin, complete: 1947-53,

1959-73, 1975-84; incomplete: 1924, 1925, 1974. College Art Journal, complete: 1948-49, 1951-52, 1960, 1962, 1964-71, 1973-85, 1989; incomplete: other years 1950-72. Journal of the Society of Architectural Historians, complete: 1975-81, 1984-86; incomplete: 1974, 1982, 1983. Journal of Glass Studies, Corning Museum of Glass, complete: 1959-87. Make firm offer for each to Dr. Eileen Michels, 2183 Hendon Ave., St. Paul, MN 55108.

Gay and Lesbian Caucus: for a free copy of newsletter and membership application: Jonathan Weinberg, PO Box 208272, New Haven, CT 06520-8272; jonathan.weinberg@yale.edu; 203/432-2683.

Mediterranean sabbatical? Live economically in restored farmhouse in quiet southern Cyprus village. 3 bedrooms, terraces, garden, grape arbor, orange and pomegranate trees. 20 min. from archaeological sites and secluded beaches. Martin Giesen for pictures and rates, 403/672-7790.

Paris: lovely, fully furnished 1-bedroom apartment, suitable for 1 person or couple; 50 sq. meters; 17e arrondissement, Metro Courcelles. Available 3 weeks to 10 months (possibly more). Security and excellent references required. 310/821-8514.

Reliable faculty couple needs work/live space Manhattan/Brooklyn, September-December 1996. Sandy, 413/528-4934.

Rome rental: fully furnished apartment, living, dining, 2 bedrooms, central location near stores, buses, subway. Available January 1997. Security deposit, references required. 508/877-2139.

Support the Arts—your art! Print full-color postcards, exhibition announcements, catalogues, and posters. 200-line separations, coated 12 pt. stock. Write for samples: Images for Artists, 2543 Cleinview St., Cincinnati, Ohio 45206; fax 513/961-5655.

Wanted for rent: apartment in Rome, Italy. Quiet, secure studio or 1-bedroom apartment, January-May 1997. 217/345-6954.

Order Form: Ringgold and Schapiro Prints

Please send:

_____ print(s) Faith Ringgold, *The Sunflower Quilting Bee at Arles* (\$1,000 until Nov. 1, 1996; \$1,500 thereafter)

_____ print(s) Miriam Schapiro, *In the Land of Oo-bla-dee: Homage to MaryLou Williams* (\$500)

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For information, or to request a postcard reproduction of either print, call Jennifer Kyvig, 212/691-1051, ext. 209.