Then and Now

From 1942 to 1946 CAA offered grants-in-aid of $1,000 or less funded by the Carnegie Corporation to outstanding graduate students. Phyllis Pray Bober, recently CAA president, received one of those Carnegie grants.

Fifty years after CAA’s first venture into fellowships, Larry Silver, CAA president, Judith K. Brodsky, vice-president and Capital Campaign chair, and Susan Ball, executive director of CAA, have announced the CAA Professional Development Fellowships to be awarded annually starting in 1993. A grant from the Nathan Cummings Foundation of $90,000 will help to fund the first 15 recipients, who will be chosen over the next 3 years.

In 1942 the annual conference had 4 sessions and 24 speakers. In 1943 the membership was 877.

Today CAA has 13,000 individual and 2,000 institutional members. In 1990, 7,000 people attended the annual conference in New York. Subsequent conferences have had over 5,000 attendees. The recent conference in Chicago had more than 100 sessions and over 700 speakers. Today CAA provides travel grants for many participants, and the National Endowment for the Arts has awarded CAA $7,500 toward travel grants for artists to attend the 1993 annual conference in Seattle.

Art Bulletin has been published continuously since 1913, with black-and-white illustrations. In June 1992 the Samuel H. Kress Foundation awarded CAA $50,000 to provide color illustrations for Art Bulletin and to expand the book reviews section.

"With $90,000 from the Nathan Cummings Foundation, $50,000 from the Kress Foundation, a grant of $7,500 from the National Endowment for the Arts, and average matching contributions of $4,000–$5,000 from individual CAA members—these new funds add up to an extraordinary $250,000 over the last year and signal the beginning of the fulfillment of dreams for CAA," comments Silver.

These grants are the result of a major fund-raising effort begun a year ago. "CAA is in the midst of a Capital Campaign," reports Brodsky. "We haven’t announced the campaign officially until now, because in the culture of fund raising you announce a campaign when you’ve achieved substantial success. It’s that fund-raising precept that has kept us so quiet about our activities. But now we’re ready to..."

CONTINUED ON PAGE 4
**Annual Conference Update**

**Session Added**

The following session will be presented jointly by the Women’s Caucus for Art and the Advocacy Committee of the CAA Board of Directors at the 1995 Seattle conference: “Culture War: The Battle to Define American Culture,” chaired by David Mendonsa, National Campaign for the Freedom of Expression.

**Reception Reminder**

Institutional members of the College Art Association are entitled to complimentary space to hold a reunion or reception. For information: Melissa Klayman, CAA, 212-777-0078, Ext. 24. Deadline: November 2, 1992.

**Projectors Sought**

Applications are being accepted for projectors at the 1993 annual conference. Projectors are paid $6 per hour and receive complimentary conference registration. Projectors work a minimum of 3 sessions over the course of the 3-day meeting, and must attend a training session on Wednesday evening, February 3. Applicants must be able to operate a 35mm slide projector, be familiar with video projection equipment, and have a knowledge of the field. Applicants should contact CAA’s AV coordinator, John Van Stem, 604-660-2488. Deadline: November 2, 1992.

**Search continues for 1995 Program Chairs**

Nominations and self-nominations are sought for CAA annual conference program chairs in art history and studio art to organize and coordinate the program for the 1995 conference to be held in San Antonio, Texas. Program chairs formulate, develop, and produce the annual conference program in consultation with the conference coordinator to produce conference publications and evaluate that sessions run smoothly during the conference. The search committee will consider the following:

- Applicants must fulfill the following requirements: CAA member; an understanding of the field; and its practitioners, as well as sensitivity to the needs and interests of CAA’s diverse, 13,000 members; strong verbal and written communications skills; attention to detail; dedication. Chances must live and work in the southwestern United States. Deadline: November 2, 1992.

**Electronic Bulletin Board**

The growing interest in digitized images as an art-historical and artistic resource was underlined at the CIHA 28th International Congress in the History of Art in Berlin, July 15-20, 1992. One well-attended session was “The Work of Art in the Age of Digital Reproducibility.” A meeting of the Visual Resources Association on “The Images in Artistic Exchange” produced two days of papers on the movement, uses, and management of images in the past and in the automatistic future. Marilyn Aronberg Lavit and Kirk Alexander demonstrate the teaching and research capabilities of digitized images in a powerful new working paper. The National Committee on Electronic Information will respond to this enthusiasm in its session at the 1993 annual conference in Seattle.

The Association of Textual Scholarship in Art History’s (ATSAS) biannual meeting, entitled “The Work of Art in the Age of Digital Reproducibility,” produced two days of papers on the movement, uses, and management of images in the past and in the automatistic future. Marilyn Aronberg Lavit and Kirk Alexander demonstrate the teaching and research capabilities of digitized images in a powerful new working paper. The National Committee on Electronic Information will respond to this enthusiasm in its session at the 1993 annual conference in Seattle.

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**From the Executive Director**

Calls for Change in an Election Year

The word heard most often these days is change; everyone, from the “would-be’s,” to the “have beens,” and the “are nows,” is calling for change. For the past four years, CAA’s Board of Directors and staff have been implementing changes demanded by the membership and the CAA Range Planning Committee, and in this newsletter we proudly announce new programs and funding awards (see page 1).

On the national level, the cries for change are deafening. Both the incumbent and the hopeful candidate for president as well as an unprecedented number of first-time candidates for the Senate and House of Representatives are urging change. In November voters have a change to make a difference in our collective national future. Therefore, before you make your individual choices, I urge you to take into consideration the candidates’ positions on the issues that affect the future of the arts and humanities.

On the arts, for example, the 1992 Democratic Platform states that Democrats “believe in public support for the Arts, including the National Endowment for the Arts, that is free from political manipulation and firmly rooted in the First Amendment’s guarantee of freedom of expression.” The Republican Platform does not contain a parallel statement. A joint resolution of 1992 Primary Care Committee distributed the following statement: “The President strongly believes that the NEA must be a conscientious steward of taxpayer funds. . . .” He has also made it clear that his Administration will work to ensure that Federal funds are not used for activities that clearly do not warrant Financing by U.S. taxpayers.

CAA is also holding an election. Enclosed in this newsletter is an insert on the candidates running for the standard of Directors and a ballot. Let me close by reminding you to examine closely the list of candidates running for election and to read carefully the personal statements prepared by them. Vote, and return the postage-paid ballot by November 1, 1992. CAA’s Board of Directors is an active, hard-working board that makes crucial policy decisions that affect the future of the association and have an impact on the disciplines represented by the membership. We encourage each of you to vote for the six candidates that you feel will best represent your interests during their four-year terms.

-Susan Ball
CAPITAL CAMPAIGN

Charges Ahead

Professional Development Fellowship Program

This program reviewed several fellowships to help the most gifted emerging artists and art historians begin their careers. The program concludes by saying it is for all artists and art historians to enter the profession, recognition and rewards are even more elusive for emerging artists and art historians of color or from other culturally diverse backgrounds, for whom these fellowships are earmarked.

Conference Travel-Fellowship Fund

The National Endowment for the Arts grant will fund travel for artists who are participating as session chairs, panelists, and moderators at the annual conference in Seattle. Travel grants have increased as a factor in the growth of conference attendance and expansion of conference perspectives. Over the last two years, CAA has received travel grants from the Getty, Kress, and Rockefeller foundations to support travel expenses for speakers from foreign countries or from disciplines related to the visual arts and art history and grants from the National Association of American Artists who do not have travel funds to participate in the annual conference. These participants have enriched the scope of the conference, resulting in an overall increase in conference attendance of 25 percent during this period.

CAA's Long Range Plan

Those three grants fund program areas that were established as priorities in the CAA Long Range Plan. The Long Range Plan was prepared over the course of three years by a committee convened by Paul Arnold during his presidency to define CAA goals and programs for serving the art history and visual arts community into the next century, according to Ball. The watchword restated the CAA commitment to excellence. It perceived of CAA as an academic institution, a repository of knowledge, an integral part of the social and cultural structure. It also reaffirmed CAA's commitment to the acquisition and study of diverse cultural traditions.

Funding-Raising Efforts: The Capital Campaign

Bober continued to work on the Long Range Plan. The board finally, and unconditionally, accepted the plan, and the conference continues. The Association guarantees to fulfill its commitment to promote and fulfill its commitment to promote freedom of expression for artists and their audiences. It also guarantees to fulfill its commitment to promote freedom of expression for artists and their audiences. It also guarantees to fulfill its commitment to promote freedom of expression for artists and their audiences. It also guarantees to fulfill its commitment to promote freedom of expression for artists and their audiences. It also guarantees to fulfill its commitment to promote freedom of expression for artists and their audiences. It also guarantees to fulfill its commitment to promote freedom of expression for artists and their audiences.

What Can Members Do to Help?

"The feasibility study showed that we must also have individual membership support," Bober said. "I hope past board members, past officers, and individual members will want to see these initiatives funded as quickly as possible and that they will be generous supporters." Bober points out, "Through CAA's new initiatives for fellowships, increased travel grants, and enhanced publications, the Association continues to fulfill its commitment to promote excellence, enhance scholarship and opportunity, and develop educational programs for the humanities and the visual arts both nationally and internationally. Each of CAA's new initiatives will promote access to resources for higher education, access to primary research, and access to public programming in the visual and human arts community. The widening range of ideas among CAA's membership and beyond."
Terms of Endearment

Historically, artist-gallery relationships have been cemented with a handshake. Although experience suggests that the negotiation of an agreement between an artist and a gallery offers the occasion to anticipate and resolve potential problems, many artists and their galleries will continue to believe their relationship, like a marriage, can rely on personal reputation and trust rather than written agreements. And this despite the wisdom of written agreements cannot be enforced unless the terms of the agreement are clear and unambiguous.

Supreme Court to restrain Halley and Gagosian Gallery from exhibiting,

by Halley (subsequently these demands absorb that discount? An artist with exclusive agency, with its commissions on such sales preserved), premised on the alleged breach by Halley of two agreements between Halley and Sonnabend.

In order to absorb that discount? An artist with

Sonnabend argued that the contract, although oral, should be enforced based on custom and usage in the establishment of that relationship. On May 13, 1992, three days before Halley's opening at Gagosian, Sonnabend filed papers in Manhattan Supreme Court to restrain Halley and Gagosian Gallery from exhibiting, dispensing of, or transferring from the state the last 11 paintings created by Halley (subsequently these demands were modified, evidenced by the recent legal dispute between Sonnabend and gallery and artist Peter Halley. The case provides a point of departure for analyzing the nature of the artist-gallery relationship and the terms that should be discussed in the establishment of that relationship.

Duration: A gallery will want to hold on to a successful artist as long as possible. The usual agreements under which an artist would expect a period of Sonnabend was an unwarranted consignment relationship, terminable at any time. A two- to three-year period is more common than one year.

Exhibitions: How many shows will the artist have? One every year or every two years? Uncommon groups. Show?.

Commission: The usual commission is 50 percent for the gallery. Artists who are more established should be allowed to negotiate a commission of 4 percent of the gallery. Advances are less frequent. According to Sonnabend, Halley had an agreement that provided for, among other things, biannual exhibitions and sales of works at the gallery for which Sonnabend received a 50 percent commission and Halley received advances ($40,000 a month) against anticipated sales. In addition to monthly advances, Sonnabend provided Halley $7,500 for health insurance, restoration work, and photography.

Prices and Sales: Prices should be mutually agreed upon by the artist and the gallery. Nevertheless, the artist should be able to negotiate a commision and Halley both be aware that even in the absence of a written agreement, the Uniform Commercial Code and state art gallery consignment legislation provide the terms of a written agreement with respect to certain areas, such as payment or risk of loss. If what follows is a brief checklist of the points for discussion in a basic artist-gallery agreement.

Scope of Agency: Is the agency to be exclusive? Exclusive agency represents the artist for all works produced by the artist? What does "exclusive" mean? Exclusive Agency or exclusive power to sell? Is the agency to be exclusive for New York? For the United States? If the artist works in various media, is it a Gallery to represent the artist in all media? For example, an artist who does large-scale public sculpture may wish to exclude such projects from the exclusive agency. Since the gallery with the exclusive right to sell will be entitled to commission on all sales, it is advisable for the artist to exclude media and territory in which the gallery has no expertise or market to effectively market. What about studio sales and barter arrangements?

CAA News

Patron Category Added to Sustaining and Sponsorship Memberships

Beginning with the 1993 membership year, there are additional dues paid over the basic membership levels are of particular importance as new and enhanced programs. Recognized charitable organization, any contribution by joining in 1992 at the sustaining and sponsoring levels.

CAA would like to express its gratitude to all those who have generously contributed to the association by joining in 1992 and sustaining and sponsoring levels.

Thanks to Individual Sponsoring Members

Sponsoring membership is a voluntary category for individuals who wish to contribute to CAA in addition to sales. Individual sponsoring membership for 1992 is $150. For their generous contributions, our thanks go to: Patricia W. Alexander; Pamela Ashmore; Ronald E. Atkins; Michael D. Bashford; Judith B. Brodsky; Jack F. Brown; Frances C. Callin; Kevin B. Coney; Nancy C. Dejaco; Stephen J. Dineen; Howard M. Dinkin; Forrest F. Duvall; Sotiris E. Efthymiou; Kellogg Hunt; M. G. Irving; Edward F. Jutzi; Kurt Zimmerman; and Francis Panier-Fisher; Joseph C. Forte; Ellis M. Fisher; Robert S. Foltz; Hugh F. Fones; Jean C. Langer; Elizabeth B. MacDougall; Karen N. McGowan; Joseph E. McWhirter; Donna F. Mosley; John D. Pope; David Ross; Stephen K. Scher, (H)onee Stubbins, (3) Larry A. Silver; John E. Smith; Fred and後の Darrell; John W. Stebbins, Jr.; Leon D. Walch, Jr.; Mark and Phoebe Wolf; Ruth Weisberg.

Thanks to Individual Sustaining Members

Sustaining membership is a voluntary category for individuals who wish to contribute to CAA in addition to sales. Individual sustaining membership for 1992 is $50. There are 368 sustaining members. For their generous contributions, our thanks go to: Alan Brooks; Louise Brier; Richard Barnhart; Ann Marie Belolan; Robert J. Biernacki; Alice Ayres; Jacquelynn Baas; Matthew Baigel; Charles Brown; Frauke Butta; Michael D. Baxandall; Judith K. Brodsky; Jack F. Brown; Frances C. Callin; (H)onee Stubbins, (3) Larry A. Silver; John E. Smith; Fred and後の Darrell; John W. Stebbins, Jr.; Leon D. Walch, Jr.; Mark and Phoebe Wolf; Ruth Weisberg.

CAA News

Art Journal Distribution

Previously available only in CAA News, the journal is now available in selected museum stores and art bookstores. Written for artists, art historians, and art writers, Art Journal is devoted to the arts criticism, teaching, and evaluation of the arts. Each issue contains articles, reviews, and special sections on the arts. Issues also include a calendar of events in the arts. Read your renewal instructions carefully get an original work on paper—a limited edition print or a hand-printed letterpress.
Solo Exhibitions by Artist Members

Only artist or artists who are CAA members are included when subscribing information, include artist of gallery at museum name, etc. data of Roberts, signature. Photographs cannot be returned.

ABROAD/
\[Name, Country, Street, City, State, Zip, Year, Month, Day, Year, Edge, 1992. Installation.\]

CURRENT CAA BOARD COMPOSITION
One CAA member may be elected to the Board of Directors for any year that reflects the composition of the membership with regard to gender, region, and discipline. The composition of the current Board and those whose terms expire in 1993 is shown in the table below. The composition of the Board reflects the membership in the year it was elected and will be from the Midwest (17%). This comes to the following breakdown of the membership: artists 61%, art historians 6%, museum professionals/ administrators/conservators 18%; male 63%, female 37%; joint members 76%; Northeast and Midwest 45%, Southwest 21%, Midwest 16%, Southeast 6%.

- **Board**
  - **Board Membership**
  - **CAA Member**
  - **CAA Administrator**

- **Chairman of the Board:**
  - John Wilmerding

- **Vice-chairman:**
  - Jean L. Pope-Hennessy

- **Treasurer:**
  - William C. Ehrman

- **Secretary:**
  - Robert Cronin

- **Council:**
  - The Nominees

- **Nominating Committee:**
  - Victor Margolin, chair, University of Illinois, Chicago; Tim Barron, University of New Mexico; Marilyn DeWitt, Virginia Commonwealth University; Jonathan Fineberg, University of Illinois; Manget, Museum of Southern California, Patrick Leboullet, University of Delaware.

Current CAA Board of Directors: Larry Silver, president, Northwestern University; Richard J. Budd, vice president, Rutgers University; Linda King-Hammond, secretary, Maryland Institute College of Art; Term ending 1993: Phyllis Butinoff, University of Illinois, Chicago; Whitney Chadwick, San Francisco State University; Samantha Lewis, Scopus

College Emeritus: Catharina Loud, University of California, Irvine; James McFerrin, University of California, Berkeley; Debra Paxton, University of British Columbia Term ending 1994: Suzanne Freton Beale, Columbia University; Murray Milner, University of British Columbia; Samuel Uliogu, William College; Mario Carmin, University of British Columbia; Arthur M. Huntington, University of California, Los Angeles; David Silver, New York University. Term ending 1996: John R. Clarke, University of Wisconsin, Madison; Annalee Abravanel, Erlenmeyer Foundation, and the Graduate Center, CUNY; Keith Moses, Bard College, Columbia University; Emily J. Sano, Dallas Museum of Art; Justin Quick-to-Smile Lewis, Smithsonian Institution, and the National Museum of the American Indian. Term ending 1997: A. Michael Homan, Arizona State University; Maria Long, The Institute of American Art; Phillips Academy, Mira Roth, Mills College; Judith Steinhilber, Pennsylvania Academy of the Fine Arts.
Bradford Collins
Louisiana State University

The Chronicle of Higher Education recently (April 21) confirmed what many of us have felt for some time. The pressure of local regents, the demands from internal accounts and aesthetic judgments toward social accounts and moral judg­ments has created a widening rift in the CAA. Conference programs for the last few years have been mediated through mandates from above with little concern for the CAA. In the future we will see more and more challenging programs. We need to find the type of work that we think can help us avoid the kind of forum that we think is really important.


freedom and the survival of the arts; and this can best be accomplished if we can
forthcoming; articles in

92. Guest curator: Queens Museum; Studio Museum in Harlem; Pratt

chair and director of graduate program in art history, Rutgers

assoc. curator, 20th-century

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curated: The Murals of
d’Eugene Delacroix; "Great Painters Bear Witness: Images: New

Mint Museum, Charlotte; and Contemporary Art Center, New Orleans.

Lowery Stokes Sims

the latest form of art for

Institute for


Kilgore, Texas,

Kathy Bossard Lucas. 55 Meadow Gallery,

and prints, Cassius and Paper." Lafayette

Louise M. Ball, Daguerrean and

photography); former board member of the Women’s Caucus for Art.

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Louise M. Ball, Daguerrean and

photography); former board member of the Women’s Caucus for Art.
People in the News

In Memoriam

Agnes Hall Brodie, painter and sculptor, died May 15, 1992, at the age of 93, a preeminent painter, the exhibited at the Museum of Fine Arts in Boston, Massachusetts and Rolf Poll, Colm, she moved to Cleveland in 1946, where, over the years, she exhibited in a wide range of media. In 1971 she moved to the Washington, D.C., area, to the degree from the Concord School of Art in 1947 and doing the politics-dimensional works which for which she became best known. Brodie taught at Northwestern University, University of Northern Virginia Community College until 1988, and her work was exhibited in institutions and galleries around the world.

Eliza Drew, born July 12, 1922, at age 93, a preeminent painter, the exhibited at the Museum of Fine Arts in Boston, Massachusetts and Rolf Poll, Colm, she moved to Cleveland in 1946, where, over the years, she exhibited in a wide range of media. In 1971 she moved to the Washington, D.C., area, to the degree from the Concord School of Art in 1947 and doing the politics-dimensional works which for which she became best known. Brodie taught at Northwestern University, University of Northern Virginia Community College until 1988, and her work was exhibited in institutions and galleries around the world.

Barbara Nowosi has been appointed chair of the Illustration Department at Parsons School of Design. She taught in the M.F.A., computer arts program at the School of Visual Arts, David Wojnarowicz, artist, died July 22, 1992, of AIDS. He was previously a resident of the San Francisco Art Institute. He had been professor of art and chair of the Art Department at the University of Miami.

Robert A. Doherty is curator at the Washington, D.C., Country Museum of Fine Arts, Hagerstown, Md.

Joseph G. Dunworth has been named director of the Museum of Fine Arts at the University of Chicago.

Richard W. West has been appointed director of the Newport Art Museum, Newport, R.I.

The Columbus Museum has made the following staff additions: Karen Anne Pearl, San Francisco Art Institute, was named director of collections for the Collections Department; she was formerly curator of art at the museum.

Arlene Burge-Morgan, artist and lecturer at East Carolina University, was awarded a 1992-93 North Carolina Arts Council Visual Arts Fellowship for her work in sculpture.


Conferences & Symposia

Call for Papers

Illinois Art History Association is now accepting abstracts for the Annual Graduate Student Symposium to be held March 6, 1993. Papers that take an interdisciplinary or multidisciplinary approach to the study of visual or material culture in any time period or geographic region are welcome. Up to 30 papers will be selected from those submitted. Submit 2-page proposals with current address and professional contact information by February 28, 1993, to: Conference Chair, 1301 E. Peoria, State College, IL 61731-1309.

The Conference for Regional Ceramic Studies and Images of Power is soliciting papers to present at their 1993 conference to be held in Philadelphia, PA, May 7-9, 1993. Submit a 2-page abstract by February 15, 1993, to: Conference Chair, 103 West 29th St., New York, NY 10001.

The National Council of Education for the Ceramic Arts will host its annual conference, March 24-29, 1993, in San Diego. The conference will explore the role of ceramic arts in the context of communities and diverse ceramic arts from countries surrounding the Pacific Northwest: Amelia Screens, Eugene Brown, PO Box 3507, Bend, OR 97701.

Call for Papers

The Ohio State University Fine Arts Library is soliciting abstracts for a conference on "The Practice and Profession of the Art Historian," to be held March 26-28, 1993. Submit a 2-page proposal by January 30, 1993, to: Conference Chair, 108 S. 17th St., Columbus, OH 43210.

Call for Papers

The Conference of University Art History Departments is soliciting abstracts for papers to be presented at their annual conference to be held on the campus of Ohio State University, March 26-28, 1993. Submit a 2-page abstract by January 15, 1993, to: Conference Chair, 108 S. 17th St., Columbus, OH 43210.

The Center for Women in the Visual Arts is soliciting abstracts for papers to be presented at their annual conference on "The Experience of Women in Art," to be held on the campus of the University of Illinois at Chicago, March 18-20, 1993. Submit a 2-page abstract by January 15, 1993, to: Conference Chair, 108 S. 17th St., Columbus, OH 43210.

opportunities

Award

The 1993 Georgia Winterson Memorial Book Award for New American Art, USA, Canada, Mexico. Poster points in 1992 (other than those copyrighted in 1992 but published in another year). The author does not have to be a North American citizen, but the title must have originated from a North American publisher (co-editions with foreign publishers). Publica-tions published before 1980, with significant work by an artist who is over 40 years of age, and artist are eligible. A single copy is required. For application: Janine A. Findlay, Winterson Memorial Book Award, 1265 Johnson St., San Diego, CA 92109.
The Winterthur Library awards fellowships to encourage the use of Winterthur's collections by American, cultural, intellectual, and art historians and other persons pursuing advanced research. Applicants must have a Ph.D. or the equivalent. Fellowships will be for 10 weeks, from April 7 to May 31, 1993. For information: John B. Hitch, Rare, American Art Dept., Winterthur Library, 436 Winterthur Plaza, Winterthur, DE 19735; 302/888-4649. Deadline: January 15, 1993.

Internships

Women's Studio Workshop has internship opportunities for papermaking, silkscreen, bookbinding, and photography. These are unpaid positions; studio space and housing provided. Experience is not required. Applicants should send a resume, including 10-12 slides of work, a letter of interest to Women's Studio Workshop, PO Box 489, Roselle, NJ 07203; 908/816-5503. Contact: Louise Mikesell, Dept. of English, John Jay College, CUNY, 448 E 50th St., New York, NY 10022.

Residency

Manhattanville College, a liberal arts school, is seeking visiting artist proposals for 1992--93. Preferred submissions should include some student participation in the exhibition program. Max. stay: 2 weeks. Send proposal, including five slides, resume, and letter, to Ann Bavar, Art Dept., Manhattanville College, 2900 Purchase St., Purchase, NY 10577.

Calls for Manuscripts

Art Journal is seeking articles for an issue tentatively titled "Cladging as Subjects," to be guest-edited by Joseph L. Gaydos. Articles should explore our use and significance of driving as a vehicle for the expression of personal identity and cultural identity. The subject can be approached from a historical, sociological, anthropological, theoretical, or formal perspective. Papers are sought that focus broadly on aspects of identity related to the major movements of the latter part of the century. Papers might also examine recent examples of how the use of the automobile that recur in the history of art are selected for their sociocultural, ideological, or aesthetic significance, as well as their role in driving in Happenings and participatory art of the 1960s and 1970s and the contemporary phenomenon of the "car," and how it relates to the culture of mass media. Articles that examine clothing abstracted from the human form. Photographs of artists with cars, with a broad cultural range and interdisciplinary approach, are also encouraged. Submit three copies to: Art Journal, 1522 Schoolhouse Rd., Ambler, PA 19002.

Serena Raich Spear (1905--1987) was a committed artist who made an important contribution to the advancement of women’s rights in the United States. Her work is known for its subject matter, beauty, and the way it has been exhibited. She was a leading figure in the women’s rights movement and a tireless advocate for the rights of women. Her artwork has been widely exhibited and is now held in museums and private collections worldwide. Spear was a pioneer in the field of women’s rights and an important influence on the feminist movement. Her work has been recognized in numerous exhibitions and publications. Spear was a member of the National Women’s Press Club and was a frequent contributor to the Club's newsletter. She was a prolific writer and her articles appeared in numerous publications. Her body of work was well received and her contributions to the women’s rights movement were widely recognized.
Books on the Fine Arts. We wish to purchase scholarly out-of-print books on Western European art and architecture, also library duplicates and review copies. Contact: Andrew Washton Books, 411 E. 83rd St., New York, NY 10028; 212/481-0475; fax 212/861-0388. Catalogues available upon request.


Florence Rental. 2-bedroom apartment in center—adjacent to Via Tornabuoni. Modernized and renovated 1991. 1-2 persons. Professors and graduate students. Contact Dr. Heidi J. Hornik, Baylor University, PO Box 97263, Waco, TX 76798-7263.

For All Things Photographic. Use Duggal Downtown, Inc. CAA members receive a 20 percent discount on all services. Slide duplicates, E-6, B+W, C-Prints, computer imaging. Call 212/941-7000, or visit 560 Broadway, New York, NY 10012.

14 Sculptors Gallery. 164 Mercer St., New York, NY 10012, is currently accepting applications for membership and invitational exhibitions. Limited invitational exhibition spaces available for the 1992-93 season. Send slides, résumé; SASE c/o Carol Rosen.


Rome for Rent. 2-bedroom apartment, elegantly furnished, washing machine, telephone, convenient central location near buses, subways, stores. 508/877-2139 or 510/843-0236.

Rondout Reservoir Area in the Catskill Mountains. Spacious country home on 9 wooded acres. 4 bedrooms, eat-in kitchen, dining room, living room, family room, 2 stone fireplaces. In-ground pool, decks. Tri-Valley schools. Must see. Asking $259,000. 914/647-3706.


Sunny Loft. Quiet, open space, 1,400 sq. ft., 7 1/2 x 4 1/2 windows, exposed brick, custom shoji, bookcases and storage, original maple floors, bath, renovated kitchen (Garland stove), washer/dryer, air cond., $430 main. $285,000. 212/929-8718.

Sunny Custom Saltbox. Mountainside overlooking Rondout Reservoir, 15 acres, stream, cathedral ceilings, oak floors, living/fireplace, dining, foyer. Gourmet kitchen, granite counters, oak cabinets, wall fireplace, 2 tile bathrooms, 2 bedrooms (master fireplace). Full basement, washer/dryer, oil/bot water. Decks and screened porch. Low taxes. 2 hr. NYC. $195,000. 212/929-8718.

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