Miriam Schapiro and the Rutgers Center for Innovative Printmaking have donated their time to create a fine art limited edition print for the benefit of the College Art Association Professional Development Fellowship Program. Titled *In the Land of Oo-bla-dee: Homage to Mary Lou Williams*, the print is a six-color lithograph printed on white Rives, cut out and hinged onto Folio Gray. The size is 22 x 30 inches. CAA individual members may purchase the print at the special price of $750 until November 30, after which the price will be $1,500 (see order form, p. 15). A postcard-size color reproduction of the print is available upon request from the CAA office.

As Judith K. Brodsky, CAA vice president, chair of the CAA Capital Campaign, and director of the Rutgers Center for Innovative Printmaking, puts it, “This is Schapiro year at CAA, not only because Schapiro has created the first of a series of CAA prints, but also because Schapiro will be the conviction speaker at the New York conference in February.” Brodsky continues: “As usual, Schapiro is involved in breaking through to new ideas. The print she has created with collaborating Rutgers master printer, Eileen Foti, has six color runs. The colors are brilliant, highly saturated ones, that create striking optical contrasts. By cutting the fan out and hinging it to a soft gray background, the print takes on the object quality of an actual fan. The patterns in the fan are related to jazz images. Male artists like Stuart Davis have staked out jazz motifs on their own, and we forget that women as well as men are integral to jazz. It's hard to think of a woman artist who has claimed jazz motifs for her own as Schapiro has done in this image, which is an homage to Mary Lou Williams, one of the earliest women jazz composers. We're looking forward to Schapiro's convocation address in which she will examine futurist issues pertaining to the education of the artist and the democratization of art history.”

All proceeds from the Schapiro print will go toward matching the $140,000 challenge grant that CAA received from the National Endowment for the Arts for the Professional Development Program. The first five fellowships were awarded this spring. Each recipient is funded for two years, the last year of graduate study and the first year of professional life. In the second year, all recipients will be placed in full-time jobs in museums or academic institutions. The participating institutions are partners in the program.

CAA president Larry Silver points out: “CAA members lucky enough to purchase one of the Schapiro prints will also be ensuring the future of the fellowship program.” “Since the edition is small—only 100—and there are 13,000...
Electronic Bulletin Board

Where are you? This is your electronic mail person. Calling, by now you are the only one who does not have a modem installed in your private or public place. One that, if that, is in using e-mail. Modems cost less than $100 now; better ones cost a little more, but you don’t need more than 2400 baud. Start by opening your computer account at the university. Buy your modem and ask your computer center staff to help you install it, and learn your university mail system.

The first Directory of Database Users, prepared by the CAA Committee on Electronic Information, lists members of CAA who make use of database structures for some aspect of their work. Included are art historians, artists, museum professionals, and visual resource personnel who responded to a questionnaire sent out in 1991. In addition to names and addresses of people listed, their areas of interest in databases is included when that information is available. The 16-page brochure is available from the CAA office for $2.50 prepaid (nonmembers). If you are interested in being included in the next edition of the Directory of Database Users, please contact the Committee on Electronic Information at the CAA office.

The Committee on Electronic Information welcomes three new members: Anne Carley, a lawyer based in New York with experience in the management of the visual arts and the role of computer technology in the arts; Kathleen Cohen, professor of art history, head of the School of Art and Design, San Jose University, and associate director of the Computers in Art, Designs, Research, and Education (CADRE) Institute; and Harold Olijer, a performance artist (living in Tynelly, N.J.), who is interested in the potential of new technologies for the visually literate and in establishing a national computer network for CAA members. Helene Roberts, curator of visual collections for the Fine Arts Libraries of Harvard University, has been reappointed for a three-year term. Other members of the Committee on Electronic Information are Marilyn Arenberg Lavin (chair), Lawrence S. Bank, John B. Phelan, John R. Clarke, James Cuno, Harrison Elligson, Marilyn Schapiro, and Susan Steinfeld.

Members Offered Schaprio Print

Concerned about the absence of women in the arts, Helene Schaprio has created the Feminist Art movement in collaboration with Judy Chicago. Schaprio is one of the key artists of the 1960s who made the transition from traditional painting to pattern and decoration. In 1965, she created the Feminist Art Program at the California Institute of the Arts in collaboration with Judy Chicago. Schaprio also wanted to change the very nature of the painting process as well as her images. She incorporated the use of fabric onto the painted surface, a technique she named femmage. Her influence on art since the 1970s has been enormous. She founded the Feminist Art Program at the California Institute of the Arts in collaboration with Judy Chicago.

Schaprio continues to be a mentor. She is in demand as a lecturer across the country.

Schaprio was a member of the board of CAA from 1974 to 1979, a member of the 1983 Nominating Committee, and has appeared as a panelist on a number of panels at CAA conferences.

From the Executive Director

Arts and Humanities Month

October has been declared National Arts and Humanities Month by governors, mayors, and members of Congress, in recognition of the central role of the arts and humanities throughout our nation. The White House has provided support and guidance to the National Cultural Alliance in planning activities for the month, and we are hopeful for the active involvement of President Bill Clinton, First Lady Hillary Rodham Clinton, Vice President Al Gore, and Tipper Gore, in activities during the month-long bash in Washington and around the country, scheduling official visits nationwide to celebrate arts and humanities. This celebration will also kick off the arts and humanities media campaign of the National Cultural Alliance (NCA), the goal of which is to broaden understanding, increase support and heightened awareness, and expand direct participation in the arts and humanities.

We all already know the importance of the arts and humanities in general and in our daily lives. We are the "converted," and in the minority as indicated by a distressing statistic that has emerged from a public-opinion survey commissioned and conducted by Research and Forecasts, and funded by the Getty Grant Program. According to a recent poll, Americans say that they believe the arts and humanities are essential to a healthy society. 57 percent say that the arts and humanities play a "minor role in their own lives." Hence the focus of the campaign.

In October the National Cultural Alliance, of which CAA is a member, will launch its eagerly awaited advertising campaign, "The Arts and Humanities—There’s Something in It for You!" in the one hundred top media markets reaching 86 percent of the American public. The campaign will include an Advertising Council-sponsored public service print and broadcast advertising disseminated nationally to the media, featuring an 800 telephone number; callers will be sent a brochure presenting them to arts and humanities events and resources in their state. In each state a statesman committee has been formed comprising the state arts agency, the state humanities organization, the state arts advocacy organization, the state-wide assembly of local arts agencies, and other leaders in the cultural community. (In some instances, this is the first time these agencies have participated in a joint project!) Each state’s campaign will be different, tailored to specific issues and concerns; all will be designed to boost the public’s awareness of local cultural communities. The campaign and Arts and Humanities Month will help create a highly visible and positive environment for local cultural activity in October and throughout the year, provide a focus on the arts and humanities through the media, and encourage the active involvement of arts and humanities organizations across the country and in our daily lives. The White House has provided support and guidance to the National Cultural Alliance in planning activities for the month, and we are hopeful for the active involvement of President Bill Clinton and First Lady Hillary Clinton, Vice President Al Gore, and Tipper Gore, in activities during the month-long bash in Washington and around the country, scheduling official visits nationwide to celebrate arts and humanities. This celebration will also kick off the arts and humanities media campaign of the National Cultural Alliance (NCA), the goal of which is to broaden understanding, increase support and heightened awareness, and expand direct participation in the arts and humanities.

Like its predecessor, National Arts Week, National Arts and Humanities Month is designed to support the multipurpose, public relations effort by colleges, universities, museums, arts agencies, and other arts and humanities organizations across the country, demonstrating the breadth of creativity and support of humanities and the arts in local communities. We urge all of you to encourage your national and local elected public officials as well as your local institutions and arts agencies to participate in the celebration. Opportunities for participation include:

- A proclamation from your mayor, governor, and/or other elected officials.
- A proclamation from your state humanities organization, the state arts agency, the state museum, arts agencies, and other arts and humanities organizations.
- A proclamation from your state humanities organization, the state arts agency, the state museum, arts agencies, and other arts and humanities organizations.
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sexual harassment in the workplace, intimidating, hostile, or offensive remarks and/or behaviors constitute nature, graphic verbal comments about working or academic environment. "Hostile workplace" has been broadly defined as the "fair use" context. The Sixth Circuit in a March 1990 law review article develops the standard of "transformational use" as the more appropriate place to draw the line between the First Amendment and copyright in the fair use context. Legal arguments as to the question of justification turns primarily on whether, and to what extent, the challenged use is transformative. If the quoted matter is used as raw material, transformed in the creation of new information, aesthetics, new views and insights—this generally includes what is the fair use doctrine intends to protect for the enrichment of society. Transformative uses may include criticizing the quoted work, exposing the character of the original author, proving a fact, parody, symbolism, aesthetics, and innumerable other uses. It would be unfortu- nate for artistic expression: if the question of whether a use is deemed "transformative" and thus fair use depends presumptively on whether the use is commercial, or whether the judge is offended by the alleged defensibility of the use, or the judge's perception of the artistic character. You will keep posted in future columns on the results of these two important cases before the Supreme Court.

—Barbara Hoffman, Esq., CAA Counsel

Annual Conference Update

Sessions Added to 1994 Conference Program

The session "Christo, Serra, Noguchi, Calder, and Patti Company: The Artistic Project Gone Awry" (chair: Annabelle Simon Calm, California State University, Bakersfield), which was withdrawn from the 1993 program, will be presented as a joint art history/visual art session in 1994.

The Female Gaze—Sexuality (chair: Therese Lichtenstein, State University of New York at Old Westbury, State University of New York at Stony Brook) has been added to the art history program.

Ushers and Projectionists Sought

Applications are being accepted for our next annual conference, February 1994. Ushers and projectionists are needed for the program slots (Wednesday-Saturday), and we need a training session early Wednesday afternoon, February 16. Projectionists must be able to operate a 35-mm slide projector and a VCR if necessary. Speakers on video projection is helpful. If interested, contact CAA A/V coordinator Elaine Philo, Ph.D., the Art Dept., Box 22, Vassar College, Poughkeepsie, NY 12601/914/437-5229; elpho@vassar.edu.

Search for 1996 Program Chairs Continues

Nominations and self-nominations are sought for CAA's 1996 annual conference program chairs—art history and studio art—to organize and coordinate the program for 1996 and to hold in Boston. The program chairs will formulate, develop, and produce the 1996 annual conference program in coordination with the Annual Conference Program Committee and the CAA Board of Directors; select and oversee association chairs; and work with the CAA conference producer to coordinate conference publications and ensure the smooth operation of the conference during the conference. This position offers the opportunity to draw together a diverse group of conference participants and topics to provide a stimulating venue for discussion. Requirement: CAA membership; practicing artist/art historian with academic or museum affiliation; flexible schedule, and willingness to work between co-chairs, but at least one chair for art history and one for studio art must be from the areas and be employed at a college, university, art school, or museum. Institution approval and support in the form of release time, telephone, photocopying, and postage assistance. The term is February 1994—February 1996. Appointments will be made fall 1993. Deadline for nominations: September 30, 1993.

CAA in the News

Annual Conference Update

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The National Endowment for the Arts has announced 40 recipients of 1993 challenge grants totaling $14,515,000. [A total of 29 awards were made to the College Art Association ($10,000,000) to start new fellowships for 'multiculturalists.'—Art in America, July 1993]

"At the MLA, if it's not glued down they take it," says an employee of Random House. "This is the stuff of exhibitors' batters and lore—what kinds of things people do to get away with it. All kinds of things. The confabs where most exhibitors think they can relax their vigilance? The American Historical Association, College Art Association's, and... the American Anthropological Association's—Lingoes France, March/April 1993

"It's not only English departments that have become politicized. Scholars from across the disciplinary spectrum have followed the MLA example, says the activist curriculum. Few have done so with more belligerence than the College Art historians. The annual meetings of the College Art Association... have become the sites of academic antics that rival those observable at any session of the MLA. Last month's CAA conference in Seattle was typical. It featured scholarly papers such as 'Their Bodies! Our Thoughts! Problematizing Western Understandings of Race, Sexuality, and Ethnic Fragmentation.' The 1993 conference met the standard CAA has set in recent years for making radical interventions central to its program. —Lyndse A. Munson, Op-Ed piece, Wall Street Journal, March 24, 1993

I am writing on behalf of the more than 13,000 members of the College Art Association. Miss Munson chose to refer only to a selection of the varied tactics that make up the College Art Association annual conference. CAA is a membership organization and, as such, has a responsibility to produce a program that encompasses the broad spectrum of topics that interest its members. Its programs are designed to reflect current issues such as those she mentions, and there are as many or more that address more traditional scholarly subjects.—Susan Ball, letter to the editor, Wall Street Journal, April 14, 1993

One [CAA conference] participant reported half empty rooms in sessions dealing with the "new art history" of sexuality, gender, and disguise—and unexpected demand for more traditional object-related sessions."—Jason Edward Kaufman, Art Newspaper, March 1993

"Try as he might, Richard Brilliant is still having a hard time getting the mix of articles he'd like in the journal he edits, the Art Bulletin. The August quarterly is the primary journal of the College Art Association. It is a prestigious place in which to get published, but it is perched by many in the field as a bastion of traditionalism. In an editorial in the latest issue, Mr. Brilliant calls... for articles on non-Western art, which is underrepresented in the pages of the journal. In previous editorials, Mr. Brilliant has called... for more respect to independent scholars, as well as to be wary of the increasing dependance on computerized data bases in art-historical scholarship. The latest editorial also urges scholars to experiment with exploratory essay writing, not just pieces of strict technical scholarship, so as to reach a broader audience. ...His recently announced successor agrees. Nancy J. Troy... says she will go the same step and commission ways to diversify the journal. Ms. Troy is an atypical selection. She is the second woman to edit the journal and the first scholar with an expertise in 20th-century painting."—Chronicle of Higher Education, May 12, 1993

The board of the Corporation for Public Broadcasting recently modified its usual proposal to address balance and objectivity after a coalition of organizations, including NFCPE [National Campaign for Freedom of Expression], submitted Joint Comments to CPB providing a detailed summary (prepared by People for the American Way) of the coalition's concerns... Other organizations signing the joint statement included College Art Association...—NCEC Bulletin, Spring 1993

Art Bulletin

Call for Nominations

Nominations and self-nominations from the CAA membership are sought for vacancies on the Art Bulletin editorial board. The board consists of thirteen members: the editor-in-chief of the Art Bulletin, the last editor-in-chief (or the editor-in-chief designate) of the Art Bulletin; the book reviews editor of the Art Bulletin; the editor of the Monograph series; the chairperson of the Art History Committee of the CAA Board; three persons selected by the current editorial board of the Art Bulletin, normally from among past editors of the Art Bulletin or the Monograph series; five persons from the CAA membership at large. This call is to fill "at large" positions for service from July 1, 1994, through June 30, 1997. Appointments may be renewed for a second three-year term.

The board regularly reviews the policies and conduct of the Art Bulletin and the Monograph series, provides advice, guidance, and assistance in their administration, and recommends appointments and the editing of the board itself, and to its committees. The work of the board is conducted by teleconference. All members, and at its two annual meetings, one in New York in the fall, and one during the annual CAA conference, are expected to attend both meetings. CAA provides financial assistance if needed to cover costs to attend the New York meeting, not for the conference meeting. All members of the College Art Association are urged to nominate or self-nominate candidates for the vacant positions. Candidates must be members of CAA. Nominations should contact their nominators to assist them in securing two signatures. Nominations must be accompanied or followed by c.c.v., a statement by the nominee in interest in the position, and at least one letter of recommendation. In making appointments, Mr. Brilliant and the CAA Board, the Publications Committee, and the president of CAA will consider the need for fair and balanced experience and interest relevant to the editorial practice and policies of a learned journal, and also for reflecting the breadth of CAA's membership. Nominations and the necessary supplementary materials should be sent to: Art Bulletin Editorial Board Nominations, CAA, 275 Seventh Ave., New York, NY 10001. Deadline: December 15, 1993.

CAA Awarded

Luce Foundation Grant

The Henry Luce Foundation has awarded the College Art Association a grant in the amount of $110,000 over three years to support the CAA Professional Development Fellowship Program in American Art. This program is designed to promote an ongoing commitment to research and scholarship in the field of American art. Eligibility will be limited to doctoral students studying in the United States. The study is to be focused on an aspect of the visual arts of the United States, and to terminal M.A. students enrolled in one of the following programs: conservation, criticism, art theory, museum studies, art administration, and art history. Art history master's thesis projects should be in the fields mentioned above. The Professional Development Fellowship in American Art is a two-part program: a term grant and a residency/employment component. Each recipient will be funded for at least two years, with an option for a third. In the first year, CAA will make direct grants to recipients for the final year of the professional degree program (M.A. or Ph.D.). In the second and third years, fellows will be placed in a professional position at institutions and coordinates warehousing, and oversee shipments.

The Sabre Foundation complements the Sub-Saharan Africa Journals Project, sponsored by the American Association for the Advancement of Science and the American Council of Learned Societies, through which the Art Bulletin and Art Journal are regularly distributed to libraries and institutions in Africa.

Thanks to Individual Patron Members

Depositors during the membership year, individual members willing to make a monetary contribution in the association as part of their annual dues were offered a new, higher level of membership, in addition to sustaining and retaining their sponsoring membership. A Patron membership fee in 1993 is $250. CAA would like to especially recognize the following generous contributions, our thanks go to Individual Patron members: Judith K. Brodsky, Pamela Askew; Alkazzi Jameson, and Carlos Robillard, Nanette Salomon, and Carlos Robillard, Nanette Salomon, and Carlos Robillard.

Applicants are encouraged to consider an additional contribution as part of their annual dues. If an applicant joins on January 1, 1993, they will be able to contribute in the final year of the professional degree for the professional degree program (M.A. or Ph.D.). In the second and third years, fellows will be placed in a professional position at institutions and coordinates warehousing, and oversee shipments.

The American Society for the Advancement of Science and the American Council of Learned Societies, through which the Art Bulletin and Art Journal are regularly distributed to libraries and institutions in Africa.

Thanks to Individual Sponsoring Members

Sponsoring membership for 1993 is $250. For their generous contributions, our thanks go to Basil Alkazzi Jameson; Judith K. Brodsky, Kerby E. Convey; Hunter Diamond; Elizabeth H. Fort, Katherine C. Lee, Karen F. McCutney; Davory E. Mostow; David Russell; Stephen X. Schaefer.

Call for Nominations

The Nominating Committee for the CAA Board of Directors has developed the following slate of candidates for the members' vote: Otsi Tabu, Jonathan Fluegel, Carole Fisher, Nicola Musi, Victor Margolin, Rita Goodbille, Nazarene Solomon, and Carlos Villa.

In formulating the slate of candidates for the Board of Directors, the Nominating Committee was guided by the following principles:
1. We looked for candidates with balanced views, including professional accomplishment and a record of service.
2. We carefully read candidates' statements to find people who represent or serve a community, in addition to pursuing excellence in their own work.
3. We considered energy, conviction, life experience, and past evidence of CAA activity in making our choices for nominees for the Board.
4. We sought to develop a ballot that would help balance the art and art historian representation on the CAA Board, as artists are now under-represented. Thus, this ballot includes six artists and three art historians, ensuring the election of at least one women. The Nominating Committee received nonbinding advice from members of the MLA program to develop such a ballot, and also knew that some CAA members objected to this advice. The members of the Nominating Committee considered all points, and this ballot was decided upon this course of action.

Eligibility will be limited to doctoral students studying in the United States. The study is to be focused on an aspect of the visual arts of the United States, and to terminal M.A. students enrolled in one of the following programs: conservation, criticism, art theory, museum studies, art administration, and art history. Art history master's thesis projects should be in the fields mentioned above. The Professional Development Fellowship in American Art is a two-part program: a term grant and a residency/employment component. Each recipient will be funded for at least two years, with an option for a third. In the first year, CAA will make direct grants to recipients for the final year of the professional degree program (M.A. or Ph.D.). In the second and third years, fellows will be placed in a professional position at institutions and coordinates warehousing, and oversee shipments.

Biographies and statements for the Nominating Committee are included. Thus, this ballot includes representation. Thus, this ballot includes candidates, with the voting ballot, will received nonbinding advice from the CAA membership in making our choices for nominees to fill the positions. The Nominating Committee considered all points, and this ballot was decided upon this course of action.

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Thanks to Individual Sustaining Members

Abbott-Trboyevic; George Brown; Jack Alexander; Kahren J. Arbihnan; Ralph M. Arnold; Frederick and Catherine Asher; Nancy

Membership for 1993 is $125. For their generous

Sustaining Members

Simon Chester; Edward Colker; Judith Colton; M. Ellen T. Baird; Georgette F. Ballance; William Kathleen Weil-Garris Brandt; Richard BretteII; Richard Brilliant; Louise Barcham and Catherine R. Bugner; James Evan R. Firestone; Jack D. Flam; Eleanor Goffen; Nancy Geber; Deborah III; Robert Hector; Jean 1. Heilbrunn; Kathryn M. Heleniak; Flomenhaft; Ilene H. Forsyth; Ella M. Foshay; Madlyn Kahr; Natalie B. Kampen; Joseph Howett; Judith Horowitz; Dan F. Howard; John and Catherine Kinney; Marjorie F. Klein; Mark A Kline; Richard Krautheimer; Diana 8. Shaio; Nonna-Jean Calderwood; Richard B. L. Lowry; Janet Cox-Rearick; Karen Goldberg; Joel Goldblatt; Duca; Martha Brown; Jonathan M. Brown; S. Bilsky; Elizabeth H. Eickmann; Marvin P. Stimson; Joan Simpson; Lowery Seidel; Charles M. Rosenberg; Robert H. Rosenblum; Yoshiaki A. Smalley; Thomas Sokolowski; Katherine Jean c. Wilson; Enid Bruce Wall; Bret Waller; Allen Wardwell; Jack Kirk Williams; John Wilmerding; Gertrude Wilmers; T. Varnedoe; Magda Vasillov; Anthony Stemmler; Damie and Diane B. Stillman; Mainardi; Michael Mallory; Janet Jerry Shimizu; Stock; Liedtke; Edward Lighthart; Rose-Marie Master-Kamik; Marla A. O'Brien; K. E. Lang; Jane Melvin V. K. Bruce Wall; Bret Waller; Allen Wardwell; Jack Kirk Williams; John Wilmerding; Gertrude Wilmers; T. Varnedoe; Magda Vasillov; Anthony Stemmler; Damie and Diane B. Stillman; Mainardi; Michael Mallory; Janet Jerry Shimizu; Stock; Liedtke; Edward Lighthart; Rose-Marie Master-Kamik; Marla A. O'Brien; K. E. Lang; Jane Melvin V. K. Bruce Wall; Bret Waller; Allen Wardwell; Jack Kirk Williams; John Wilmerding; Gertrude Wilmers; T. Varnedoe; Magda Vasillov; Anthony Stemmler; Damie and Diane B. Stillman; Mainardi; Michael Mallory; Janet Jerry Shimizu; Stock; Liedtke; Edward Lighthart; Rose-Marie Master-Kamik; Marla A. O'Brien; K. E. Lang; Jane Melvin V. K.
Michael Willis is an art specialist at the State University of New York at New Paltz.

Hart Carolina University School of Art has announced a promotion appointment for 1993-94. Brenda Beegh, graduate coordinator and painting and LeLaul Wallis, painting.

Robert B. Pogemans is director of the Cleveland Museum of Art.

Susan Detly, formerly curator at the Pennsylvania Academy of Fine Arts, is now curator of American art at the Mind Art Museum, Amherst, Mass.

David Drainwax has been appointed associate curator of paintings and sculpture and architect at the National Academy of Design, New York.

Academy

George R. Bent has been appointed to the faculty of Western and Lee University as assistant professor of art history.

Stephen Campbell is visiting assistant professor in the art department. She headed the department from 1973 to 1993, becoming a full professor in 1993. She taught contemporary black and Hispanic art, painting, and other courses. She was a specialist at the Institute of Fine Arts, New York University, and the New York State Historical Association.

Phyllis Ribbentorf Martin, artist, educator, and scholar, died April 29, 1993. She was 87. She worked under the name Phyllis Ribbentorf and was a highly regarded colorist and figurative painter.

Paul Suttman, sculpture, was appointed curator of Fine Arts at the University of Minnesota in 1956 and his master's degree from the Cranbrook Academy of Art in 1958. He had attended the first exhibition with the Donald Morris Gallery in Detroit in 1969, and from 1962 to 1973, becoming a full professor in 1993. She taught contemporary black and Hispanic art, painting, and other courses. She was a specialist at the Institute of Fine Arts, New York University, and the New York State Historical Association.

Italian artists of the mid-1990s. His work has been shown in several public collections. Browne received the following CAA members have been among those honored: Robert W. Robinson, Brown University; Carol G. Dunc, Ramapo College of New Jersey; Carol S. Ivery, Washington State University; Sally M. Pinnell, University of Maryland, College Park; Eloise Quinton, City University of New York, The Graduate Center.

The American Council of Learned Societies has announced the results of its second competition for the Henry Luce Foundation/ACLS Dissertation Fellowship Program in American Art. The following CAA members have been thus honored: Christine A. Bell, Northwestern University; Mary H. Boccia, University of California, North Carolina; Rebecca A. Butterfield, University of California, Los Angeles; Karen E. Kossow, Yale University; Susan Annette Mabbott, University of California, Los Angeles.

The Metropolitan Museum of Art has announced several grants for the Henry Luce Foundation/ACLS Dissertation Fellowship Program in American Art. The following CAA members have been among those honored: Christine A. Bell, Northwestern University; Mary H. Boccia, University of California, North Carolina; Rebecca A. Butterfield, University of California, Los Angeles; Karen E. Kossow, Yale University; Susan Annette Mabbott, University of California, Los Angeles.

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Opportunities

Print Club Center for Prints and Photography's "Three Artists," an exhibition of works by three American artists, is seeking entries. It is open to all artists 35 or under, whose work demonstrates a commitment to working in any printmaking media, including drawing, etching, and mezzotint. Deadline: December 31, 2021.

Calls for Entries

Grants and Fellowships

"The Body in Medieval Art," an annual Winterthur conference, is held in New Orleans, October 22-23, 1993. Papers will be devoted to major periods and issues in the history of medieval art. Submit proposals to: Lee Trail, Rm. 132, Bloomington, IN 47404.


"Theoria/Theory/Belief is the 4th international symposium on electronic art, November 3-5, 1993, in Hiroshima, Japan. This year's theme is "the art fact." Participants will include artists, critics, curators, archivists, critics, editors, and others interested in the use of electronic media in the arts. For information: FSEA '93, Minneapolis College of Art and Design, 2801 Stevens Ave S, Minneapolis, MN 55404; fax 612/874-3754; e-mail: info6@acminet.edu.


"What Does Latin American Art Mean? is the title of a series of symposia to be given at the National Museum of Fine Arts, Mexico City, November 4, 11, and 18. Topics of discussion will include: Latin American art as distinguished from Mexican art, and the Latin American art market. Series $10 admission, $5 registration and ticket information: 212/229-5640.

"Museums in Society: Addressing Social Conflicts is a seminar sponsored by the American Association for State and Local History, October 9-11, 1993, Nashville. For information: American Association for State and Local History, 1110 W. Main St., Nashville, TN 37203. The fee includes three nights' accommodations, meals, and registration. The registration deadline is October 1, 1993.

"The Getty Grant Program offers the following fellowships for 1994: J. Paul Getty Trust, Los Angeles. The History of Art and the Humanities fellowships provide scholars at early stages of their careers with the opportunity to conduct a full year of original research. For information: J. Paul Getty Trust, 2117 Wilshire Blvd., Los Angeles, CA 90057. Deadline: November 15, 1993.

"The 34th Annual Winterthur conference will be held in New Orleans, October 22-23, 1993. Sessions devoted to major periods and issues in the history of American art are planned as well as studio sessions, workshops, and panels. Submit proposals for art history sessions to: Carolyn Kohl, Dept. of Fine Arts, University of New Orleans, New Orleans, LA 70118-2700. Deadline: December 1, 1993. Submit proposals for studio sessions to Richard Johnson, same address. Deadline: November 1, 1993.

"Study in Medieval-Renaissance Art History," a conference sponsored by the Winterthur Museum, Garden, and Library, will be held in New Orleans, October 22-24, 1993. Papers will be devoted to major periods and issues in the history of American art. Submit proposals to: Renee N. Taiami, c/o WRAC, 1101 W. Main St., Nashville, TN 37203. The registration deadline is October 1, 1993.

"Conference in Renaissance and Renaissance Art is a topic of a lecture to be given at the jewsh museum, October 19, 1993, with Miriam Beaman, founder of the art history department at the Hebrew University of Jerusalem, to give general public/student/over 65 Jewish Museum members.


"The textile society of America will hold its 46th annual symposium September 29-30, 1993, at the Fowler Museum of Cultural History, UCLA, Los Angeles. The theme, "Cloth, Textile, Community," encompasses all textiles that have been subjected to external influence and exist subsequently in an adult form.

"International Symposium on Chinese Porcelain to be held October 22-23, 1993, in Bloomington. Discussions will be devoted to topics related to the Chinese Porcelain of the Metropolitan Museum of Art, including studio sessions and advance registration required. Send name and address to: Porcelain Symposium, Arthur M. Sackler Gallery, Smithsonian Institution, 1000 Jefferson Dr. N.W., Washington, DC 20560; 202/357-3239.

"Arts and Ideas is the 35th annual meeting of the American Institute of Aeronautics and Astronautics, held in Beaux Arts, Chicago, September 27-October 3, 1993. Among the topics to be discussed are astronomy, eccentric, Le Corbusier, multibilateral, public art, and taste. For information: American Institute of Aeronautics, 433 University Center, University at Albany, 11 Campus Ave, Albany, NY 12222; fax 407/542-9167; e-mail: aiaa@albany.edu.

"NEH Younger Scholar Awards are available to college students below the level of senior who wish to pursue interpretive research. 1994-95 fellowship will be available only for research leading to an honors thesis or a B.A. degree in the humanities during the summer of 1994. Applications will be accepted only from teams of scholars working collaboratively on a single project. Fellowship for Scholars from Central/Eastern Europe and the former USSR is available to scholars from the region who are either postdoctoral or senior level in art, history, or related fields, for the period of one-year, 1993-94, for research outside of their country of residence. For information: NEH Program Office 401 Wilshire Blvd., Ste. 1000 Santa Monica, CA 90401; fax 310/209-8678; e-mail: hstgrants@neh.gov. Deadline: November 15, 1993.
The Veronika Gervers Research Fellowship in Textile and Costume History, sponsored by the Royal Ontario Museum, awards up to $2,000 to students completed doctoral degrees within the last year, and to those who have received fellowships to encourage research in America's art and architecture, material culture, art criticism, aesthetics, film, and photography. All graduate students can submit papers, including those who have completed doctoral degrees within the last year. Applications are due by November 30, 1994. Send two copies of your thesis or dissertation to: Ellen Levy, 4557 S. Kenwood Ave., Chicago, IL 60653. Deadline: November 30, 1994.

Arts Alliance Coalition, key 1992-94 artist: Thomas McEvilley, curator. A limited number of fellowships are available to students completed doctoral degrees within the last year, and to those who have received fellowships to encourage research in America's art and architecture, material culture, art criticism, aesthetics, film, and photography. All graduate students can submit papers, including those who have completed doctoral degrees within the last year. Applications are due by November 30, 1994. Send two copies of your thesis or dissertation to: Ellen Levy, 4557 S. Kenwood Ave., Chicago, IL 60653. Deadline: November 30, 1994.

Art Associates, key 1992-94 artist: Thomas McEvilley, curator. A limited number of fellowships are available to students completed doctoral degrees within the last year, and to those who have received fellowships to encourage research in America's art and architecture, material culture, art criticism, aesthetics, film, and photography. All graduate students can submit papers, including those who have completed doctoral degrees within the last year. Applications are due by November 30, 1994. Send two copies of your thesis or dissertation to: Ellen Levy, 4557 S. Kenwood Ave., Chicago, IL 60653. Deadline: November 30, 1994.
London house for rent. 3 levels, open plan, north skylit studio, south facing a garden. £200/week. JoAnn Kaplan, 044 081 8853; fax 044 71 727 8343.


Sunny Custom Saltbox. Mountainside overlooking Rondout reservoir, 15 acres, streams, cathedral ceilings, oak floors, living (fireplace), dining, foyer. Gourmet kitchen, granite counters, oak cabinets. 2 tile bathrooms, 2 bedrooms (master fireplace). Full basement, washer/dryer, oil/hot water. Decks and screened porch. Low taxes. 2 hrs. NYC. $199,000. 212/929-8718.

Sunny Loft. Quiet, open space, 1,400' live/work, seven 7 1/2' x 4 1/2' windows (north plus east exposure), exposed brick, custom shoji, bookcases and storage, original maple floors, 1 bath, renovated kitchen (Garland stove), washer/dryer, air cond., $500 main. $245,000. 212/929-8718.


Wanted: Tribeca studio share. Professional painter needs 600-900 sq. ft., subway, responsible. 718/935-9274.

CA News

September/October 1993

College Art Association
275 Seventh Avenue
New York, New York 10001

Board of Directors
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Margot Machida
Patricia Mainardi
Clarence Morgan
Keith Moxey

Harmony Hammond, 512/929-5986.

Sandra Hindman, 512/929-5986.

September 15
Deadline for submissions to Careers, to be published October 15

September 30
Deadline for nominations for 1996 conference program chairs (see p. 5)

October 1
Deadline for submitting material for the November/December CAA News, to be published October 29

October 15
Deadline for submissions to Careers, to be published November 12

December 2
Deadline for submissions to Careers, to be published January 7

December 15
Deadline for nominations to the Art Bulletin editorial board (see p. 6)

February 16-19, 1994
Annual conference, New York