

CAANES

Members Offered Schapiro Print

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 convocation 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

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Miriam Schapiro, *In the Land of Oo-bla-dee: Homage to Mary Lou Williams*, 1993, lithograph, 22" x 30"

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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 pc or laptop; the only one, that is, not 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 resources 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 \$3.00). 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, Design, Research, and Education (CADRE) Institute; and Harold Olejarz, a performance artist living in Tenafly, 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 Aronberg Lavin (chair), Judith Berg-Sobré, John Brett Buchanan, John R. Clarke, James Cuno, Harrison Eiteljorg II, Marilyn Schmitt, and Susan Siegfried.

—Marilyn Aronberg Lavin and Susan Siegfried

Members Offered Schapiro Print

CONTINUED FROM PAGE 1

CAA members," CAA executive director Susan Ball urges CAA members "to act fast."

The fan shape of the image is an icon associated with Schapiro. She has used the fan over and over again throughout her career. Her *Barcelona Fan* has just been acquired by the Metropolitan Museum of Art in New York and is currently on display in the Met's Lila Acheson Wallace Wing.

Schapiro is one of the key artists who developed the ideas of the women's movement in art of the 1970s. She worked in an abstract, formalist mode in the 1960s, but in the early 1970s came to feel that the painting she was doing no longer had meaning for her in the context of the gender discourse that was emerging. At first she invested her abstract forms with new meanings that referred to her thoughts about women, and subsequently she moved to figuration and to pattern and decoration. Schapiro 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 created the Feminist Art Program at the California Institute of the Arts in collaboration with Judy Chicago. Schapiro continues to be a mentor. She is in demand as a lecturer across the country.

Schapiro was a member of the board of CAA from 1974 to 1978, a member of the 1993 Nominating Committee, and has appeared as a panelist on a regular basis at CAA conferences.

From the Executive Director

Arts and Humanities Month

October has been declared National Arts and Humanities Month by numerous governors, mayors, and members of Congress, in recognition of the central role of the arts and humanities throughout the 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 by NCA, conducted by Research and Forecasts, and funded by the Getty Grant Program: *Although 81 percent of adult Americans say that they believe the arts and humanities are essential to a healthy society, 57 percent say the arts and humanities play only 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 advertis-

ing 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 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 pointing them to arts and humanities events and resources in their state. In each state a steering committee has been formed comprising the state arts agency, the state humanities organization, the state arts advocacy organization, the statewide 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 activities in October and throughout the year; provide a focus on the arts and humanities through the media for the general public; encourage the active involvement of arts and humanities organizations across the country; and provide an opportunity for elected officials at the federal, state, and local levels to declare their support of the arts and humanities.

Like its predecessor, National Arts Week, National Arts and Humanities Month is designed to spark creative public relations 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. Possibilities for participation include:

- A proclamation from your mayor, governor, and/or other elected officials.
- Dedicating and highlighting an event, exhibition, performance, lecture series, or all activities in October to National Arts and Humanities Month.
- Submitting articles and opinion editorials to local media about the value of the arts and humanities, giving specific examples in your community.

If you already know of particularly

interesting events on specific dates that you want to include in the National Arts and Humanities Month celebration, please fax a brief description of the event and the date to Robin Burnosky, National Cultural Alliance, Washington, D.C.; 202/371-1689. NCA is assembling a preliminary list of possible opportunities throughout the nation for official visits, as scheduling permits.

We have an extraordinary and unprecedented opportunity before us to make our case before the nation. Everything can be included; the point is to celebrate and promote the value of the arts and humanities in all our lives, all the time. Be creative. Participate and encourage your colleagues to participate. With your participation we can change the environment for the arts and humanities. Our goal is to eliminate the disparity the NCA poll revealed between the intellectual recognition of the value of the arts and humanities and the personal applicability of that observation, so that when NCA measures public perception of the arts and humanities twenty-four months into the advertising campaign, a significant change in attitude will be observed.

In closing, let me cite a statement that is relevant to this campaign today, written in 1929 in CAA's journal *Parnassus* by distinguished art historian Charles Rufus Morey: "The value, then, of art history ... is that it provides a swift and sure approach to the history of the human point of view. ... Art is a function of civilization, nothing less, and the history of it thus understood is the history of civilization itself" ("Value of Art as an Academic Subject," *Parnassus*, Feb. 15, 1929, p. 7).

—Susan Ball

Difficult Line Drawing

The United States Supreme Court will consider next term two cases that have potential direct implications for CAA members and artistic freedom.

In the case of *Harris vs. Forklift Systems, Inc.*, the Court will review a decision of a federal appeals court in Tennessee that dismissed a sexual harassment claim because the employee was only *offended*, not psychologically injured, by her employer's vulgar comments and sexual jokes.

In 1984 the EEOC (Equal Employment Opportunity Commission), in its Guidelines on Discrimination, defined sexual harassment as "a form of unlawful sex-based discrimination." According to the 1984 EEOC policy statement, "unwelcome sexual advances, requests for sexual favors and other verbal or physical conduct of a sexual nature constitutes sexual harassment when ... such conduct has the purpose or effect of unreasonably interfering with an individual's work or academic performance or creating an intimidating, hostile, or offensive working or academic environment."

Since the 1984 ruling, the problem of determining such conduct and such an environment has remained. "Hostile environment harassment" includes offensive sexual flirtations, advances, propositions, verbal abuse of a sexual nature, graphic verbal comments about an individual's body, sexually degrading words used to describe an individual, and the display in the workplace of sexually suggestive objects or pictures. In 1991 a federal appeals court in California ruled that in judging what remarks and/or behaviors constitute sexual harassment in the workplace, "the appropriate perspective for judging

a hostile environment claim is that of the reasonable woman, and recognized that a women's perspective may differ substantially from a man's."

The outcome of debate between freedom of speech in the workplace and sexual harassment has implications for artists and for academic freedom, as several recent incidents have indicated. These have involved the removal of artwork from walls or exhibitions and censorship of classroom teachers' materials, based on complaints from students and employees who felt that the work constituted a form of sexual harassment.

Reproductions of paintings by Goya, Raphael, Bronzino, Perugino, and Ruisdael were removed from a classroom at the Pennsylvania State University-Schuylkill Campus, where they had hung for more than ten years. Their removal was prompted by a professor's complaint that Goya's *Naked Maja* inspired lewd comments from male students. After the original complaint, a campus committee and the university's affirmative action office found that the group of paintings stereotyped women, presenting images that were not "what the university wants women students to incorporate into their lives." In addition, university lawyers claimed that because a classroom is a workplace for teachers and students, sexually explicit materials were not appropriate, and the paintings might create an atmosphere of harassment (People for the American Way, ArtSave Project).

At Vanderbilt University, a student filed sexual harassment charges against tenured professor Donald H. Evans, who has taught studio art there since 1969. The basis of the student's complaint was that class presentations for Fine Arts 109, Photographic Design, included a review by Evans of his photography with a nude photograph of himself and his wife, accompanied by a statement to the effect that every artist has a fetish and that his was the female breast; the work of Robert Mapplethorpe; and the work of Evans and a former student, which he was reported to have referred to as "home porn." CAA member and a colleague of Evans in Vanderbilt's art department, Michael Aurbach, together with the Freedom Forum First Amendment Center at Vanderbilt, organized a campus forum to discuss the conflict. Although the university ultimately dismissed the

charges, the resolution of the issue at Vanderbilt is nevertheless troublesome. Evans agreed to warn students both in the course catalogue and in a class handout that materials covered in his class might be offensive.

While it is important that universities provide faculty, staff, and students with an environment free from implicit coercive sexual behavior, it is important that the definition of sexual harassment not be so broad so as to cast a pall of orthodoxy over the classroom (*Keyshian vs. Board of Regents*, 1967). A delicate line must be drawn that balances the commitment of the university to the free and open exchange of ideas with an atmosphere free of sexual harassment. A standard of mere "offensiveness" is not adequate. If there is anything that is well established in our First Amendment jurisprudence, it is the principle that speech cannot be suppressed merely because someone finds it offensive or critical.

The second case of interest to CAA members is *Acuff-Rose Music, Inc., vs. Campbell*, in which the Supreme Court will review whether 2 Live Crew's commercial parody of Roy Orbison's "Pretty Woman" is "fair use" within the meaning of section 107 of the copyright law. A federal appellate court found that although 2 Live Crew's use is a parody, the commercial purpose presumptively denied it a fair use defense. The court's almost exclusive reliance on the commercial nature of the use has generated widespread criticism as well as a number of friend of the court briefs in support of 2 Live Crew. The *Harvard Lampoon* filed the first friend of the court brief in its history, arguing that the term "commercial" is so vague and overly broad that the sixth circuit decision will have a chilling effect on all parodies. Questions of artistic freedom have often included social and political commentary and parody, and many well-known visual artists have been masters of parody. Manet's *Olympia* parodied Titian's *Venus*, while Manet's work itself was the subject of a parody by Larry Rivers—"I like Olympia in black face." Duchamp, Warhol, and Rauschenberg are all masters of parody. In prior columns, I have discussed Jeff Koons's parody defense. Readers will recall that the Supreme Court declined review of the appellate decision that found Koons's appropriation of Art Rogers's photographs to be copyright infringe-

ment. The appellate courts' decision in *Acuff-Rose* was cited with approval in a second Koons case, this time involving Koons's use of United Features Syndicate's "Odie" character.

Judge Pierre Leval of the Second Circuit in a March 1990 law review article develops the standard of "transformative use" as the more appropriate place to draw the line between the First Amendment and copyright in the fair use context. Leval argues that the answer 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, new aesthetics, new insights and understandings—this is the very type of activity that 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 unfortunate 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 quality of the artist's work, or the judge's perception of the artist's character.

I will keep you 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 Past Company: The Artistic Project Gone Awry" (chair: Annabelle Simon Cahn, California State University, Bakersfield), which was withdrawn from the 1993 program, will be presented as a joint art history/studio art session in 1994.

"The Female Grotesque" (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 ushers and projectionists for the 1994 annual conference. They will be paid \$8/hour and will receive complimentary conference registration. They are required to work a minimum of 3 session time slots (Wednesday–Saturday), and must attend a training session early Wednesday afternoon, February 16. Projectionists must be able to operate a 35-mm slide projector; familiarity with video projectors is helpful. If interested, contact CAA A-V coordinator Elaine Pike, Art Dept., Box 22, Vassar College, Poughkeepsie, NY 12601; 914/437-5229; TELNET in% "nipike@vassar.edu".

Search for 1996 Program Chairs Continues

Nominations and self-nominations are sought for CAA annual conference program chairs—art history and studio art—to organize and coordinate the program for the 1996 conference, to be held in Boston.

The program chairs will formulate, develop, and produce the 1996 annual conference program in consultation with the Annual Conference Program Committee and the CAA Board of Directors; select and oversee session

chairs; and work with the CAA conference coordinator to produce conference publications and ensure the smooth running of sessions during the conference. This position offers the opportunity to draw together a variety of methodologies and topics to provide a stimulating venue for discussion.

Requirements include: CAA membership; practicing artist/art historian with academic or museum affiliation; wide knowledge of the field and practitioners, as well as sensitivity to needs and interests of CAA's diverse, 13,000-strong membership; strong written and verbal communication skills; attention to detail; and dedication. Chairs must live and work in the northeastern United States. Duties may be divided between co-chairs, but at least one chair for art history and one for studio art must be from the area and be employed at a college, university, art school, or museum. Institution approval and support in the form of release time, telephone, photocopying, and postage are customary. The term is February 1994–February 1996. Appointments will be made fall 1993. *Deadline for nominations: September 30, 1993.*

CAA in the News

"Don't count Sheldon Hackney out yet, says a Democratic Senate staffer. ... He says Mr. Hackney's nomination will emerge unscathed from the Senate Committee on Labor and Human Resources. ... Meanwhile, the conservative Family Research Council and the Christian Coalition have announced their opposition to the nomination. The **College Art Association**, the Popular Culture Association, and the Sixteenth

Century Studies Conference have said they are backing Mr. Hackney.”—*Chronicle of Higher Education*, June 23, 1993

“The National Endowment for the Arts has announced 60 recipients of 1993 challenge grants totaling \$14.5 million. ... [A] notable award went to the **College Art Association** [\$140,000] to fund new fellowships for ‘multicultural artists.’ ”—*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’ banter and lore—which kinds of academics steal the most books. ... The confabs where most exhibitors think they can relax their vigilance? The American Historical Association’s, the **College Art Association’s**, and ... the American Anthropological Association’s.”—*Lingua Franca*, March/April 1993

“It’s not only English departments that have become politicized. ... Scholars from across the disciplinary spectrum have followed the trail toward an activist curriculum. Few have done so with more dogged determination than 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 Mesoamerican Body Fragmentation.’ ... The 1993 conference met the standard CAA has set in recent years for making radical interests central to its program.”—Lynne 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 to only a selection of the varied topics 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 membership. As a result, there are sessions focusing on 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 semiotics, gender, and dialogue, 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, yet it is perceived 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 called on people in the field to pay more respect to independent scholars, as well as to be wary of the increasing dependence 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 next step and commission essays 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 modified their earlier proposal to address balance and objectivity after a coalition of organizations, including NCFE [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**. ...”—*NCFE Bulletin*, Spring 1993

CAA News

Art Bulletin Editorial Board 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 Historian’s 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 to the editorships, to the board itself, and to its committees. The work of the board is conducted by telephone and by letter, and at its two annual meetings, one in New York in the fall, and one during the annual CAA conference. All members are expected to attend both meetings. CAA provides financial assistance if needed to cover costs of travel and lodging for the New York meeting, but 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. Nominators should contact their nominees to ascertain willingness to serve. All nominations must be accompanied or followed by a c.v., a statement by the nominee of interest in

the position, and at least one letter of recommendation. In making appointments, the *Art Bulletin* editorial board, the Publications Committee, and the president of CAA will consider the need for scholarly experience and breadth relevant to the editorial practice and policies of a learned journal, and also for reflecting the broad diversity 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 College Art Association a grant in the amount of \$110,000 over three years to support the CAA Professional Development Fellowship Program—Fellowships 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 in art history whose focus of study is some topic in the history 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, arts administration, and art history. Art history master’s thesis projects should be in some area of American art.

The Professional Development Fellowship in American Art is a two-part program with both a monetary 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 that have established a partnership in the program—colleges, universities, museums, or art centers with collections or programs in American art. Work projects will be developed around issues or collections addressing American art. Placement positions will have a preferred term of two years.

Like all CAA awards, criteria for the Professional Development Fellowships will be based primarily on need.

The application deadline for the next round of awards is December 31, 1993. Program brochures/application forms are available in all M.A., Ph.D., and M.F.A. departments in the United States, or from the CAA office.

Nominating Committee Announces Slate of Board Nominees

The Nominating Committee for the CAA Board of Directors has developed the following slate of candidates for the members’ vote: Diane Burko, Jonathan Fineberg, Carole Fisher, Michi Itami, Nancy Macko, Victor Margolin, Rita Robillard, Nanette Salomon, 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 vitae, 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 artist 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 some artists. The Nominating Committee received nonbinding advice from the current CAA Board 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 then decided upon this course of action.

Biographies and statements for the candidates, with the voting ballot, will be mailed with membership renewal letters, rather than appearing in *CAA News*, as in past years. We are hopeful that this will result in more members voting this year than last year, when only 12 percent returned ballots. We encourage everyone to vote and to vote responsibly, electing to the Board persons who will represent the CAA membership in terms of discipline,

ethnic background, gender, and geographic location. The members of the Nominating Committee are: Margaret R. Lazzari (chair), Linda Ferber, Rupert Garcia, Leslie King-Hammond, Joan Marter, and Miriam Schapiro.

—Margaret R. Lazzari, chair, 1993
Nominating Committee

Journal Distribution Program

In an effort to assist developing countries, CAA is now distributing 50 copies of each issue of the *Art Bulletin* and *Art Journal* to libraries in Eastern Europe, the Baltic Republics, Ukraine, and Russia. The distribution program is under the auspices of the Sabre Foundation, which selects participating institutions and coordinates warehousing and overseas shipments.

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

Thanks to Individual Patron Member

Beginning with the 1993 membership year, individual members wishing to make a monetary contribution to the association as part of their annual dues were offered a new, higher level of membership, in addition to sustaining and sponsoring membership levels. Patron membership for 1993 is \$500. CAA would like to give special recognition to its first patron member, Ronald R. Atkins of Greenwich, Conn. He is also an annual patron-level contributor to the *Art Bulletin* and has been a member of the College Art Association since 1987. Our thanks to Ronald Atkins for his endorsement of CAA and his ongoing commitment to strengthening the work of the association.

Thanks to Individual Sponsoring Members

Sponsoring membership is a voluntary category for individuals who wish to contribute to CAA in addition to scaled dues. Individual sponsoring membership for 1993 is \$250. For their generous contributions, our thanks go to: Basil Alkazzi; Pamela Askew; Judith K. Brodsky; Kevin E. Consey; Hester Diamond; Elizabeth McG. Enders; Everett Fahy; Anne Hollander; Katharine C. Lee; Karen N. McGuinn; Dewey F. Mosby; David Rosand; Stephen K. Scher; Mark

Weil; Ruth Weisberg; Michael Baxandall; Jules Prown; John Walsh, Jr.

Thanks to Individual Sustaining Members

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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/ David Harton. College of Fine Arts Gallery, Won-Kwang University, I-Ri City, Chun-Bok, Korea. July 1993. Seoul, Korea. August 1993. "Ceramic Objects."

Ivona Dalia Kazlauskas-Jepsen. Vartai Gallery, Vilnius, Lithuania, July 27–August 14, 1993. "Returning."

Anna Strickland. Centrum Gallery, Bratislava, Slovakia, June 8–30, 1993. "Impressions of an Enduring Culture."

MID-ATLANTIC/ Lisa Austin. School 33 Art Center, Baltimore, Md., September 4–October 1, 1993. "Terra Firma." Montpelier Cultural Art Center, Laurel, Md., July 15–September 20, 1993. "Loss of Memory." Charles County College Gallery, La Plata, Md., June 5–September 15, 1993. "My Maryland."

Nicole Fall. Arnold and Porter, Washington, D.C., April–May 1993. Sculpture.

MIDWEST/ Chris Berti. Kirkland Fine Arts Center, Millikin University, Decatur, Ill., October 4–29, 1993. Sculpture.

Dawoud Bey. Museum of Contemporary Photography, Chicago, Part I: September 11–November 6, 1993; Part II: November 20, 1993–January 12, 1994. "Polaroid Portraits."

Adrienne C. Day. I A O Gallery, Oklahoma City, September 3–October 1, 1993. Drawings and paintings.

Steven Dunning. Kent State University Student Center Gallery, Kent, Ohio, September 13–24, 1993. "Flaming Senses."

Mark Gordon. Kreft Gallery, Concordia College, June 4–July 2, 1993. Sculpture.

Woody Holliman. Artemisia Gallery, Chicago, July 2–31, 1993. Acme Art Company, Columbus, Ohio, November 6–27, 1993. "On Certainty." Urban Institute for Contemporary Arts, Grand Rapids, Mich., February 11–April 1, 1994. "Object Lessons."

Holly Hughes. Dorry Gates Gallery, Kansas City, Mo., April 23–June 5, 1993. "Small Worlds," paintings.

Karen E. Kitchel. Joyce Petter Gallery, Douglas, Mich., June 22–July 22, 1993. New paintings.

Ellen E. Moore. Isaac Lincoln Gallery, Northern State University, Aberdeen, S. Dak., August 25–October 1, 1993. Prints and collages.

Lorraine Peltz. Sazama Gallery, Chicago, October 22–November 30, 1993. Recent paintings.

Juliet Rago. A.R.C. Gallery, Chicago, June 1–26, 1993. Paintings.

Rebecca Silberman and Brian Kelly. Silver Paper Gallery, Milwaukee, Wis., September 3–October 9, 1993. "Spring Forward, Fall Back," photographs and photographically derived works on paper.

Rebecca Silberman. Blatz Gallery, Milwaukee, Wis., October 1–31, 1993. "Not Coming Home Tonight."

NORTHEAST/ Edna Andrade. Pennsylvania Academy of the Fine Arts, Philadelphia, September 17, 1993–January 31, 1994. Paintings. Locks Gallery, Philadelphia, November 19–December 31, 1993. Paintings and works on paper.

Anita Belew. Broadway Windows, New York University, New York, June 5–July 18, 1993. "Unusual Weather."

Paulette Besignor. Hanson Galleries, New York, May 20–June 14, 1993. Paintings.

Gregory Botts. Rosenwald-Wolf Gallery, University of the Arts, Philadelphia, March 19–April 30, 1993.

Cathy Boyd. 80 Washington Square East Galleries, New York, June 16–July 19, 1993. Painting, mixed-media.

Prilla Smith Brackett. DeCordova Museum and Sculpture Park, Lincoln, Mass., June 1991–92. "Marking a Year," drawings.

Benigna Chilla. Berkshire Museum, Pittsfield, Mass., July 24–October 31, 1993. Recent works.

Peggy Cyphers. Frankel Nathanson Gallery, Maplewood, N.J., September 11–October 16, 1993. "Botanicals," monotypes.

Ward Davenny. Mary Ryan Gallery, New York, June 16–July 16, 1993. Drawings and prints.

Timothy Feresten. O. K. Harris Gallery, New York, October 16–November 6, 1993. Photographs.

Hee Sook Kim. Dana Room Gallery, Franklin and Marshall College, Lancaster, Pa., October 1–31, 1993. "Meditation," paintings.

Penny Kronengold. First Street Gallery, New York, October 19–November 6, 1993. Paintings, works on paper, sculpture.

Holly Lane. Schmidt Bingham Gallery, New York, September 8–October 9, 1993.

Ellen K. Levy. Korn Gallery, Madison, N.J., September 21–October 15, 1993; Galerie Wild, Frankfurt, Germany, December 3, 1993–February 8, 1994; AAAS Art of Science and Technology Program, Washington, D.C., December 2, 1993–March 5, 1994. Recent paintings and drawings.

Jacqueline R. Lipsky. New Space Gallery, Manchester Community College, Conn., October 8–29, 1993. "Very Much Today," mixed-media constructions.

Ann Meredith. Brooklyn Museum, New York, November 12, 1993–February 20, 1994. "The Global Face of AIDS: Photographs of Women."

Catherine Chokola Nenart. Digital Equipment Corporation, Marlborough, Mass., March 5–May 14, 1993. "Garden Series," computer-generated prints.

Mel Pekarshy. Museum at Stony Brook, Stony Brook, N.Y., June 27–September 19, 1993. "Intimate Spaces: Small Works from the 60s–90s," paintings, drawings, reliefs.



Mel Pekarshy, Mean Spirits, 1992, oil on canvas, 9" x 12"

Ellen Rothenberg. Maurine and Robert Rothschild Gallery, Radcliffe College, Cambridge, Mass., June 11–July 23, 1993. "Anne Frank Project."

Sara Stites. Sarah Doyle Gallery, Brown University, Providence, R.I., November 15–December 10, 1993. Oil and wax on canvas.

Paul Suttman. Paris–New York–Kent Gallery, Kent, Conn., June 26–July 25, 1993. Sculpture.

SOUTH/ Michael Aurbach. Gallery, Southern Methodist University, Dallas, Tx., November 7–December 12, 1993. Sculpture.

Elizabeth Haskin. Greenleaf Gallery, Nags Head, N.C., September 1–October 15, 1993. "New Paintings," pastel on paper and canvas.

Clarence Morgan. Sandler Hudson Gallery, Atlanta, Ga., June 11–July 17, 1993. Paintings.

Howardena Pindell. Georgia State University Art Gallery, Atlanta, Ga., July 14–August 13, 1993. "A Retrospective 1972–1992."

WEST/ Les Barta. Exit Gallery, University of Nevada, Reno, September 23–October 22, 1993; New Media Gallery, Ventura College, Ventura, Calif., November 2–19, 1993. Photographic constructions.

Marcia Cary. Pence Gallery, Davis, Calif., October 1–30, 1993. Paintings.

Julia Couzens. Donna Beam Fine Art Gallery, University of Nevada, Las Vegas, June 25–July 30, 1993. "Ab Ovo (From the Beginning): Drawings."

Donise English. Southern Utah State University, Cedar City, April 1–30, 1993. "Architecture: Artists' Interpretations," sculpture.

Nanci Erskine. Francine Seders Gallery, Seattle, Wash., September 10–October 3, 1993. Paintings.

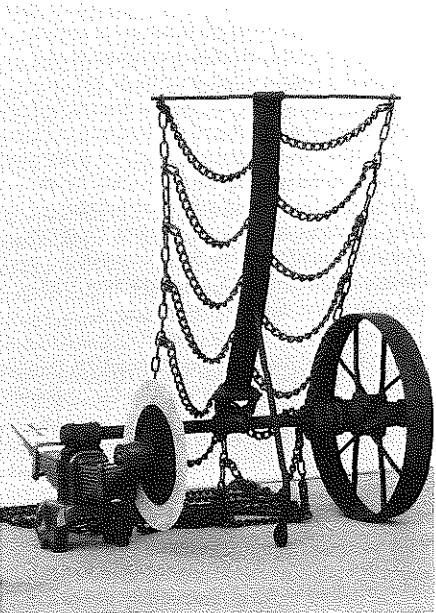
Geraldine Fiskus. Arrott Art Gallery, New Mexico Highlands University, Las Vegas, N. Mex., September 19–October 14, 1993. "Alternative Icons: Tableau Project," oil paintings.

Wolf Gowin. Orange County Center for Contemporary Art, Santa Ana, Calif., September 18–October 15, 1993. Sculpture.

Steven Gross. St. Mark's Coffeehouse, Denver, Colo., June 1–July 4, 1993. "War and Weddings II," photographs.

Anthony Wellnitz. Center Gallery, California State University, Fullerton, September 20–October 8, 1993. Prints.

Karen Wesler. 595 Market Street, San Francisco, March 1–27, 1993. "Edifice Complex," architectural works on paper.



Wolf Gowin, The Discovery of North America, rusted and lacquered steel, 58" x 53" x 74"

People in the News

In Memoriam

Vivian E. Browne, professor of art at Rutgers University and a painter whose work linked abstraction to nature, died July 23, 1993, at the age of 64. She was an active member of CAA. Browne joined the Rutgers faculty at Newark in 1970 as an instructor in the art and design department. She headed the department from 1975 to 1978, becoming a full professor in 1985. She taught contemporary black and Hispanic art, painting, and other courses. She was a founder of SoHo 20, a Broome Street gallery, established in 1973, that was one of the first women's art cooperatives in Manhattan. There she had several solo exhibitions, most recently in 1989. Her paintings are in private, corporate, and public collections. Browne received the CAA Distinguished Teaching of Art Award in 1989.

Sheldon Keck, art conservator, died June 12, 1993, at the age of 83. After graduating from Harvard in 1932 and serving an apprenticeship at the Fogg Art Museum at Harvard, he was appointed conservator at the Brooklyn Museum. From 1934 to 1961 Keck established and ran one of the first museum laboratories in the nation specializing in the scientific examination and treatment of works of art. In 1961 he left the Brooklyn Museum to assume the directorship of the Conservation Center of the Institute of Fine Arts at New York University, the first American graduate-training program of its kind. From 1969 to 1981 he and his wife operated the Cooperstown Conservation training program under the auspices of the State University College at Oneonta, N.Y., and the New York State Historical Association.

Phyllis Ridderhof Martin, artist, educator, and philanthropist, died April 29, 1993. She was 87. She worked under the name Phyllis Ridderhof and was a highly regarded colorist and figural painter.

Paul Suttman, sculptor best known for his impressionistic works in bronze, died in May 1993 at age 59. Suttman earned his Bachelor of Fine Arts degree from the University of New Mexico in 1956 and his master's degree from the Cranbrook Academy of Art in 1958. He had his first exhibition with the Donald Morris Gallery in Detroit in 1959 and from 1962 to 1973 exhibited regularly at the Terry Dintenfass Gallery in New York. In 1991 his exhibition "The Master-Pieces" appeared at the Philippe Staib Gallery in New York. Suttman, who lived in



Paul Suttman, 1933–1993

Italy from 1962 to 1975, was awarded a Prix de Rome three times in the mid 1960s. His work is represented in several public collections, including those of the Museum of Modern Art, the Morgan Library, and the Hirshhorn Museum and Sculpture Garden.

Academe

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

Stephen Campbell is visiting assistant professor in art history and art for the 1993–94 academic year at Case Western Reserve University.

Holly Hughes is assistant professor of painting at the Rhode Island School of Design.

Garry C. Kaulitz is assistant professor of art in printmaking at the University of Alaska at Anchorage.

Leatrice Mendelsohn is Renaissance art specialist at the State University of New York at New Paltz.

Anita Moskowitz has been promoted to full professor in the Department of Art at the State University of New York at Stony Brook.

Julia K. Murray was promoted from assistant to associate professor of art history at the University of Wisconsin.

Michael Willis is Asian art specialist at the State University of New York at New Paltz.

East Carolina University School of Art has announced the following appointments at the 1993–94: **Roxanne Reep**, graduate coordinator and painting; and **Leland Wallin**, painting.

Museums and Galleries

Robert P. Bergman is director of the Cleveland Museum of Art.

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

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

Organizations

Susan Ball, CAA executive director, has been elected to the board of directors of ArtTable, a national organization of professional women in the visual arts.

Anita Moscovitz has been elected vice-president of the Italian Art Society.

Barbara Stafford is the president-elect for the American Society for Eighteenth-Century Studies for 1995–96.

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.

Frances Barth has been awarded an Adolph Gottlieb individual support grant in painting for 1993.

Janis Bergman-Carton of Southern Methodist University has been awarded a 1993–94 J. Paul Getty postdoctoral fellowship in the history of

art. She will use it for her work on the 19th-century French cult of "La Juive" and ethnic stereotypes.

Dawoud Bey, Yale University, has received a fellowship to be artist-in-residence at the Museum of Contemporary Photography, Columbia College, Chicago.

Barbara Winston Blackmun, professor of art history at San Diego Mesa College, has received an Advanced Area Studies Award from the Africa Program of the Social Science Research Council, for collection and archival research in Europe during 1993.

Joseph Richards Bliss, Ph.D. candidate in the joint program at Case Western Reserve University and the Cleveland Museum of Art, has been appointed the Samuel H. Kress Fellow in the research department at the Victoria and Albert Museum, London.

William "Buddy" Bunting has received a Maryland State Arts Council Individual Artist Grant in the two-dimensional category for his recent drawings. The grant will be used for materials and studio costs.

A. D. Coleman has been named guest scholar for fall 1993 by the J. Paul Getty Museum in Santa Monica, Calif. He has also been appointed to the position of Fulbright Senior Scholar at the University of Gothenberg, Sweden, spring 1994.

Isabel Cooper, Rye Brook, N. Y., has received the Editor's Choice Award, National Library of Poetry, for "Outstanding Achievement in Poetry."

Blane De St. Croix has been awarded a Mid-America Arts Alliance National Endowment for the Arts award in sculpture.

Margaret Holben Ellis, Chair, Conservation Center, Institute of Fine Arts, New York University, has been awarded an American Academy in Rome/National Endowment for the Arts Fellowship in Conservation and Historic Preservation.

Jesús Escobar, Princeton University, has received a Fulbright research grant to go to Spain, where he will continue work on his dissertation, an architectural and urban study of the Plaza Mayor of Madrid, 1560–1630.

Nicole Fall, instructor, Carver Center for Arts and Technology, has received an Individual Artist's grant from the Maryland State Arts Council.

Diane G. Fane, curator, African, Oceanic, and New World art, Brooklyn Museum, has been named a 1993–94 Getty Center for the History of Art and the Humanities scholar.

Geraldine Fiskus has been accepted to the ARAD Arts Project in Arad, Israel, for a six months residency in painting, beginning October 1993.

Susan Gamble is a recipient of a UNESCO Prize for the Promotion of the Arts, for her work using holography.

Bonnie L. Grad, associate professor of art history, Clark University, has been appointed Seymour N. Logan Faculty Fellow at Clark, through 1994. This will support her development of a course and symposium on Georgia O'Keeffe.

Frank Hyder has won a 1993 Mid Atlantic/NEA Regional Visual Arts Fellowship in crafts.

Carol Jowdy has been awarded a 1993 Artist Resource Fund Grant from the Pinellas County Arts Council in Clearwater, Fla.

Hee Sook Kim has received a 1993–94 Pollock-Krasner Foundation Grant for painting.

Karen Kitchel, independent artist, received a 1993–94 Individual Artist Fellowship from the Montana Arts Council.

Susan Kriegman, Ph.D. candidate, Columbia University, has received a Geraldine R. Dodge Foundation Artist-Educator Award for artistic excellence and excellence in teaching. She plans to use the grant to investigate the use of color on metal.

Linda Kroff, assistant professor of art, University of North Carolina, Charlotte, has been awarded a 1993 Southern Arts Federation/NEA Regional Visual Arts Fellowship in photography.

Wendy Lane has received a 1993 Career Opportunity Grant from the Minnesota State Arts Board in support of a residency at Yellowstone National Park.

Kathy Levine has been selected artist-in-residence in the 1993 Summer Program at Yellowstone National Park, where she will be creating cast paper sculptures that relate to the natural environment of Yellowstone. She will also be presenting a series of workshops and slide programs during the residency period.

Laura E. Migliorino received a grant from the Minnesota State Arts Board, with which she recently completed an installation at Artists' Space in New York titled *The Language of AIDS*. In December 1992 she received a Jerome Foundation Travel Study grant to work on a book in Italy.

Julia K. Murray, associate professor of art history, University of Wisconsin at Madison, was awarded research grants by the Chiang Ching-kuo Foundation for International Scholarly Exchange and by the Asian Cultural Council, for research on illustrated accounts of the life of Confucius.

Elizabeth Stephens has won a 1993 Mid Atlantic/NEA Regional Visual Arts Fellowship in sculpture.

Marie Tanner, has been awarded an NEH

fellowship to complete a study titled *Sublime Truth and the Senses: Titian's Late Mythologies*.

Steven S. Waterman has won a 1993 Mid Atlantic/NEA Regional Visual Arts Fellowship in crafts.

Anthony Wellnitz has won the 1993 Art Acquisition Competition at the University Center, California State University, Fullerton, for his work *The Dream*, to be installed July 1993.

Michael Wenyon is a recipient of a UNESCO Prize for the Promotion of the Arts, for his work using holography.

J. Barry Zeiger has been accepted to the ARAD Arts Project in Arad, Israel, for a six months residency in illustration, beginning October 1993.

The American Council of Learned Societies has awarded fellowships/grants-in-aid for postdoctoral research in the humanities and related social sciences. The following CAA members have been thus honored: **Robert W. Baldwin**, Connecticut College; **Carol G. Duncan**, Ramapo College of New Jersey; **Carol S. Ivory**, Washington State University; **Sally M. Promey**, University of Maryland, College Park; **Eloise Quiñones Keber**, City University of New York, Baruch College.

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, and the following CAA members have been chosen: **Christine A. Bell**, Northwestern University; **Jane M. Blocker**, University of North Carolina; **Rebecca A. Butterfield**, University of Pennsylvania; **David A. Cole**, University of Texas, Austin; **Stephen J. Eskilson**, Brown University; **Wendy J. Katz**, University of California, Los Angeles; **Karl E. Kusserow**, Yale University; **Susan Annette Newberry**, Cornell University.

The Metropolitan Museum of Art has awarded fellowships for art history research to the following CAA members: **Chester Dale** Fellowships—**Lisa Farber**, the German painter Jerg Ratgeb; **Mary Howard**, Institute of Fine Arts, New York University, career of Filippo Parodi; **Richard Meyer**, University of California, Berkeley, urbanist painting and public amusement in 1930s New York; **Karl Schuler**, Institute of Fine Arts, New York University, Sigena murals; **Andrew Shelton**, Institute of Fine Arts, New York University, Ingres. J. Clawson Mills Fellowship—**James Saslow**, Columbia University, book on 1589 marriage of Grand Duke Ferdinando I of Tuscany and Christine of Lorraine. Andrew Mellon Fellowship—**Dennis Weller**, University of Maryland, College Park, genre paintings by Frans Hals. Theodore Rousseau Fellowship—**David O'Brien**, University of Michigan, Ann Arbor, military painting and the French artistic tradition. Hagop Kevorkian Curatorial Fellowship—**Cheri Coffin**, Institute of Fine Arts, New York University, Goldsmith sealing of the Early Dynastic Period III B. Jane and Morgan Whitney fellowships—**Sussan Babaie**, Institute

of Fine Arts, New York University, history of Firdausi's Shah-nameh; **Elizabeth Boone**, Graduate Center, City University of New York, American views of art and life in Spain, 1860–1900; **Anne D'Alleva**, Columbia University, arts in central Polynesia, 1797–1842; **Sigrid Goldiner**, Columbia University, Nôtre-Dame-le-Grande at Poitiers; **Ellen Handy**, Princeton University, P. H. Emerson; **Sarah McPhee**, Columbia University, construction of Bernini's belltower and the Italian architect Filippo Juvarra; **Rebecca Rabinow**, Institute of Fine Arts, New York University, Teriade's "livres d'artists"; **Mary Vaccaro**, Columbia University, Parmigiano's drawings; and **Stefanie Walker**, Institute of Fine Arts, New York University, Pierre-Etienne Monnot and his sculptures for the Fifth Earl of Exeter.

The Center for Advanced Study in the Visual Arts has announced 1993–94 fellows. Predoctoral fellows are: **Roann Barris**, University of Illinois; **Leah Ann Dickerman**, Columbia University; **Jodi Ann Hauptman**, Yale University; **Kenneth D. S. Lapatin**, University of California, Berkeley; **Lyle Massey**, University of California, Los Angeles; **Donald Alexander McColl**, University of Virginia; **Kathryn Ann Smith**, Institute of Fine Arts, New York University; **Lydia Dupont Thompson**, Institute of Fine Arts, New York University; **T. Barton Thurber**, Harvard University; and **Martine H. Westerman**, Institute of Fine Arts, New York University. Paul Mellon Senior fellow is: **Elizabeth Hill Boone**, Dumbarton Oaks. Ailsa Mellon Bruce Senior fellow is: **Sally May Promey**, University of Maryland, College Park. Samuel H. Kress Postdoctoral Curatorial fellows are: **Patricia Bochi**, University of Pennsylvania; and **Pauline Maguire**, Columbia University. Samuel H. Kress Senior fellow is: **David Ross Smith**, University of New Hampshire. Paul Mellon Visiting Senior fellow is: **Joanna Woods-Marsden**, University of California, Los Angeles.

Conferences & Symposia

Calls for Papers

Figures of Speech: The Body in Medieval Art, Literature, and History is the theme of the 11th annual meeting of the Illinois Medieval Association, February 18–19, 1994, at the Lake Shore Campus of Loyola University Chicago. Abstracts on all aspects of medieval culture are welcome. Send one-page abstracts to: Allen J. Frantzen, Dept. of English, Loyola University Chicago, 6525 N. Sheridan Rd., Chicago, IL 60626. *Deadline: October 1, 1993.*

Victorian Interiors is the topic of the next conference of the Northeast Victorian Studies Association, April 22–24, 1994, New York University. Papers exploring domestic, national, psychological, metaphorical, and narrative aspects of the subject are invited. For information: Renée Overholser, Ph.D. Program in English, Box 510, Graduate Center CUNY, 33 W. 42 St., New York, NY 10036-8099; 212/642-2210; fax 212/642-2205. *Deadline: October 15, 1993.*

The South East College Art Conference will be held in New Orleans, October 27–30, 1994. Sessions devoted to major periods and issues in art history are planned as well as numerous studio sessions, workshops, and panels. Submit proposals for art history sessions to: Carolyn Kolb, Dept. of Fine Arts, University of New Orleans, New Orleans, LA 70148-2700; fax 504/286-6468. Submit proposals for studio sessions to: Richard Johnson, same address. *Deadline: November 1, 1993.*

Indiana University Art History Association is currently accepting proposals for its 5th annual graduate symposium, March 5, 1994. Proposals that expand or challenge the current discourse in art history, criticism, or theory and that cross academic boundaries are encouraged. For information: Todd Smith/Elizabeth Umbanhowe, Indiana University, History of Art Office, Henry Radford Hope School of Fine Arts, Rm. 132, Bloomington, IN 47405; 812/855-9556. *Deadline: November 15, 1993.*

Visual Narrative: (Re)Presenting Time is the title of the next annual UCLA Art History Symposium. Send two-page abstracts dealing with the subject of visual narrative and its implications to: UCLA Art History Symposium Committee, University of California Los Angeles, Dept. of Art History, 405 Hilgard Ave., Los Angeles, CA 90024-1417. *Deadline: November 15, 1993.*

9th Biennial New College Conference on Medieval-Renaissance Studies, to be held in Sarasota, Fla., March 10–12, 1994, seeks papers on all aspects of Europe and the Mediterranean before 1630, in any discipline. Send one-page abstracts to: Lee Snyder, Medieval-Renaissance Studies, New College of USF, 5700 N. Taiami Trail, Sarasota, FL 34243-2197. *Deadline: December 1, 1993.*

The Textile Society of America will hold its 4th annual symposium September 22–24, 1994, at the Fowler Museum of Cultural History, UCLA, Los Angeles. The theme "Contact, Crossover, Continuity" encompasses all textiles that have been subjected to external influence and exist subsequently in an altered form. For information: Louise W. Mackie, Textile Dept., Royal Ontario Museum, 100 Queen's Park, Toronto, Ont. M5S 2C6, Canada; 416/586-8055; fax 416/586-5863. *Deadline for abstracts: December 1, 1993.*

Perceptions of a Past: Private Collections; Public Collections is the theme of the 34th annual Winterthur conference, October 6–8, 1994. This conference will examine the formation

of early private collections of art, decorative arts, and ephemera in America; identify the impact of these collections on popular and scholarly perceptions of art and artifact; and explore the roles museums assume in preserving, presenting, and interpreting such collections for the public. For information: Patricia D. Elliott, Thirty-fourth Annual Winterthur Conference, Winterthur Museum, Garden, and Library, Winterthur, DE 19735. *Deadline: December 31, 1993.*

InQueery/InTheory/InDeed is the title of the 6th North American Conference on Lesbian, Gay, and Bisexual Studies, November 17–20, 1994, in Iowa City. Papers on any topic are invited. For information: 1994 Lesbian, Gay, and Bisexual Studies Conference Steering Committee, c/o WRAC, 130 N. Madison St., University of Iowa, Iowa City, IA 52242.

To Attend

Women in the Arts: Pioneers and Activists of Yesterday and Today is the title of a symposium to be held October 8–9, 1993, at the Montgomery Museum of Fine Arts. For information: Angie Dodson, Montgomery Museum of Fine Arts, PO Box 230819, Montgomery, AL 36123-0819; 205/244-5700.

The Age of Rubens is a symposium to be held at the Museum of Fine Arts, Boston, October 16, 1993, in conjunction with the first major exhibition of Flemish Baroque paintings ever held in the U.S. For information: Gilian Wohlauer, Dept. of Education, Museum of Fine Arts, 465 Huntington Ave., Boston, MA 02115.

Hidden Wisdom: The Jewish Contribution to Renaissance Art is the topic of a lecture to be given at the Jewish Museum, October 19, 1993, by Moshe Barasch, founder of the art history department at the Hebrew University of Jerusalem. \$10 to general public; \$8 students/over 65; \$6 Jewish Museum members.

The Hirshhorn Museum and Sculpture Garden is sponsoring two programs in conjunction with its exhibition "Willem de Kooning from the Hirshhorn Museum Collection." "A Conversation with Bill," October 21, 1993, will be a roundtable discussion portraying the painter through reminiscence and anecdote. "Willem de Kooning Reconsidered," November 5, 1993, will bring together scholars to explore such topics as de Kooning's pre-1926 production in the Netherlands and the critical response to his "Woman" series in the 1950s. Both programs are free. For information: Curatorial Dept., Hirshhorn Museum and Sculpture Garden, Washington, DC, 20560; 202/357-3230.

International Symposium on Chinese Porcelain to be held October 22–23, 1993, in conjunction with the exhibition *Joined Colors: Decoration and Meaning in Chinese Porcelain* at the Arthur M. Sackler Gallery. \$15 (students \$10) fee and advance registration required. Send name and address to: Porcelain Symposium, Arthur

M. Sackler Gallery, Smithsonian Institution, Washington, DC 20560; 202/357-4880 x 233.

Aesthetics and Its Others is the 51st annual meeting of the American Society for Aesthetics, to be held at the University of California, Santa Barbara, October 27–30, 1993. Among the themes to be discussed are censorship, eroticism, Lacan, multiculturalism, public art, and taste. For information: American Society for Aesthetics, 4108 Humanities Center, Univ. of Alberta, Edmonton, Alberta, Canada T6G 2E5; fax 403/492-9160; e-mail: aest-g@um.ucs.ualberta.ca.

FISEA '93 is the 4th international symposium on electronic art, November 3–7, 1993, in Minneapolis. This year's theme is "the art factor." Participants will include artists, musicians, scientists, art critics, curators, educators, and others interested in the use of electronics in the arts. For information: FISEA '93, Minneapolis College of Art and Design, 2501 Stevens Ave. S, Minneapolis, MN 55404; 612/874-3754; fax 612/874-3732; e-mail: fisea93@mcad.edu.

Trade, Power, and Cultural Exchange: Hyksos Egypt and the Eastern Mediterranean World, 1800–1500 B.C. is an intercultural symposium sponsored by the Metropolitan Museum of Art, November 3, 1993. Free with museum admission; no tickets or reservations required. For information: Education, Metropolitan Museum of Art, 1000 Fifth Ave., New York, NY 10028; 212/570-3710.

What Does Latin American Art Mean? is the title of a series of programs to be given at the New School for Social Research in New York on November 4, 11, and 18. Topics of discussion will include: South American art as distinguishable from that of other Latin American countries, and the Latin American art marketplace. Series: \$20; single admission: \$10. Registration and ticket information: 212/229-5690.

Museums in Society: Addressing Social Concerns is a seminar sponsored by the American Association of Museums, November 8–9, 1993, in Baltimore, Md. Through panel discussions, debates, case studies, and roundtable discussions, seminar participants will examine the changing role of museums, the consequences of these changes, and what happens when cultural leadership and responsiveness to community come into conflict. \$250 for AAM member registrations received before October 8, 1993; \$300 afterward. For information: Karen Lee Davis, 202/289-9113.

Opportunities

Calls for Entries

Print Club Center for Prints and Photographs' 68th annual competition is open to all working in still photography, digital imaging, books, and three-dimensional work. Over \$2,500 in purchase prizes. For entry form send SASE to: Print Club Center for Prints and Photographs, 1614 Latimer St., Philadelphia, PA 19103; 215/735-6090. *Slide deadline: September 25, 1993.*

The 6th Annual National Art Competition sponsored by Northeast Missouri State University, February 9–March 3, 1994, is open to all artists working in all mediums. For prospectus send SASE to: National Art Competition, Fine Arts Division, Northeast Missouri State University, Kirksville, MO 63501. *Deadline: October 1, 1993.*

American Drawing Biennial IV is a juried exhibition sponsored by the Muscarelle Museum of Art, January 15–March 6, 1994. Museum purchase prize and cash awards totaling \$3,000. For prospectus send #10 envelope to: Muscarelle Museum of Art, College of William and Mary, PO Box 8795, Williamsburg, VA 23187-8795. *Slide deadline: October 15, 1993.*

Gallery 84 is sponsoring a national juried exhibition, open to all artists working in two dimensions, for a show December 14, 1993–January 1, 1994. For prospectus send #10 envelope to: Gallery 84 (Dept. C), 50 W. 57 St., New York, NY 10019. *Slide deadline: October 30, 1993.*

Lill Street Gallery seeks slides from artists working in clay for its 1993–94 exhibition season. Submit résumé, 20 labeled slides in slide sheet, and SASE to: Julia Morrisroe, Lill Street Gallery, 1021 W. Lill St., Chicago, IL 60614. *Deadline: October 31, 1993.*

American Fertility Society is sponsoring a competition for an outdoor sculpture to be situated near the entrance of its Birmingham, Alabama, headquarters. Open to any media suitable to an exterior location. For information: AFS Sculpture Competition, Attn: Morrix, Boston Architectural Center, 320 Newbury St., Boston, MA 02115. *Deadline: November 1, 1993.*

The 4th Annual National Juried Visual Art and Poetry Competition, sponsored by the Peconic Gallery, will address the theme of "Passion." Artists may submit up to 4 works. \$15 fee. For prospectus: Dan Gilhooley, Peconic Gallery, Suffolk Community College, Speonk-Riverhead Road, Riverhead, NY 11901; 516/548-2577. *Deadline: November 15, 1993.*

1994 Pacific States Biennial National Print Exhibition, to be held March–April 1994, is seeking entries. It is open to all artists 18 years or older residing in the United States and territories who work in any printmaking media, including monoprints (no photographs). 2 entries, \$20. For prospectus send SASE to: 1994 PSBN Print Exhibition, Wayne Miyamoto, Art Dept., Univ. of Hawaii at Hilo, Hilo, HI 96720-4091. *Deadline: November 30, 1993.*

Grants and Fellowships

The Fellowship Program of the American Council of Learned Societies supports postdoctoral research in all disciplines of the humanities and the humanities-related social sciences. Grants are available for summer 1994 (max. stipend \$5,000) or 6–12 months to be initiated between July 1, 1994, and February 1, 1995 (max. stipend \$20,000). For application information: Office of Fellowships and Grants, ACLS, 228 E. 45 St., New York, NY 10017-3398. *Deadline for application request: September 27, 1993; for completed application: September 30, 1993.*

Ansel Adams Research Fellowships are available to scholars, museum professionals, candidates for advanced degrees, and independent researchers to carry on research in the archives, photograph collection, and/or library of the Center for Creative Photography. A \$5,000 fellowship will be available annually for residences of 4 weeks. For information: Research Fellowship, Center for Creative Photography, University of Arizona, Tucson, AZ 85721. *Deadline: October 15, 1993.*

The Getty Grant Program offers the following nonresidential research fellowships for 1994–95: J. Paul Getty Postdoctoral Fellowships in the History of Art and the Humanities provide scholars at early stages of their careers with the opportunity to conduct a full year of original research free from other professional responsibilities. Senior Research Grants allow mid-career and senior scholars beyond the postdoctoral level to pursue interpretive research. 1994–95 applications will be accepted only from teams of scholars working collaboratively on a single project. Fellowships for Scholars from Central/Eastern Europe and the Former U.S.S.R. are for scholars from the region who are at either postdoctoral or senior levels in art history and related fields who would benefit from research outside of their country of residence. For information: Fellowships, Getty Grant Program, 401 Wilshire Blvd., Ste. 1000, Santa Monica, CA 90401-1455; 310/393-4244; fax 310/395-8642. *Deadline: November 1, 1992.*

NEH Younger Scholar Awards are available to college students below the level of senior who wish to conduct research and writing projects in the humanities during the summer of 1994. Awards are \$2,500, which includes \$500 for the project advisor. For information: Younger Scholars Guidelines, Rm. 316, Division of Fellowships and Seminars, National Endowment for the Humanities, 1100 Pennsylvania Ave.,

NW, Washington, DC 20506; 202/606-8463.
Deadline: November 1, 1993.

The Henry Luce Foundation/ACLS Dissertation Fellowship Program in American Art is meant to assist graduate students in any stage of Ph.D. dissertation research or writing. Fellowships are for a one-year nonrenewable term beginning in the summer of 1994 for the 1994-95 academic year. Fellowship amount is \$15,000. For application information: Office of Fellowships and Grants, ACLS, 228 E. 45 St., New York, NY 10017-3398. *Deadline: November 15, 1993.*

The Veronika Gervers Research Fellowship in Textile and Costume History, sponsored by the Royal Ontario Museum, awards up to Can\$9,000 to a scholar working on any aspect of textile or costume history whose research makes direct use of, or supports, any part of the ROM collections that cover a broad range of time and geography. For information: Veronika Gervers Memorial Fellowship, Textile Department, Royal Ontario Museum, 100 Queen's Park, Toronto, Ontario, Canada M5S 2C6; 416/586-5790. *Deadline: November 15, 1993.*

Center for Studies in Landscape Architecture at Dumbarton Oaks offers residential fellowships for the academic year 1994-95 to scholars who are completing, or have completed, terminal degrees in a wide range of disciplines. For information: Studies in Landscape Architecture, Dumbarton Oaks, 1703 32 St., NW, Washington, DC 20007; 202/342-3280. *Deadline: November 30, 1992.*

Stanford Humanities Center offers 6 external fellowships for 1994-95 in the following categories: Senior Fellowships for well-established scholars; and Junior Fellowships for scholars who at the time of application are at least 3 but not more than 10 years beyond receipt of the Ph.D. Stipends are expected to be in the range of \$30,000 for senior fellows and \$20,000 for junior fellows. For information: Stanford Humanities Center, Mariposa House, Stanford University, Stanford, CA 94305-8630; 415/723-3052; fax 415/723-1895. *Deadline: November 15, 1993.*

American Research Institute in Turkey/ National Endowment for the Humanities fellowships are available for research in Turkey for 1994-95. All fields in the humanities are eligible. For information: American Research Institute in Turkey, University Museum, 33rd and Spruce Sts., Philadelphia, PA 19104-6324; 215/898-3474. *Deadline: November 15, 1993.*

The Getty Center for the History of Art and the Humanities has announced its annual residential fellowship program for 1994-95. A limited number of fellowships are available to students who will complete their doctoral dissertations within 1 year, and to those who have received their doctorates within the past 3 years. For information: Center Fellowships, Getty Center for the History of Art and the Humanities, 401 Wilshire Blvd., Ste. 700, Santa Monica, CA 90401-1455. *Deadline: December 1, 1993.*

Winterthur Library will award residential fellowships to encourage research in America's artistic, cultural, intellectual, and social history. Scholars pursuing advanced research are eligible to apply for NEH fellowships with stipends of up to \$30,000 for 6-12 months work. Short-term fellowships are available to academic, museum, and independent scholars, and to support dissertation research. For information: Director, Winterthur Research Fellowship Program, Winterthur Library, Winterthur, DE 19735; 302/888-4649. *Deadline: December 1, 1993.*

Internships

J. Paul Getty Museum 1994-95 Graduate Internships are available in the curatorial, conservation, education, public information, publications, or administration departments. The museum also coordinates intern programs for four other organizations of the J. Paul Getty Trust: the Getty Center for Education in the Arts, the Getty Conservation Institute, the Getty Grant Program, Trust Public Affairs, and the Provenance Index of the Getty Art History Information Program. For information: Courtney McNeil, Dept. of Education and Academic Affairs, J. Paul Getty Museum, PO Box 2112, Santa Monica, CA 90407; 310/459-7611, ext. 254. *Deadline for applications: December 31, 1993, for assignments beginning October 10, 1994.*

Publications

The Evolving National Information Network: Background and Challenges is the final report in a series published by the Commission on Preservation and Access, on technological developments, trends, and issues pertaining to the preservation of copies of print, film, analog nonprint, and digital materials. Available for \$15 (payable to "Commission on Preservation and Access") from: Commission on Preservation and Access, 1400 16th St., NW, Ste. 740, Washington, DC 20036-2217.

Art Hazards News, published by the Center for Safety in the Arts, periodically lists information pertaining to reproductive hazards for both men and women. "Reproductive Hazards in the Arts and Crafts" is a 4-page data sheet produced by the Center for Safety in the Arts, available for \$2.00. For data sheet and subscription information: Center for Safety in the Arts, 5 Beekman St., Ste. 1030, New York, NY 10038; 212/227-6220.

Tax Guide for College Teachers provides information on such issues as maintaining home offices and claiming them as tax deductions. The 560-page 1993 edition of the tax guide is available for \$27.95 plus shipping of \$4.90 first class or \$2.90 book rate from: Academic Information Service, PO Box 929, College Park, MD 20741.

Studies in the Decorative Arts is a new semiannual journal published by the Bard Graduate Center for Studies in the Decorative Arts. Bridging the academic, museum, and

commercial art worlds, the journal will address the decorative arts as documents of material culture and from the viewpoint of connoisseurship studies. It will contain book and exhibition reviews, discussion of conservation and restoration, and scholars' queries. Subscriptions are \$30/year in the U.S.; \$35 in Canada and Mexico; and \$37 for all other countries. Send orders to: Editor, Studies in the Decorative Arts, Bard Graduate Center, 18 W. 86 St., New York, NY 10024.

National Endowment for the Humanities 27th Annual Report is now available. It contains brief descriptions of Endowment programs as well as a complete listing of all Endowment grants for fiscal year 1992. Free while the supply lasts, single copy requests may be sent to: NEH 1992 Annual Report, Rm. 407, 1100 Pennsylvania Ave., NW, Washington, DC 20506.

Workshops and Schools

Vermont Studio Center offers 2- and 4-week sessions year-round for painters, sculptors, and writers. The summer/fall program provides for interaction with major artists/critics and independent work. Winter residencies are for focused independent studio work, and now also offer two-week interactive sessions with writers/teachers. Fellowships and scholarships available. For information: Vermont Studio Center, PO Box 613N, Johnson, VT 05656; 802/635-2727.

Calls for Manuscripts

Art Journal is seeking articles for an upcoming issue on "Contemporary Art and the Genetic Code: Models, Sequences, Consequences," to be guest co-edited by Ellen K. Levy and Berta Sichel. An interdisciplinary approach in discussing the genetic code and its effects on culture is welcomed. The discovery of the structure of DNA has broadened the possibilities open to society: nature and culture can be redefined since nature, itself, can be known and possibly remade. Writers may discuss the interrelationships between art and scientific innovation focused around the elucidation of the genetic code and/or the subsequent reshaping of society as presented in some contemporary art. Possible topics are the thought processes artists may share with scientists regarding the unraveling of the genetic code and the artworks that reify these processes. The content of these topics might include the maps and models scientists have constructed in their search for significant patterns; the process of evolution that results as modified DNA molecules yield new and successful organisms; the information transfer from one chain of DNA into a messenger RNA that determines the amino acid sequence of a protein chain; and finally, the question of how the human body works and its ability to survive. One poignant example is the alteration in our sexual behavior resulting from the spread of the HIV virus, with some contemporary

artists expressing the devastation of AIDS in their work. Other topics might address art that explores the personal, social, and ethical questions raised by the Genome Project. For example, new biological techniques have resulted in the manipulation of nature, which can now be modified to meet consumer and industrial demands. We invite proposals by artists and interdisciplinarians that reflect contemporary art's deep involvement with genetics and its cultural consequences. Send proposals to Ellen K. Levy, 40 E. 19 St., #3R, New York, NY 10003. *Deadline: December 15, 1993.*

Rutgers Art Review is a student-run publication that considers full-length articles and shorter (3-5 page) research notes on a range of topics concerning the history of 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 from date of submission. Address two copies of your manuscript or questions to: Shelley F. Adams, Rutgers Art Review, Voorhees Hall, Rutgers, State University of New Jersey, New Brunswick, NJ 08903.

Miscellaneous

Arts Action Coalition, formed in May 1992, researches, investigates, communicates, lobbies, and disperses information about the government's actions in the arts. For information: Sanford Hirsch, 6 Greene St., New York, NY 10013.

Information Wanted

Max Thalmann (1890-1944), 20th-century German graphic artist, who worked with Eugen Diederichs, publisher of Jena, ca. 1918-40, is the subject of a forthcoming traveling retrospective exhibition. Information regarding primary or secondary documents, artworks, or books designed by Thalmann is sought. Sara Dunning, Loyola Marymount University, Laband Art Gallery, Loyola Blvd. at W. 80 St., Los Angeles, CA 90045; 310/338-2880; fax 310/ 338-4470.

Henry Salem Hubbell (1870-1949) is the subject of a forthcoming catalogue raisonné. The writers are seeking information on the existence, location, and provenance of portraits and figurative and landscape paintings; also letters, news clippings, and photographs documenting Hubbell's activities. Jay Williams, Edison Community College, Box 06210, Ft. Meyers, FL 33906; 813/489-9314.

Gaston La Touche (1854-1913). Authors of a catalogue raisonné on this artist are seeking owners of his paintings or anyone with relevant information. Roy Brindley and Selina Evans, 20 Wyatt Park Mansions, Streatham Hill, London, SW2 4RN.

American artist active in the 1920s who signed his work CLEON. Matthew J. Bruccoli, Dept. of English, University of South Carolina, Columbia Campus, Columbia, SC 29208.

Classified Ads

The CAA newsletter accepts classified ads of a professional or semiprofessional nature. \$1.25/word (\$2/word nonmembers); \$15 minimum.

Artists, Produce Your Own Exhibit: NYC SoHo gallery 18 x 30 feet for rent by the month \$650 or week \$250. Includes gallery guide listing. 212/285-0959.

Attention museum curators and art historians: team of arts professionals dedicated to bringing forth the work of Marsha Farley, a significant body of her work created over 50 years using recycled materials. Our objective is to place Farley's sculpture in an art historical context. Traveling retrospective exhibit available with a catalogue. Contact: Fawn Potash, 15 Pine Grove St., Woodstock, NY 12498; 518/943-3525.

"Dr. Georgia Wright's Light on the Stones: The Medieval Church of Vézelay is the first film of a medieval monument to convey the sense of actually being in the building. I will happily continue to include it as an integral part of my classes on Romanesque and Gothic art because it adds a dimension of understanding that can be duplicated in no other way" (Prof. William Clark, Queens College). VHS, 24 mins., with illustrated guide, \$110 (institutions). Video Monuments, PO Box 5743, Berkeley, CA 94705; 510/549-1922.

Faculty Exchange—(tentative) 2-D studio courses, state university, 1 hour NYC. Two weeks—month, prefer New England location. Send letter, résumé, three slides, SASE. John Wallace, 25 Taunton Lake Rd., Newtown, CT 06470.

For rent—Boston area: for artist/art historian—beautifully furnished 3-bedroom house near Harvard, 2/1/94-6/30/94. 2 offices, library, 2 1/2 baths, fireplaces, all appliances, Steinway grand, parking, large artist's studio with excellent light (optional). \$1,800/mo. 617/926-0188.

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

"Glasgow Girls": Women in Art and Design 1880-1920, ed. Jude Burkhauser. 264 pp., 350 ills. CAA members \$44 cloth. Reg. \$60. "Book of year," U.K. *Observer*; "Too exciting to put down," *American Art and Design*; "Highly recommended," *Library Journal*; "Will change the teaching," *Women's Art*. Red Ochre Press, 705 Adriatic, North Cape May, NJ 08204; 609/886-9525.

Huang Binhong—proposing to study Huang Binhong for postgraduate degree. To avoid clash, anyone aware of current research on Huang please contact: Ms. P. Kotewall, B1, 39

Consort Rise, Pokfulam, Hong Kong; fax 8453099.

London house for rent. 3 levels, open plan, north skylit studio, south facing a garden. £200/week. JoAnn Kaplan, 044 081 885 3100; fax 044 71 272 8343.

Paris, attractive, furnished, fully equipped large studio for rent. Historic 17th-cen. building "next door" to the Bibliothèque Nationale. Short term only. Fr 3,300/2 weeks; Fr 5,500/month. Security and references required. Sandra Hindman, 512/929-5986.

Rome, near Campo dei Fiori. Furnished and fully heated 1,200 sq. ft. apartment in fine building. Ideal for couple. Available Nov.-March. Asking L 2,500,000/month. Call 011-39-6-68802878.

Santa Fe rental. Stone and adobe house and studio for rent in Galisteo, a small Hispanic village 25 mins. from Santa Fe. 4,000 sq. ft., fireplace, w/d, gardens, mountain, creek, and big-sky views. Available mid-Aug. thru mid-Dec. 1993, and Feb., April, and May 1994. Dates flexible. \$1,500/month. Harmony Hammond, 505/982-3932.

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.

Todi, Umbria: Authentically restored three-story medieval townhouse, 100 meters from Cathedral Square. Fully equipped, 3 bedrooms, fireplaces, 2 bathrooms. American washer/dryer/refrigerator, fax. Available Aug., Sept., Oct. \$2,500 monthly (less for longer stay). Fax (39) 75 885 3140.

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

Datebook

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



September/October 1993

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

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