

Datebook

September 18

Deadline for theme proposals for 1999 CAA conference

September 27

Deadline for submissions for November/December *CAA News*

October 1

Deadline for nominations for CAA standing committees and awards committees

Deadline for applications for Millard Meiss Publication Fund grants

October 31

Distinguished Teaching of Art Award and Distinguished Teaching of Art History Award nominations due

November 1

Deadline for ballots for election to the Board of Directors

Deadline for order forms to purchase Faith Ringgold print

December 31

Deadline for CAA Board of Directors nominations

January 31

Deadline for applications for Professional Development Fellowships in American Art

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

February 12-15

CAA annual conference, New York

CAA
NEWS

September/October 1996

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

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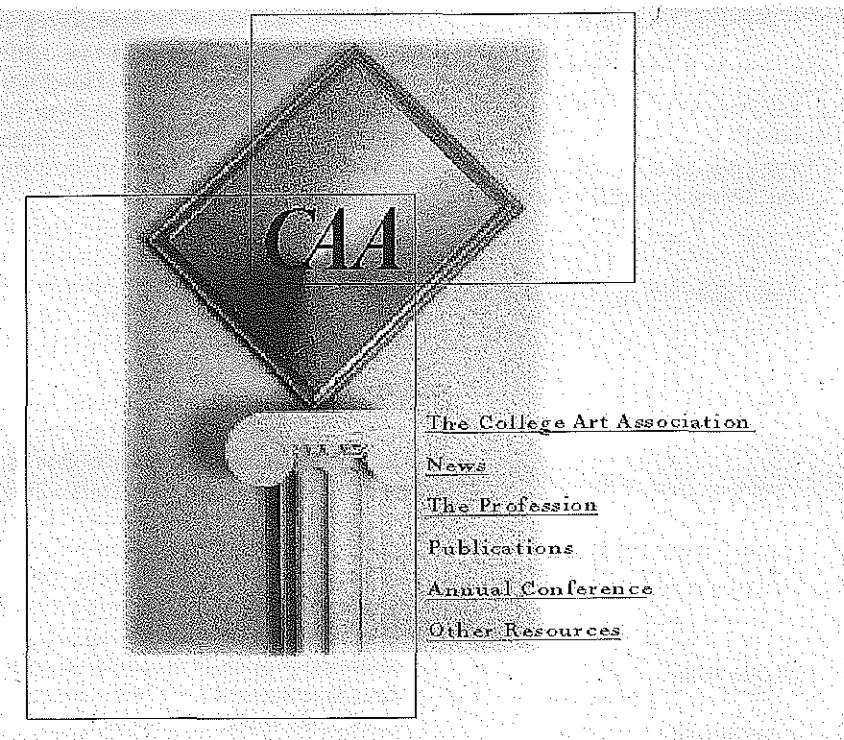
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CAA NEWS

Implementing the Long Range Plan

As promised, we are giving an update on the implementation of initiatives outlined in the CAA Long Range Plan 1996-2006, which was presented to the membership in the January/February 1996 issue of *CAA News* and approved by the board of directors in February 1996. Goals were focused in eight specific areas: education, international involvement, advocacy, development, cultural diversity, governance, communications, and publications/exhibitions. Over the course of the last six months, CAA Board of Directors, committees, and staff have been steadily implementing the goals set forth in the plan.

International Involvement. In the January/February issue of *CAA News*, we reported on the preliminary steps to building greater international interaction. We are pleased to inform our members that in June, Susan Ball, CAA executive director, and Jonathan Fineberg, board member representing CAA president Leslie King-Hammond, met with Federico Mayor, director general of UNESCO to sign a Letter of Intent. The meeting established "a joint initiative to facilitate the participation and engagement of artists and art



CAA home page

historians in the education and cultural institutions of interested Members States of UNESCO." The Letter of Intent concludes, "In furtherance of and as a first step in the exploration of the feasibility of implementation of the joint initiative covered by the present Letter of Intent, the parties will endeavor to identify funding for a demonstration project within the next two years." We plan to meet again in the near future with UNESCO representatives in New York to develop a demonstration project in a postconflict, developing country.

Advocacy. In an effort to develop a more organized and effective advocacy effort, CAA is creating a volunteer

advocacy team (CAAAT) in emulation of the American Association of Museums' Museum Advocacy Team (MAT) effort. CAAAT will be regularly involved in government issues that directly affect our membership, including the federal funding for cultural and educational agencies, freedom of speech, copyright, and many others. Members of the CAA advocacy team will receive, via e-mail, the latest information on issues affecting the CAA membership, along with names, addresses, and telephone and fax

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September/October 1996

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Editor
CAA News
275 Seventh Avenue
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Telephone: 212/691-1051, ext. 215
Fax: 212/627-2381
E-mail: nyoffice@collegeart.org

Editor Jessica Tagliaferro
Managing Editor Virginia Wageman
Editor-in-Chief Susan Ball

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Implementing the Long Range Plan

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addresses, and telephone and fax numbers of United States congressional members, so that they can effectively voice support/opposition/opinions about key issues. (See *CAA News*, p. 3, for information on joining CAAAT.)

Exhibitions and Publications. The Visual Arts Committee of the CAA Board of Directors has proposed the sponsoring of an exhibition at the annual conference (in addition to the annual MFA exhibition). As announced in March/April 1996 *CAA News*, CAA and the Cooper Union for the Advancement of Science and Art are co-sponsoring an exhibition titled *Techno-Seduction*, which will be held at the Arthur A. Houghton Jr. Gallery of Cooper Union in New York in conjunction with the 1997 CAA annual conference. In an effort to connect two of CAA's major programs—the annual conference and *Art Journal*—as well as to meet the mandate to provide more services for artist members, an exhibition catalogue will be reproduced in the Spring issue of *Art Journal*. The sixteen-page catalogue, co-edited by the exhibition's two curators, Robert Rindler, dean of the School of Art at Cooper Union, and Deborah Willis, curator of exhibitions and collections at the Center of African American History and Culture at the Smithsonian Institution, will be an addition to the regular 112 pages of *Art Journal*. This initiative will be an ongoing effort of the CAA, with the call for exhibition proposals to appear in each May/June issue of *CAA News*, and selection by the annual conference program planning committee to take place in October 1996. The Call for Participation will also have a call for artist entries.

Education and Professional Development. The CAA Board of Directors has initiated a new service for artist members, the Artist's Portfolio Review, as a permanent feature of the annual conference. Each year, artist members will have the opportunity to schedule evaluative sessions with professional curators and critics during the week of the conference. (See *Annual Conference Update*, p. 3, for details and scheduling information.)

Communications. In order to communicate better with the membership and other interested individuals

who may be potential members, CAA has developed a web site (announced at the annual conference convocation in Boston, February 1996). President Leslie King-Hammond, on the recommendation of CAA's Committee on Electronic Information, appointed Leila Kinney as CAA's first electronic editor. Check it out at <http://sap.mit.edu/caa/>.

Governance. In order to meet the long range goal of developing a system of election that not only meets the By-laws of the CAA mandate of balanced representation of constituencies, but also avoids a potential imbalance in representation (i.e. all artists or all art historians elected), the board initiated a new ballot whereby the slate of twelve is divided into two groups of six people who, if elected, will serve on either the Visual Arts or Art History committees. Members will vote for three people in each category.

Planning is an ongoing, as opposed to a static, process. We are continually working together to respond to needs already identified and addressed in the goals of the long range plan as well as challenges presented by our changing political and cultural environment and in the professions in which our members work. An integral part of the ongoing planning effort is to solicit input from members. Board members regularly report on regional activities, but it is of equal importance for members to communicate about the status and efficacy of planning efforts. In order to facilitate this type of productive dialogue, we will be regularizing and coordinating the annual report and future board retreats, which occur every two years to coincide with the change in the presidency.

In the March/April 1996 newsletter, we published both the presidential address of outgoing president Judith Brodsky, which summed up her decade on the CAA board, and the plans of incoming president Leslie King-Hammond. In November 1996, we will hold our second board retreat, where we will evaluate and update the long range plan and formulate new goals. Look for a report from president Leslie King-Hammond in the January/February 1997 issue of *CAA News*.

Annual Conference Update

Room Monitors and Projectionists Sought

Applications are being accepted for room monitors and projectionists for the 1997 annual conference. Room-monitors and projectionists will be paid \$8/hour and will receive complimentary conference registration. They are required to work a minimum of four session time slots (Wednesday–Saturday), and must attend a training session on Wednesday, February 12, at 5:00 P.M. 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, Special Collections, Vassar College Libraries, Box 20, Poughkeepsie, NY 12601; 914/437-5799; nipike@vassar.edu.

In addition, room monitors are needed Wednesday, 3:30–5:00 P.M.; Thursday and Friday, 12:30–2:00 P.M. and 3:30–5:00 P.M.; and Saturday, 12:30–2:00 P.M., to check in artists for the Artist's Portfolio Review interviews. These monitors will receive complimentary registration. Interested individuals should contact: CAA Conference Coordinator Suzanne Schanzer at 212/691-1051, ext. 210.

Artist's Portfolio Review at 1997 Conference

The board of directors is pleased to announce the introduction of a new conference component. The 1997 Artist's Portfolio Review pilot program will offer 108 artist members of CAA the opportunity to have slides or VHS-format videos of their work reviewed by professional curators/critics in private 10-minute consultations. Appointments will be scheduled in the following time slots: Wednesday, February 12, 3:30–5:00 P.M.; Thursday,

February 13, 12:30–2:00 P.M. and 3:30–5:00 P.M.; Friday, February 14, 12:30–2:00 P.M. and 3:30–5:00 P.M.; and Saturday, 12:30–2:00 P.M. If we receive more requests for participation than there are appointments, participants will be selected by lottery. Interested artists are asked to either complete the coupon on page 19 or send a postcard listing name, CAA membership number, address, phone number, e-mail address, discipline/medium, whether work to be reviewed will be on slides or video and any time slots in which they *cannot* be scheduled and send it to: Artist's Portfolio Review, College Art Association, 275 Seventh Ave., New York, NY 10001. Artists will be notified of their appointment times by January 15, 1997. *Deadline: December 6, 1996.*

CAA News

CAA Advocacy Team

College Art Association is pleased to announce that, in accordance with the goals outlined in the CAA Long Range Plan, a successful effort has been made to develop an infrastructure in which our advocacy programs can flourish. Among the changes instituted is the creation of a volunteer advocacy team (CAAAT). As a member of CAAAT, you will receive the latest information on advocacy issues via e-mail. The service will provide the names, addresses, and telephone and fax numbers of congressional members so that you may quickly and effectively contribute your thoughts on key issues affecting legislation of the visual arts and humanities.

This quick, concise, well-organized action will have a tremendous affect on how legislators vote and will influence which issues they actively support. To join CAAAT, you need only to be committed to those issues that really matter in the world of visual arts. Join us and learn how good it feels to really make a difference. For registration information, call 212/691-1051, ext. 206.

Attention Artists, Art Historians, Professors, and Former Students

Every year at its annual conference, CAA presents two awards for excellence in teaching in the visual arts. The nominations deadline for these two awards has been extended through October 31, 1996, to ensure the broadest possible pool of nominees.

The Distinguished Teaching of Art Award is presented to an artist of distinction who has developed a philosophy or technique of instruction based on his/her experience as an artist and has encouraged his/her students to develop their own individual abilities. **The Distinguished Teaching of Art History Award** is awarded to an individual who has been actively engaged in teaching for most of his/her career and has been an inspiration to a broad range of students in the pursuit of humanistic studies.

If you would like to see someone recognized for his/her contributions to the field of art or art history, we urge you to write a letter to the appropriate committee. Personal letters of recommendation are weighed heavily by the committees in their deliberations. Nomination letters should state who you are; how the candidate's publications affected you, your studies, or the pursuit of your career; and why you think this person (or, in the case of collaboration, these people) deserves to be awarded for his/her achievements. The committee is impressed with multiple nominations when considering the significance of a candidate's influence upon the field. To nominate someone for an award, contact at least five to ten colleagues, students, peers, collaborators, and/or co-workers of the nominee to write letters to the award committee. The different perspectives and anecdotes contained in several letters of nomination will provide the award committee with a clearer understanding of each candidate. All nomination campaigns should include one copy of the nominee's curriculum vita and should be sent to: Ofelia Garcia, chair of the DTOA Committee, or David Levine, chair of the DTOAH Committee, c/o CAA, 275 Seventh Ave., New York, NY 10001. For further information, contact Cristin Tierney of CAA at 212/691-1051, ext. 206. *Deadline October 31, 1996.*

Board Seeks Members to Serve on Standing and Awards Committees

As a reminder, the CAA Board of Directors is soliciting nominations of members in good standing for 1997 committee appointments. The membership is urged to participate in CAA by serving on the association's diverse and increasingly active committees. Committee members serve for fixed terms of three years (1997–2000). Each committee is composed of at least three members, one whom rotates after each year; the chair of each committee is ordinarily a member of the CAA Board of Directors. Descriptions of the standing and awards committees can be found in the July/August issue of *CAA News*.

Committee candidates must possess expertise appropriate to the committee's work and must be CAA members in good standing. Members of all committees volunteer their services to the association without compensation. Nominations for committee memberships should include a brief statement outlining the individual's qualifications and experience, along with a c.v. Self-nominations are encouraged. For more information, contact: Cristin Tierney, CAA, 275 Seventh Ave., New York, NY 10001. *Deadline: October 1, 1996.*

Art Journal Board Seeks Member

The *Art Journal* editorial board seeks nominations and self-nominations from the CAA membership for an opening on the board, the term to be three years, July 1997–June 2000, renewable once. It is the aim of the board that its membership reflect the range of fields and methods current in the discipline, as well as the geographical, philosophical, institutional, gender, and ethnic range of the CAA membership. For the open position, preference will be given to a modernist art historian who has demonstrated expertise in 19th- and 20th-century art. Further, to extend the geographical range of the board, it is desirable that the person not be from the East Coast.

The editorial board meets in New York three times a year and at CAA's annual conference. Board members are expected to attend all meetings. CAA provides travel funds for the meetings in New York; board members pay their

own travel expenses for the annual conference, though a small fund is available to help offset expenses for members who would be unable to attend without financial support.

Selection of the new board member will be made at the CAA annual conference in February 1997, and candidates will be notified of the board's decision by the end of February. Nominations and self-nominations—including a statement of interest from the candidate, a c.v., and any supporting material—should be sent to: *Art Journal* Editorial Board, CAA, 275 Seventh Ave., New York, NY 10001. *Deadline: December 1, 1996.*

Calls for Nominations to the Board

It is now time to nominate individuals to be considered by the Nominating Committee for election to the CAA Board of Directors for the 1998–2002 term (see By-laws of the CAA, Article VII, Section 2). Board members will be working on a variety of exciting projects and initiatives. Major efforts must be undertaken to identify, analyze, and respond accordingly to the needs of CAA's many constituencies. Through their membership on the various governing committees of the association, all board members share in shaping CAA's programs and services.

The Nominating Committee depends on the membership to submit suggestions for possible election to the board. Please send the names of your candidates to the attention of the Nominating Committee at the CAA office. In order for this process to be effective and broadly representative of CAA's membership, substantial nominations are needed. The By-laws of the CAA also allow for nominations to be made by petition, which must be accompanied by at least one hundred signatures of CAA members. *Deadline for nominations: December 31, 1996. Deadline for petitions: July 1, 1997.*

New CAA Staff Members

Patricia Holquist, ext. 200, joined CAA part time in February and became a permanent staff member in the

Accounting Department in July. Patricia previously worked at *PhotoNews* while obtaining her B.A. in communications media arts and journalism from State University of New York at Old Westbury.

Jennifer Kyvig, ext. 209, joined CAA as development director and fellowship coordinator in mid-June, with two years experience in development at the New York Foundation for the Arts. Jennifer has also interned at the Brooklyn Museum, the Des Moines Art Center, and the Smithsonian Associates. She earned a B.A. in English literature from Grinnell College.

JC Rafferty, ext. 213, comes to the staff of CAA from the Momentum AIDS Project. She will manage advertising for all CAA publications as well as Exhibitions and Placement Services at the annual conference. JC earned a B.A. in English and French studies at the State University of New York at Albany.

James Romaine, ext. 216, joined CAA as an intern in January 1996. In July he began working as both receptionist and administrative assistant in the executive director's office. James earned a B.A. in economics and art history from Wheaton College in Illinois. He is currently working on a thesis for an M.A. degree in art history from the University of South Carolina.

Jessica Tagliaferro, ext. 215, joined CAA in mid-July as associate editor in the Publications Department. She will be the editor of *CAA News*. Jessica was previously an associate at a literary agency and an intern for the Delaware Commission for Women. Jessica earned a B.A. in English and women's studies from the University of Delaware.

1996 Fellowship Recipients Named

CAA is pleased to announce the 1996 recipients of the Professional Development Fellowships for Artists and Art Historians and the Professional Development Fellowships in American Art. This year, six fellows were selected from an outstanding pool of applicants. Each will receive an unrestricted grant of \$5,000 during the final year of his/her M.F.A., Ph.D., or M.A. program. During the second year of the fellowship, CAA helps recipients find employment or internships at museums, art centers, colleges or universities, and subsidizes their salaries through grants to partner institutions. Designed to help students bridge the gap between graduate work and professional life, the Professional Development Fellowship Program will encourage future generations of students, particularly those from under-represented communities, to study art and art history and to pursue careers in the visual arts.



Audrey Bennett, an M.F.A. candidate in graphic design at Yale University, will explore the graphic representation of cyclic time in her thesis. An immigrant from Jamaica at the age of seven, Bennett acclimated to her new environment by concentrating on her school work. As an undergraduate and graduate student, she employed the academic diligence and self-reliance she developed as a child. In retrospect, she feels "recycling"

her skills informed her artistic notion of patterns and behaviors that naturally come full circle. Her current work examines constructed cycles, visually measured by calendars and clocks, and lifelong cycles of memory, routine, and *deja vu*. Bennett graduated with honors from Dartmouth College with a degree in studio art.



An M.F.A. candidate in photography at the University of Iowa, **Maxine Payne Caufield** creates collages with mural-size photographs and found objects. Using images and objects collected from the rural Arkansas environment of her youth,

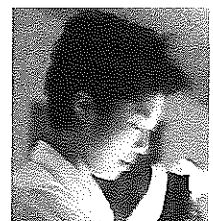
she constructs portraits of women from her community. Caufield remarks that while her work is about the love she has for a particular people and place, "it is also about poverty and suffering as a human experience, no matter what geographical area one is from." Caufield earned a B.S. in art education from the University of Central Arkansas.

C. Ondine Chavoya is a doctoral candidate at the University of Rochester, focusing on Chicano/a visual arts and cultural studies. Chavoya describes himself as "a queer Chicano from a working class background and the first of sixty grandchildren to attend college." Chavoya's academic inquiries are intrinsically connected to his cultural, sexual, and class identity. In his dissertation, he examines a number of exhibitions that have been curated in Chicano/a-Latino/a art spaces—exhibitions that contribute to the programmatic rethinking and restructuring of museum practices of collection, categorization, and display. Chavoya participated in Cornell University's Scholars Exchange Program and received his B.A. degree with honors from the University of California, Santa Cruz, with a double major in art history and comparative literature.



April Hunter is an M.A. candidate in art history at Howard University. The primary focus of her thesis is the historic development of basketry in the United States, from Senegambian and

Kongo-Angolan influenced techniques on the craft during slavery to contemporary work by basket makers in Charleston County, South Carolina. Her research draws parallels between the stratification of class and race in the U.S. and the subordinate position of the arts of African Americans, which are often marginalized by scholars and historians. Through curatorial work, she hopes to elevate the perception of African American art. Hunter earned her B.A. from the University of California, Irvine, in interdisciplinary fine arts.



Trained as an architect and currently pursuing a doctorate in architectural history and theory at Princeton University, **Miwon Kwon** is investigating the development

of site-specific practice in public art in the United States over the last three decades. She asserts that the aesthetic, social, and political ramifications of art in the public realm are best comprehended through a consideration of both art and architecture. Kwon's studies are complemented by the M.A. in photography she earned from the University of California at Berkeley, which helped redirect her interest in the relationship between cultural identity and the built environment. She earned her graduate degree in architecture from Princeton and her undergraduate degree, also in architecture, from University of California at Berkeley. She also participated in the Cornell University Scholars Exchange Program, as well as the Whitney Museum of American Art's Independent Study Program.



Jennifer McLerran is a doctoral candidate in art history at the University of Washington. Her dissertation explores federally funded Native American art of

the 1930s in relationship to the social policies of the New Deal. McLerran seeks to shed new light on the critical juncture between the Reservation Period in Native American art at the turn of the century and the development of "fine art" techniques over the last half the of the twentieth century. McLerran attributes her Cherokee ancestry as a primary influence on the focus of her studies, as her concern for the visual representation of Native Americans stems from her own relationship to Cherokee culture and tradition. She earned a B.F.A. in painting and drawing from Western Washington University, a Master of Humanities degree from University of Colorado, Denver, and an M.F.A. in painting from Colorado State University.

The jury for the visual artists' category included: Wendy Feuer, Arts for Transit and Facility Design, NYC Metropolitan Transit Authority; Leopoldo Fuentes, City College, CUNY; Sam Gilliam, artist; and Michi Itami, City College, CUNY. In the art historians' category, the jury comprised: Stanley Abe, Duke University; Nkira Nzegwn, State University of New York; Eric Rosenberg, Tufts University; and Victor Sorrel, Chicago State University.

The Professional Development Fellowships for Artists and Art Historians is funded through Challenge Grants from the National Endowment for the Arts and the National Endowment for the Humanities, as well as matching funds from the Nathan Cummings Foundation and the Getty Grant Program. The Professional Development Fellowships in American Art are funded in part through a grant from the Henry Luce Foundation.

Fellowship Donor List

The following individuals have responded generously to our most recent campaign to help meet the match for our NEA and NEH Challenge Grants for the Professional Development Fellowship Program. Many thanks to all who have contributed—we are significantly closer to our goal of raising \$1.1 million by June 1997.

Pat Adams; Basil Alkazzi; Susan K. Appel; Eleanor Apter; Ralph M. Arnold; Catherine and Frederick Asher; Pamela Askew; Cynthia M. Augsbury; Michael Aurbach; Susan Ball; Susan Bandes; Alice H. R. H. Beckwith; Leslie Bellavance; Janet C. Berlo; Edward Bernstein; Judith Bettelheim; Tina Bissell; Annette Blaugrund; Pamela Z. Blum; Anna Blume; Phyllis Pray Bober; Michele Bogart; Thomas W. Bower; Pauline; F. Boymel; Richard Brettell; Judith K. Brodsky; Marilyn R. Brown; Sarah L. Burns; Ruth A. Butler; Frederica Wolfe Cameron; William A. Camfield; Malcolm Campbell; David Cateforis; Faya Causey and Philip Conisbee; Hollis Clayson; Kristin B. Collins; Kevin E. Consey; Dario A. Covi; Charles D. Cuttler; Paul E. Dewey; Hester Diamond; Joan Dobkin; Dennis P. Doordan; Henry J. Drewal; Elizabeth W. Easton; Wendy Edwards; Daniel J. Ehnobom; Elizabeth S. Ettinghausen; Diana Fane; Elen A. Feinberg; Linda S. Ferber; Jonathan Fineberg; Lois M. Fink; Billie T. Fischer; Dorothea J. Fischer; Mary H. Fong; Jacqueline A. Frank; Lola B. Gellman; Lucretia H. Giese; Beth Grabowski; Arlene F. Gray; Renate Greiner; Elizabeth F. Harris; Evelyn B. Harrison; Jane Haskell; Guy Hedreen; Mary Beth Heffernan; Julius S. Held; Linda Dalrymple Henderson; Patricia and Mathew Herban III; Charles Hess; Edith M. Hoffman; Peter J. Holliday; Linda Hults; Sherry Jacks; David E. Jokinen; Sybil Kantor; Alison Kettering; Dale Kinney; Henry F. Klein; Robert A.

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Thanks to CAA Members

CAA expresses its sincere gratitude to 1996 Patron, Sponsoring, and Sustaining members—individuals who wish to contribute to CAA above and beyond their regular dues. These members receive both the *Art Bulletin* and the *Art Journal*, as well as CAA's annual report. Membership fees cover less than half of CAA's operating costs, so voluntary contributions from Patron, Sponsoring, and Sustaining members help to make possible the wide range of programs and services CAA offers.

Individual Patron Members

CAA would like to give special recognition to its patron members who contributed \$500 for their 1996 annual membership: Hester Diamond; Kristin B. Collins; Bruner F. and Nancy H. Barrie; and Joanne D. Payson. Our thanks to these members for their endorsement of CAA and their ongoing commitment to strengthening the work of the association.

Individual Sponsoring Members

Individual sponsoring membership for 1996 is \$250. For their generous contributions, our thanks go to: George S. Abrams; Jonathan J. G. Alexander; Basil Alkazzi; Pamela Askew; Ronald R. Atkins; Faya Causey and Philip Conisbee; Kevin E. Consey; Elizabeth McG. Enders; Ella M. Foshay; Anne Hollander; Charlene C. Marsh; Jules D. Prown; David Rosand; Stephen K. Scher; Allen Staley; Mark Weil; and Ruth Weisberg.

Individual Sustaining Members

Individual sustaining membership for 1996 is \$125. For their generous contributions, our thanks go to: Morton C. Abromson and Joan L. Nissman; Maryan W. Ainsworth; Kahren J. Arbitman; Frederick and Catherine Asher; Nancy A. Austin; Jacquelynn Baas; Ellen T. Baird; Marilyn Baker; Georgette F. Ballance; Richard Barnhart; Michael D. Baxandall; Shirley K. Bennett; Robert P. Bergman; Jo-anne Bernstein; Nancy Bialler; Marlene O. Bilsky; Elizabeth H. Boone; Richard Brettell; Richard Brilliant; Judith K. Brodsky; Louise S. Bross; Jack Perry Brown; Jonathan M. Brown; James D. Burke; James Cahill; Norma-Jean Calderwood; Richard Camber; Frederica W. Cameron; William A. Camfield; Malcolm Campbell; Margaret D. Carroll; Yvonne P. Carter; Madeline H. Caviness; Peter Chapin; Petra T. D. Chu; Edward Colker; Judith Colton; Michele C. Cone; Malcolm Cormack; Michael W. Cothren; Janet Cox-Rearick; Karen C. C. Dalton; Robert Dance; Alan P. Darr; Bernice F. Davidson; Sol Alfred Davidson; John T. Daxland; Kosme M. de Baranano; Pamela de Maris; Philippe de Montebello; Barbara K. Debs; Peter L. Donhauser; Robert G. Donnelley; Charlotte Douglas; John P. Driscoll; Suzanne Duca; Martha L. Dunkelman; Elsbeth B. Dusenbery; Suzannah J. Fabing; Everett Fahy; Trevor Fairbrother; Brad Faus; Theodore Feder; Alan M. Fern; Ruth E. Fine; Eleanor E. Fink; Evan R. Firestone; Jack D. Flam; Ilene H. Forsyth; Joseph C. Forte; Jacqueline A. Frank; Phyllis J. Freeman; Gordon L. Fuglie; Doris M. Gardner; Anthony Geber; Volker V. Gebhardt; Deborah S. Gibbons; Mary W. Gibbons; Sam Gilliam; Mildred L. Glimcher; Hilliard Goldfarb; Edward Goodstein; George Gorse and Naomi Sawelson-Gorse; Oleg Grabar; Terence Grieder; Norman B. Gulamerian; Elizabeth F. Harris; Lyall F. Harris; Reiner Hausscherr; Christine M. Havelock; Andree M. Hayum; Jean I. Heilbrunn; Kathryn M. Heleniak; Reinhold Heller; Patricia and Mathew Herban III; Robert L. Herbert; John A. and Margaret J. Herke; Joel and Judith Herschman; Richard A. Hertz; Barbara H. Hess; Charles Hess; Sharon L. Hirsh; Kristi J.

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College Art Association Standards for Retention and Tenure of Art Historians

Adopted by CAA Board of Directors, February 21, 1996.

The College Art Association has established the following standards respecting the Retention and Tenure of Art Historians, a copy of which has been sent to each accrediting body in the United States and to institutional members of CAA under the cover of a letter from the current president of the association urging the said accrediting body to recognize the standards as appropriate to any collegiate art history program.

CAA encourages institutions to maintain their diverse and unique departmental missions, recognizing that such diversity makes it essential that applicants for positions be provided with as much information as possible.

Status of Art History Faculty

All art historians on full-time appointments other than visiting professors or lecturers on appointments of one year or less are to be granted all responsibilities and rights of faculty status at that institution. Such status should include eligibility for academic rank, promotion, tenure, retirement plan, and any other economic packages. Equal access to university support for research and professional development is essential for those on regular faculty status. Adjunct faculty, such as museum professionals, who are hired part-time and over a period of time, should be accorded the opportunity of participating in curricular development and other appropriate areas concerning their areas of expertise.

Terminal Degrees

The Doctor of Philosophy (Ph.D.) is usually the terminal degree for art historians, though a different degree with appropriate scholarly work that contributes to the field of art history may well take its place. In the absence of such a terminal degree, specific recognized equivalent professional achievement and scholarship should be regarded as qualification for appointment to professional rank, promotion, or tenure. Neither the Ed.D. nor the M.F.A. are appropriate degrees for faculty hired to teach art history (though holders of these other degrees with solid art history backgrounds may be asked from time to time to teach lower division art history courses in small, nonspecialized departments). The legitimate use of adjunct faculty with full-time appointments in their professional areas is appropriate, especially in such areas as museology and historic preservation. The academic degree held by those professionals may vary from the norm.

Criteria for Retention and Advancement

The criteria for promotion, retention, and tenure for art historians shall be teaching effectiveness, research and professional accomplishment, and service to the institution, the profession, and the community. Evaluation of the published research, teaching effectiveness, and professional service will be carried out with the participation of other visual arts professionals, with the greatest weight being given to the evaluation given by art historian peers in the same area of specialization. Unless the candidate being evaluated for retention, promotion, or tenure is the sole art historian in the academic department, other art historians shall be consulted during the first stage of the review process, with representation on any department review committee.

Colleges and universities should make certain that their policies and procedures relating to matters of renewal, retention, promotion, and tenure are clear, concrete, and made available to each faculty member when s/he is hired. In addition, said policies shall be supplemented with more specific criteria as relevant to art historians, whether as members of a distinct art history department or as members of a more broadly based visual arts unit. Reviews of each faculty member's record in regard to the three areas of research, service, and teaching should be held on a regular schedule, and at least in the first, third, and pre-tenure year of the probationary period. The person under review should be given full information in writing about his/her status at each review.

Specific criteria:

1. Both the relative weight among research, service, and teaching and at the levels of performance expected in each must be explicit and in writing; liberal arts institutions may give equal weight to all three areas, while research universities are more likely to place greater emphasis on research accomplishment.

2. In regard to evaluation of research, expectations in regard to both the quantity and significance of published work must be made clear.

- Definitions of scholarly accomplishment must be clarified by the institution. For example, if the institutional standard is as specific as a "book," it must be made clear as to whether or not a monograph published by a major commercial press, a substantial exhibition catalogue, or a major annotated bibliography would meet that criterion.

- There should be a clear expression as to the level of recognition demanded of the candidate for advancement in rank or to tenure, whether local, regional, or national including examples of how such recognition would be met. Such level of recognition must be realistic and consonant with the teaching load and research and financial support available to the individual faculty member.

- Should outside referees or reviewers be consulted as part of the decision process of promotion and tenure, they must be informed of both the institution's and the department's standards and expectations, including the relative weight accorded research, service, and teaching. Recognizing the differences in the mission of various institutions of higher education, the outside reviewer should be requested to limit the review of published (or in manuscript) research to its quality, without commenting on the likelihood or suitability of tenure for the candidate. (The question of the outside reviewer not commenting on suitability for tenure at the candidate's institution is one that derives from AAUP suggestions and belief that the outside evaluator is certainly most clearly able to respond to issues of quality and evaluate the standing of the candidate in the profession; however, it is condescending to the institution to suggest that the faculty and administration cannot best decide how to use the critique in light of the needs of their own institution and their weighing of priorities.)

- For those art historians whose research is dependent on travel to distant locations, usually abroad, there should be clear recognition of the financial and time implications of such travel on the faculty member's productivity.

- The evaluation of teaching should include both student evaluations and peer review. The candidate under review should also be given the opportunity to present the reviewing body any syllabi, examinations, examples of student papers, descriptions of museum-based assignments, and any other material relevant to her/his teaching.

- In the area of service, each faculty member should be informed of the level and amount of service expected and whether community service as well as service to the profession is expected.

- Any expectation of having the faculty member participate in the governance of such professional organizations as the College Art Association, Society of Architectural Historians, etc., should be accompanied by financial support by the faculty member's home institution.

- If art historians are expected to give public lectures, to speak at primary or secondary schools, or to participate in the programs of local service organizations, the necessity of providing such service should be explicit.

- While service to the department and institution may be expected of even the most junior faculty, it is desirable to avoid making substantial demands on young teachers/scholars; it would be helpful to limit the amount of service to permit those at the start of their careers to concentrate most of their attention on improving their teaching and establishing their research directions.

- Should department or institutional standards or requirements in regard to research, service, or teaching substantially change during the probationary period of a faculty member, said faculty members should either be allowed to continue to serve under the standards in force at the time of their initial appointment or be given an appropriate amount of time (normally three additional years) to meet the new standards.

- CAA strongly urges institutions to comply with AAUP standards with respect to the length of probationary periods.

All candidates for academic advancement should be informed in writing of the specific timetable regarding cases being considered for professional advancement and of decisions made at each level of the review process.

Teaching Loads

The full-time teaching assignments of art historians should be comparable to those of other humanities faculty at the same institution (with two courses per semester as the norm at

research universities and three at institutions where teaching is given greater priority). Institutions must also recognize that class preparation in art history differs from that in other liberal arts disciplines in the time expended on the selection and arrangement of visual materials. Appropriate reductions in the number of classes taught are warranted when the position also includes administrative responsibilities for a department, slide collection, or gallery, or for teaching studio courses. It is also appropriate to either reduce the number of classes taught or to provide teaching assistants when courses that require both examinations and papers are larger than a norm of forty students.

Class Size

Class size must necessarily vary by the level and structure of the individual course and the availability of graduate assistants or student help, and should be consistent with the size of similar offerings in other humanities departments at a given institution. However, student access to visual arts material for study purposes should be a factor in establishing class size for art history courses.

Graduate Students

When graduate students are assigned teaching duties as part of an assistantship, they should receive direct supervision by the faculty to whom they have been assigned. While advanced doctoral students may be given responsibilities for their own courses, M.A. candidate teaching assignments should be limited to the teaching of discussion sections or supervised lectures within a lower division course. In no case should graduate students be given teaching assignments in excess of half the normal institutional teaching load. The reading of both undergraduate examinations and papers provides help to the faculty with large classes and pedagogical training in the profession, but care should be taken to avoid either exploitation or totally unsupervised responsibility for grading.

Mentoring

In order to give the fullest opportunity for success of a beginning faculty member, the chair of a department should assign a senior art historian to serve as a mentor. Such a mentor would be available to answer questions and respond to concerns of the new faculty member, and would make sure her/his work is progressing as necessary to achieve professional advancement. This is especially important to those from underrepresented groups who have little experience and few models on which to base their behavior.

Positions Listings

Careers is the official publication of the College Art Association; institutions are encouraged to advertise their positions listings therein to insure reaching all members of the organization.

It should be noted that there has been an increasing tendency in recent years for many institutions—even those that traditionally hired at all ranks—to restrict appointments to starting assistant professorships or instructorships. As well as minimizing access of some students to more experienced teachers and scholars, a form of “senior gridlock” has thus been created, excluding the possibility of senior faculty from being considered for academic positions at other institutions. CAA notes the value of having a more diverse faculty, by rank and academic accomplishment, and urges that institutions attempt to recruit and hire faculty members across the ranks whenever possible. Detailed information regarding the position—minimally including the rank, tenure status, specialization required, and salary range—should be part of the listing for the position. Additional information should be available to all candidates upon request, including but not limited to the following:

- A thorough description of the position, including the number and type of courses to be taught.

- Such information about the institution and the department as educational philosophy, size, areas of specialization, class sizes, resources, etc.

- A listing and description of any non-teaching duties attached to the position; examples: gallery supervision, care of slide collection, etc.

- Information on working conditions such as availability of office space, computer facilities, travel funds, availability of paid sabbaticals, and access to secretarial services.

- Departmental and institutional expectations concerning office hours, advising, and other aspects of availability to students.

- Relative weights of Research, Service, and Teaching in annual evaluations, retention, promotion, and tenure.

- Discipline-specific standards and expectations of accomplishment in each of the areas to be evaluated.

- A brief description of the procedures and evaluation processes used in making decisions relating to professional advancement.

- Support for research and faculty development, from the department, institution, community, etc.

- Additional information that will define and clarify any expectations or demands unique to the institution or department.

Submitted by
Professional Practices Committee:

David Sokol, committee chair, University of Illinois, Chicago

Emma Amos, Rutgers University

Michael Aurbach, Vanderbilt University

Phillip Blackhurst, University of Kansas

Judith Brodsky, Mason Gross School of the Arts, Rutgers

Whitney Davis, Northwestern University

Kathleen Desmond Easter, Central Missouri State University

Samuel Edgerton, Williams College

Dennis Ichiyama, Purdue University

Dorothy Joiner, West Georgia College

Jon Meyer, University of Arizona

Jock Reynolds, Addison Gallery of American Art

James G. Rogers, Jr., Florida Southern College

Larry Scholder, Southern Methodist University

Susan Sensemann, University of Illinois, School of Art & Design

Gregory Shelnutt, University of Mississippi

Adrian R. Tio, Bowling Green State University

Victoria Star Varner, Southwestern University

Monica Visonà, Metropolitan State College of Denver

Annette Weintraub, City College of New York, CUNY

Barbara Hoffman, Esq., Schwartz Weiss Steckler Hoffman, CAA counsel

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/

Joan Backes. Museo de Arte Contemporaneo, Santiago, Chile, July 15–August 1996. Paintings. Virginia Lynch Gallery, Tiverton, R.I., June 30–July 30, 1996. *Contemporary Landscapes*, paintings.

Marian I. Schoettle. Galerie Marzee, Nijmegen, The Netherlands, September 8–October 31, 1996. *The Shadow Dress*.

Rachel Selekmán. KAOS-Galerie, Cologne, Germany, April 19–May 24, 1996. *Alterations, New Work from New York*, sculpture.

MID-ATLANTIC/

Mary Putman. Southern Alleghenies Museum of Art, Johnstown, Pa., June 28–August 18, 1996. Southern Alleghenies Museum of Art, Altoona, Pa., August 23–October 26, 1996. *Close to Home: Paintings 1990–1996*.

MIDWEST/

Michael Aurbach. North Dakota Museum of Art, Grand Forks, N.Dak., August 13–September 26, 1996. Sculpture.

Scott Duce. Gwenda Jay Gallery, Chicago, October 1996. *Prague Paintings*. Marita Gilliam Gallery, Raleigh, N.C., November 10–December 21, 1996. *New Works by Scott Duce*.

Avivia Kramer. Dittmar Memorial Gallery, Northwestern University, Evanston, Ill., August 10–September 19, 1996. *Matter and Spirit*.

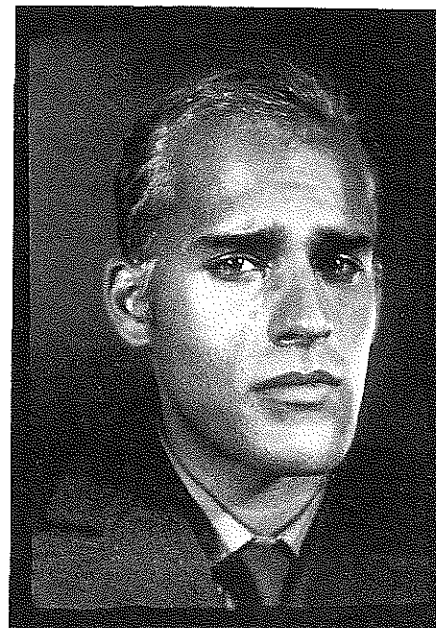
Jim Nickel. Atrium Gallery, St. Louis, Mo., July 6–August 17, 1996. *Aggregate Images*, etchings.

Corinne Silver Ragheb. Port Huron Museum, Mich., September 4–October 27, 1996. *Memories of a Nova Scotian Childhood*, drawings, paintings, and sculpture.

Sa Schloff. Point of View Gallery, Chicago, July 19–August 15, 1996. Photography.

Steven Sorman. Klein Art Works, Chicago, September 7–October 5, 1996. *These Days*, mixed media.

Lisa Marie Tubach. Garden of the Zodiac Gallery, Omaha, Nebr., October 5–November 5, 1996. *New Work*, paintings.



Sa Schloff, *Crying Man*, 1995, C-print photograph, 20" x 16"

NORTHEAST/

Susan Hiller. Dia Center for the Arts, New York. *Dream Screens*, interactive piece: <http://www.diacenter.org/hiller>.

Gail Kolflät. David Brodsky Gallery, Princeton, N.J., August 1–September 12, 1996. *People and Places*, paintings.

Ketti Kupper. Discovery Museum, Bridgeport, Conn., August 24–September 15, 1996. *Connecticut Contemporary*, paintings and paint and collage on board.

Mark Lavatelli. Castellani Art Museum, Niagara University, Niagara, N.Y., October 27–November 24, 1996. Recent paintings and works on paper.

Sheila Uris Stern. Steamroller Gallery, Frenchtown, N.J., August 3–25, 1996. Sculpture.

John Wallace. ECA Auditorium, New Haven, Conn., October 1995. Blue Mountain Gallery, New York, November 1995. Western Connecticut State University, West Haven, Conn., April, 1996. *Solar Scan*, improvisational performance in painting and dance.



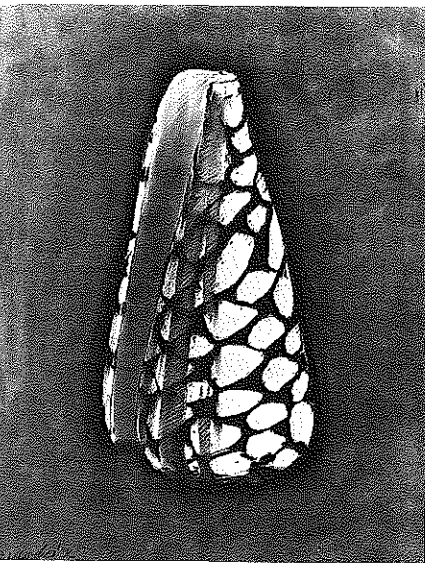
Ketti Kupper, *I'm a Mother*, 1996, oil on board, 32" x 24"

Patrick Webb. Julie Heller Gallery, Provincetown, Mass., August 23–September 23, 1996. *Punchinello Goes West*.

Idelle Weber. Schmidt-Bingham Gallery, New York. October 2–26, 1996. Pastel drawings.

SOUTH/

Laurie Jackson. Bergen Hall Gallery, Savannah, Ga., April 1996. *Women's Work*, paintings, books, and drawings.



Idelle Weber, *Marble Cone II*, 1996, charcoal and pastel on paper, 26" x 20"

Lynda J. Lambert. Sleeth Gallery, West Virginia Wesleyan College, Buckhannon, W.Va., August 27–September 27, 1996. *Carriage House Memories*, woodcut prints.

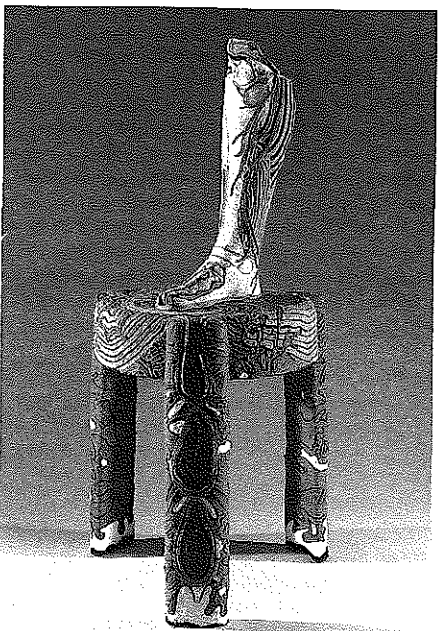
Patrick McCay. Savannah International Airport, Savannah, Ga. *International Greeting Tableaux*.

Rebecca Silberman. George Washington University Virginia Campus, Ashburn, Va., July 8–August 2, 1996. *Odd Numbers*.

Bill Thompson. Lakeside Gallery, Richland College, Dallas, Tex. Prints.

WEST/

Sharon Brant. Northwest Oregon. Kunstwaffen International Screwed Earth Project, eco-art sculpture.



Justine Mantor Clarysse, *Milagao for the Leg*, sculpture, 30" x 18" x 16"

Nicholas Fedak II. Clay Doyle Gallery, West Hollywood, Calif., August 2–17, 1996. *Reminiscence*, mixed-media installation.

Justine Mantor Clarysse. ARC Gallery, Chicago, October 31–November 3, 1995. *Protective Covering*, paintings and sculpture. Artismo Gallery, Scottsdale, Ariz., January 2–31, 1996. *Facing East*, paintings and sculpture.

Allan Sekula. Santa Monica Museum of Art, June 15–August 25, 1996. *Fish Story*.

People in the News

In Memoriam

William T. Alderson, museum professional and historical administrator, died at his home in Winston-Salem, North Carolina, on April 4, 1996. Dr. Alderson began his career as an archivist and librarian and, in 1964, became director of the American Association for State and Local History (AASLH). He was director of Museum Studies and director of the Winterthur/University of Delaware Program until 1982, when he became director of the Strong Museum in Rochester, New York. More recently Dr. Alderson taught at Wake Forest University, served as coordinator for the Seminar for Historical Administration, and was senior examiner for the Accreditation Commission of the American Association of Museums. The AASLH Alderson Internship fund, which provides support for students in the public history field, has been designated as a preferred memorial charity. For more information, call 615/255-2971.

Michael E. Ott, a longtime professor of art at the University of Kansas, died on July 17, 1996, at the age of 50. Ott was born in Bartlesville, Oklahoma. He earned a B.A. from the University of Colorado in 1967 and an M.F.A. from the University of California at Berkeley in 1969. He became an instructor at the University of Kansas in Lawrence at the age of 24, and began to specialize in painting, specifically watercolors.

Ott served in various positions at Kansas University, including acting director of the Department of Art and Design. He received numerous grants and fellowships and frequently exhibited his work at the Leedy-Voukos Gallery in Kansas City. He was a member of the Lawrence Arts Commission and served on the board of directors of the Lawrence Arts Center, where he helped select artists for exhibits at the center's art gallery.

In 1986 Ott was named one of three Governor's Artists by the advisory council of the Kansas Arts Commission. His designs were much recognized, especially his t-shirt paintings, which provided humorous commentary on everything from 1970s disco to the 1988 Kansas University basketball national championship. One of Ott's paintings, "Cowboy, Cowgirl, Cowchild," hangs in the Lawrence city hall. It was the first piece purchased through the city's Percent for Art program. Ott is also remembered

for his unfailing commitment to the Lawrence community. He was a member of the Site Council Committee at Hillcrest Elementary School, a volunteer at the Lawrence Art Center, and a frequent judge in high school art exhibitions. Ott was also one of the original stockholders in a local preservation group, Garden of Eden.

Peter Thompson, dean of the Department of Fine Arts, comments on this personal and professional loss: "Mike Ott was central to the character and function of our programs for twenty-six years. His work, his teaching, and his many activities supportive of his colleagues, students, and the arts will not soon be replaced. We are all saddened and diminished."

Peg Weiss, a leading Kandinsky scholar, died on July 17, 1996, at the age of 63. Born in Denver, Colorado, Dr. Weiss grew up in Swampscott, Massachusetts. She was a 1954 graduate of Syracuse University, where she also received her M.A. in 1960 and Ph.D. in 1973. Dr. Weiss also studied as a Fulbright scholar at the University of Munich, Germany, where she began her lifelong concentration on the work of Wassily Kandinsky.

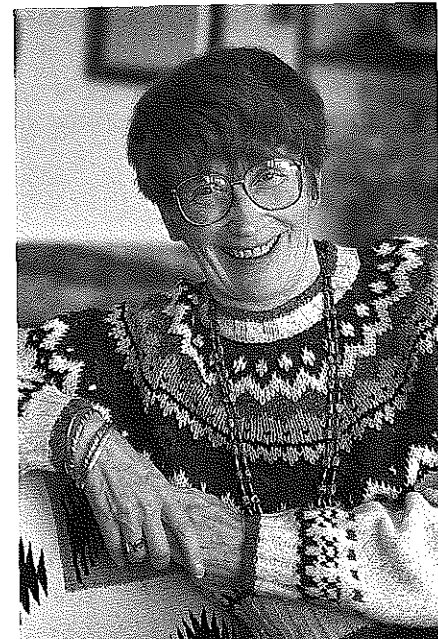
Dr. Weiss's scholarly contributions span both the museum and the academic worlds. As curator of collections at the Everson Museum of Art in Syracuse, New York, from 1975 to 1980, she produced exhibitions and edited catalogues on such subjects as Art Deco, medieval art in upstate New York, and Adelaide Alsop Robineau. Dr. Weiss also served as guest curator at the Solomon R. Guggenheim Museum in New York City, where she organized, and wrote the exhibition catalogue for, the 1982 show *Kandinsky in Munich*.

Professor Weiss's career in academe included teaching at Cazenovia College, Columbia University, and Cornell University. Her most recent appointment was research professor in the Fine Arts Department at Syracuse University, which she held since 1990. Dr. Weiss's work on Kandinsky led to her 1989-90 appointment as a Getty scholar at the Getty Center for the History of Art and Humanities, two Smithsonian Institution Visiting Scholar Grants in 1985 and 1988, grants from the National Endowment for the Arts, as well as book subventions from the Millard Meiss Fund in 1977 and the Getty Foundation in 1993. A popular and dynamic speaker, she lectured widely on the subject of Kandinsky and his world.

Weiss's art historical scholarship won her international recognition. In addition to her museum work and many major articles published in leading scholarly journals, Dr. Weiss is known for her two formidable books on Kandinsky's art: *Kandinsky in Munich: The Formative Jugendstil Years* (Princeton University Press, 1985); and *Kandinsky and Old Russia: The Artist as Ethnographer and Shaman* (Yale University Press, 1995). A third book, with Galka Scheyer, *The Blue Four: A Dialogue with America: The Correspondence of Lyonel Feininger, Alexei von Jawolensky, Wassily Kandinsky, and Paul Klee*, was in progress at the time of her death. Weiss's contextual, interdisciplinary approach

to the history of art represents the best of scholarship. She will be missed by students and colleagues alike.

—Laurinda S. Dixon, Fine Arts Department, Syracuse University



Peg Weiss 1933-1996

Mahonri Young, an art historian and former museum director, died at his home in Bridgehampton, Long Island, at the age of 84. Mr. Young spent his early career as the North American correspondent for *Apollo* magazine. He taught at Sarah Lawrence College in the 1940s and was acting director of the Munson-Williams-Proctor Institute in Utica, New York, from 1951 to 1953. Later, he became the director of the Columbus Gallery of Fine Art in Ohio before retiring in 1976.

Mr. Young's research focused on late nineteenth- and twentieth-century American art. He wrote several books, including *George Bellows* (1973), *The Eight* (1973), *Early American Moderns* (1974), *American Realists: Homer to Hopper* (1977), and *The Golden Eye* (1983).

Academe

Joseph P. Ansell is dean of faculty and instructional programs at the School of the Museum of Fine Arts in Boston.

Thomas Aprile has been appointed associate professor at the School of Art and Art History at the University of Iowa.

Julia Couzens is artist-in-residence at the University of Nevada.



Lynda J. Lambert

Oleg Grabar is Appleton Eminent Scholar Chair in the Arts at the School of Visual Arts and Dance at Florida State University, Tallahassee, Fla.

Nancy G. Heller has been appointed professor in the Humanities Division at the University of the Arts in Philadelphia.

Lynda J. Lambert is assistant professor in the Fine Arts Department at Geneva College, Beaver Falls, Pa.

Hilary S. Lorenz has been appointed assistant professor at Alfred University in Alfred, N.Y.

Beauvais Lyons has been awarded an Ellen McClung Berry Professorship and has been promoted to the rank of full professor at the University of Tennessee at Knoxville.

Richard Meyer has been appointed assistant professor for the Department of Art History at the University of Southern California.

Terry R. Meyers has been named critic-in-residence for the Department of Fine Arts and Graduate Studies at Otis College of Art and Design in Los Angeles.

Museums and Galleries

Francesca Consagra has been named Philip and Lynn Straus Curator for prints and drawings at Vassar College's Frances Loeb Art Center in Poughkeepsie, N.Y.

John Hanhardt is appointed senior curator of film and media arts at the Solomon R. Guggenheim Museum.

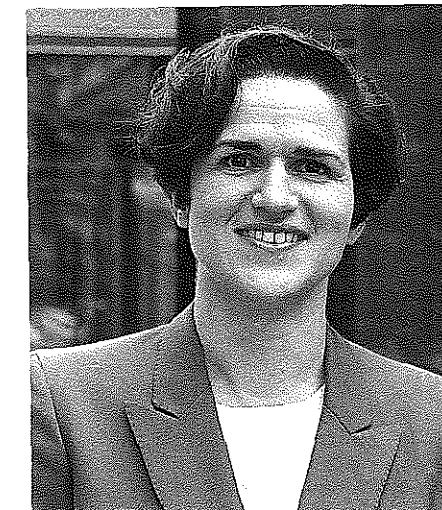
Bonnie Kelm is director of the Muscarelle Museum of Art at the College of William and Mary.

Barbara Matilsky has been named curator of exhibitions for the Ackland Art Museum, North Carolina at Chapel Hill.

Robert Rosenblum has been appointed curator of twentieth-century art at the Solomon R. Guggenheim Museum.

Diane Waldman has retired as deputy director and senior curator at the Solomon R. Guggenheim Museum after 31 years.

Harold M. Williams announced his retirement as president and chief executive officer of the J. Paul Getty Trust.



Francesca Consagra

Organizations

David Green has been appointed executive director of the National Initiative for a Networked Cultural Heritage.

Laurel Bradley is president of the Historians of British Art, an affiliate society of CAA.

Programs, New & Revised

The Getty Education Institute for the Arts, formerly known as the Getty Center for Education in the Arts, has relocated to the new Getty Center as of August 11, 1996: 1200 Getty Center Drive, Suite 600, Los Angeles, CA 90049-1683; 310/440-7315; fax 310/440-7704; <http://www.artsednet.getty.edu/>.

The National Endowment for the Humanities has announced the publication of application guidelines containing new deadlines and priorities for its Division of Public Programs. The NEH will hold four regional meetings this fall to introduce the revisions. For more information on the guidelines or regional meetings contact: Division of Public Programs; 202/606-8557; publicpgms@neh.fed.us. Copies of the new guidelines may be obtained from: Public Information Office; 800/NEH-1121; info@neh.fed.us; <http://www.neh.fed.us>.

New program: The Meyer Schapiro Program for Art, Art History, and Critical Thought at Augusta State University. For information contact: Professor James Rosen, Meyer Schapiro Fund, Department of Fine Arts, Augusta State University, Augusta, GA 30904-2200.

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.

David Adams has been awarded a grant from the Graham Foundation for Advanced Studies in the Fine Arts to complete his book, *Organic Functionalism: A Neglected Stream of Modern Architecture*.

Karen Baldner won a 1996 Mid-America Alliance NEA fellowship grant for works on paper.

Les Barta has been awarded the Professional Artist Grant by the Sierra Arts Foundation of Reno, Nev.

William Berry has been awarded second prize in the 14th Annual Kansas City Artists' Coalition Exhibition.

Amber McAlister Blazer has been awarded a 1996–97 Fulbright fellowship to conduct research on the Old Testament fresco decorations in the Chiostro Verde of Santa Maria Novella in Florence, Italy.

Elizabeth C. Childs has received a 1996–97 fellowship for university teachers from the NEH and will be a Ailsa Mellon Bruce visiting senior fellow at the Center for Advanced Study in the Visual Arts at the National Gallery of Art.

Lisa Dean has been awarded a 1996–97 Fulbright award and a fellowship from the Belgian American Educational Foundation to research her dissertation, "The Visualization of History at the Fifteenth-Century Burgundian Court."

Jeanette R. Durham received a juror's award in the 1996 Mohawk-Hudson Regional at the Albany Institute of History and Art.

Jo Going has been awarded the Library Fellows Award from the National Museum of Women in the Arts for her book of poems and paintings, *Wild Cranes*.

Shifra Goldman received the Hubert Herring Award from the Pacific Coast Council on Latin American Studies in recognition of her work, *Dimensions of the Americas: Art and Social Change in Latin America and the United States*.

Laurie Jean Jackson was awarded grants from the Pollack-Krasner Foundation and the Georgia Council on the Arts.

Margaret Lewis is the 1996 recipient of the American Library Association's Miriam L. Hornback Scholarship.

Hilary S. Lorenz received a 1996 NEA Mid-Atlantic regional fellowship for works on paper.

Laura Meixner has been awarded the Gilbert Chinard Prize from the Society for French Historical Studies and the Institut Français of Washington for her book, *French Realist Painting and the Critique of American Society, 1865–1900*.

Mara Miller received a Mellon postdoctoral fellowship in East Asian religion and art history at Emory University to complete a book on images of women in 18th-century Japanese prints.

Kristin M. Sazama has been awarded a post-doctoral grant by Conseil Régional de Bourgogne to work on her book, *The Assertion of Monastic Spiritual and Temporal Authority in the Sculpture of Sainte-Madeleine at Vézelay*, with the Centre Georges Chevrier of the CNRS.

Anne Markham Schultz has received a Fulbright senior research award to study the emigration of Lombard stone carvers to Venice in the 15th and early 16th centuries.

Ellen Handler Spitz is a 1996–97 fellow at the Center for Advanced Study in the Behavioral Sciences at Stanford University. Her book, *Museums of the Mind* (Yale University Press), won honorable mention in the 1996 Gradiva Awards competition.

John Wallace has received a Connecticut State University/AAUP research grant to produce three editions of mixed-media prints.

Sigrid W. Weltge received the Lindback Distinguished Teaching Award.

Conferences & Symposia

Calls for Papers

Tradition: Who Names it? Who Claims it? Participants are sought for a panel at the February 1997 Women's Art Caucus examining the activities of women painters, sculptors, and printmakers working in genres of figuration, narration, portraiture, landscape, still life, etc. The panel will consider the concept of aesthetic connection across time, place, and culture; confront contemporary boundaries of aesthetic acceptability; and explore the role of women artists and art historians in the (re)defining of those parameters. Interested artists and art historians are invited to send slides, preliminary abstracts, and résumés to: Diane Sophrin, 25 Buckland Avenue, Perry, NY 14530; 716/237-2664.

The History of Photography Group Symposium, June 6–8, 1997, will be held at Manhattanville College in Purchase, New York. Proposals are now being accepted for 30-minute presentations. Art historians, historians, curators, archivists, area studies specialists, collectors, dealers, etc., are encouraged to submit work. Preference will be given to new work. Submit two copies of a 1–2 page, double spaced abstract and a résumé to either of the chairs: Laurie A. Baty, 302 Dunkirk Road, Baltimore, MD 21212-1813; laurie.baty@arch1.nara.gov; Gillian Greenhill Hannum, Department of Art History, Manhattanville College, Purchase, NY 10577; ghannum@mville.edu. *Deadline: October 15, 1996.*

The Interdisciplinary 19th-Century Studies (INCS): Death and Life conference will be held April 4–6, 1997, at the University of California at Berkeley. For complete information, view <http://www.nd.edu:80/~incshp/>. Two hundred-word abstracts or full papers may be sent to: INCS-Berkeley, English Department, 322 Wheeler Hall, University of California, Berkeley, CA 94720-1030; incs@violet.berkeley.edu. *Deadline for abstracts: October 15, 1996. Deadline for completed papers: January 15, 1997.*

Whose Art Is It Anyway? Art and Ownership from Byzantium to Berlin is a conference sponsored by the Southeast Modernist Council to be held on January 18, 1997, at the Cummer Museum of Art and Gardens. The conference will focus on issues of possession, of both objects and ideas. Topics might include stylistic and thematic appropriation, the theft of cultural patrimony and the ensuing moral and political dilemmas; the art of forgery, and questions of artistic originality. Papers are encouraged from a variety of disciplines. Send abstract and c.v. to: Conference, Cummer Museum, 829 Riverside Avenue, Jacksonville, FL 32204. *Deadline: October 15, 1996.*

Testing Ground, Contesting Space is an interdisciplinary doctoral symposium seeking to explore issues of environment, space, and representation to be held February 14–15, 1997, at Harvard University Graduate School of Design. The focus will be on comparative strategies and approaches from within and without the traditional disciplinary bounds of architecture and landscape studies. Papers from all levels of doctoral studies are encouraged. Half the papers will be chosen from inside and half from outside the disciplines of landscape and architecture history, theory, and criticism. Send a separate sheet of paper with full name, institutional affiliation, address, and phone number and a 500-word abstract to: "Testing Ground, Contesting Space," Graduate School of Design, Harvard University, 48 Quincy Street, Cambridge, MA 02138; 617/496-1293; fax 617/495-2943. *Deadline for abstracts: November 7, 1996; Deadline for papers: February 1, 1997.*

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

The South Central Renaissance Conference is inviting papers in all areas of Renaissance studies, including art history, music, literature, language, philosophy, science, theology, and history. Papers should be 8–10 pages in length. For more information, contact: Linda De Girolami Cheney, SCRC Program Chair, 112 Charles Street, Boston, MA 02114; 617/367-1679; fax 617/523-2759. *Deadline: December 31, 1996.*

The Orchestration of the Arts: The Fullness of Life as Expressed in a Symbiosis of the Arts is the theme of the International Society of Phenomenology's Aesthetics and the Fine Arts symposium to be held April 18–19, 1997, in Cambridge, Mass. Presentations should involve the correspondence between the arts, especially those in which creative synergies enhance life. Submit abstract to: Marlies Kronegger,

President, ISPAFA, Michigan State University, OHB 313, East Lansing, MI 48824; kronegge@pilot.msu.edu; fax 517/432-3844. *Deadline for abstracts: February 1, 1997. Deadline for papers: March 15, 1997.*

To Attend

Images and Functions of the American Prairie, a symposium accompanying the exhibit, *Plain Pictures*, will be held at the University of Iowa Museum of Art, August 17–November 3, 1996. For more information, contact: Director, Robert F. Sayre, University of Iowa Museum of Art, Iowa City, IA 52242; 319/335-1727.

Monuments and Memorials, sponsored by the Department of Architectural History at the University of Virginia, will be held October 3–5, 1996. Speakers will include leading designers and historians. For more information, contact: Department of Architectural History, School of Architecture, University of Virginia, Campbell Hall, Charlottesville, VA 22903; 804/924-1428.

In Detail: New Studies of Northern Renaissance Art, a symposium in honor of Walter S. Gibson, will be held October 4–5, 1996, at the Cleveland Museum of Art in celebration of Professor Gibson's 30th year of teaching at Case Western University. For information, contact: Catherine B. Scallen, Department of Art History and Art, Case Western University, 10900 Euclid Avenue, Cleveland, OH 44106; 216/368-4681; cbs2@po.cwru.edu.

The Court of Kassel in the Reign of Moritz the Learned (1592–1627) VII Symposium will be held October 7–9, 1996, at the Weserrenaissance-Museum Schloss Brake in cooperation with the Staatliche Museen Kassel. The symposium will contribute to the understanding of cultural research that has been carried out in recent years on court culture and the theories of Moritz the Learned. For more information, contact: Dr. Heiner Borggreffe, Forschungsprojekt/Institut für Architektur-, Kunst-, und Kulturgeschichte am Weserrenaissance-Museum Schloss Brake, Postfach 820, 32638, Lemgo, Germany; 011 49 52 61/94 50-0; fax 011 49 52 61/94 50-50.

The Sixth Annual Illustration Marketplace will be hosted by the Illustration Committee of the Graphic Artists Guild of New York on October 29, 1996, 4–9 P.M. at the Puck Building, 295 Lafayette Street in New York City. The Marketplace offers Graphic Artists Guild artist members the opportunity to show their portfolios directly to art directors and buyers. There is no fee for art directors and art buyers to attend. Please fax RSVP to 212/463-8779.

The Museum Computer Network (MCN) is holding its 1996 Annual Conference October 30–November 2, 1996, in Ottawa, Canada. The

theme of this year's conference is "Reaching Museum Audiences Using New Technology," focusing on the use of the Internet, interchange standards, imaging, multimedia applications, collections management, and networking. For more information about the conference program, registration materials, or information on exhibiting, view the Canadian Heritage Information Network (CHIN) web page at <http://www.chin.gc.ca>. MCN's web site is <http://world.std.com/~mcn/MCN.html>. Also contact: Gail Eagen, MCN '96 Program Chair, Canadian Heritage Information Network, 15 Eddy Street, 4th floor, Hull, Quebec, Canada, K1A 0M5; 819/994-1200; fax 819/994-9555; geagen@chin.gc.ca.

Classical New York, Classical America, sponsored by the Institute for the Study of Classical Architecture, will be held in New York City November 2–3, 1996. This event is intended for practicing architects, interior designers, furniture designers, educators, historians, preservationists, craftspeople, and property owners with a practical as well as scholarly interest in classical design. Registration is \$95 for each individual day, and \$175 for both days. Students with valid ID are admitted at half-price; there is a \$10 fee for registrations taken at the door. For further information, contact: Judith Lief, Seminar Coordinator, *Traditional Building Magazine*, 69A Seventh Avenue, Brooklyn, NY 11217; 718/636-0788; fax 718/636-0750.

The Mordes Lecture in Contemporary Art will be given by Tate Gallery Director, Nicholas Serota, on November 3, 1996, at 4 P.M. at the Ring Auditorium of the Smithsonian's Hirshhorn Museum and Sculpture Garden. The topic is "Contemporary Art at Millennium's End." For further information, contact: Hirshhorn Museum and Sculpture Garden, Independence Avenue at Seventh Street, SW, Washington, DC 20560; 202/357-3091; fax 202/786-2682.

The Third Annual Historic Deerfield/Wellesley Symposium on American Culture will be November 8–9, 1996, at the White Church Community Center in Deerfield, Massachusetts. The 1996 topic, "Aspects of the Arts and Crafts Movement in New England," will include a two-day program featuring eleven papers and tours of Historic Deerfield's museum houses and Memorial Hall Museum. For further information, contact: Kenneth Hafertepe, director of Academic Programs at Historic Deerfield, at 413/774-5581.

The Appleton Art History Symposium and Gallery Discussions will be held November 16, 1996, at the Appleton Museum of Art in Ocala, Florida. The symposium will feature presentations by art history graduate students on medieval and baroque art in the Appleton collections. For information, contact: Susan Baldino, School of the Visual Arts and Dance, Florida State University, Tallahassee, FL 32306-2001; 904/644-5244.

Wadsworth Atheneum and Harriet Beecher Stowe Center in Hartford, Connecticut, will hold a symposium, "Private Lives/Public Visions: Women in Philanthropy in Victorian America," on November 16, 1996. The symposium will be held at Wadsworth Atheneum's Aetna Theater from 9:30 A.M. to 4:00 P.M. The cost for the event is \$20 for museum members and \$25 for nonmembers. For more information: 203/ 278-2670, ext. 3049.

Art Criticism and Africa: Nigeria, Zimbabwe, South Africa, and other Participating Countries will be sponsored by the British section of the International Association of Art Critics on November 23, 1996, at the Courtland Institute of Art in London. The conference aims to encourage a public debate about the criticism of contemporary art in Africa, foster a dialogue with other participating countries, and facilitate the establishment of autonomous national sections of AICA in Nigeria, Zimbabwe, and South Africa. Please direct inquiries to: Katy Deepwell, 38 Bellot Street, London SE10 0AQ; phone/fax 011 181-858-3331.

The Midwest Art History Society will hold its 24th annual meeting March 20-23, 1997, in Dallas/Ft. Worth, Tex. Sessions will be held at the Dallas Museum of Art and the Kimbell Museum. All participants must be members of the organization. For information, contact: Beth S. Wright, 1997 MAHS Meeting Program Chair, Department of Art and Art History, University of Texas at Arlington, Box 19089, Arlington, TX 76019-0089. *Deadline: December 10, 1996.*

From Energy to Information: Representation in Science, Art, and Literature will be held at the University of Texas at Austin April 3-5, 1997. This symposium/workshop is organized by Linda Henderson from the Department of Art and Art History at the University of Texas and Bruce Clarke from the Department of English at Texas Technical University, along with Richard Schiff, Director of the Center for the Study of Modernism, the University of Texas. The center is co-sponsoring the event with the Center for Interdisciplinary and Digital Arts Studies at the University of Texas. For further information, contact: Energy to Information, c/o Linda Henderson, Department of Art and Art History, University of Texas, Austin, TX 78712-1104; <http://www.ar.texas.edu/centrifuge/e2i.html>; nrgy2inf@ccwf.cc.utexas.edu.

The American Institute for Conservation of Historic and Artistic Works (AIC) will hold its 25th Annual Meeting in San Diego, Calif., June 9-15, 1997. Specialty groups will present programs on the conservation of architecture, books and papers, objects, paintings, photographic materials, textiles, and wooden artifacts. In addition, sessions will be conducted by the Research and Technical Studies (RATS) and Conservators in Private Practice (CIPP). For more information on AIC or the annual meeting, contact: AIC, 1717 K Street, NW, Suite 301, Washington, DC 20006; 202/452-9545; fax 202/425-9328.

Opportunities

Awards

The Basil H. Alkazzi Award is an annual acquisitive award of \$5,000 open to painters aged 20 to 45. The runner-up may receive the **Sheldon Bergh Award** of \$2,500, also acquisitive. Candidates are asked to send 6 slides and 4 b/w or color prints for a total of ten different images, a full résumé with photograph and date of birth, a statement outlining plans for using award money, and SASE. Maximum size of entry envelope: 10 x 13 inches. Send entry to: Basil H. Alkazzi Award, PO Box 2130, New York, NY 10021-0053. *Deadline: October 15, 1996.*

The 1997 Betty Park Award in Critical Writing is sponsored by the Surface Design Association to promote criticism and scholarship in the field of contemporary fiber art. Winning essays will be published in *Surface Design Journal*. Awards are \$1,000 for first prize and \$500 for honorable mention recipients. For submission guidelines, send SASE to: Betty Park Awards, *Surface Design Journal* Editorial Office, 93 Ivy Lane, Englewood, NJ 07631. *Deadline: February 15, 1997.*

Calls for Entries

The Print Center invites submission of slides of all forms of editioned and non-editioned prints, artists' books, installation, and other three-dimensional work created since 1994 for its 71st International Printmaking Competition. The competition offers minimum prizes of \$2,000 in cash awards, artists' material awards, and purchase prizes, including possible purchase for the Philadelphia Museum of Art. One winner will also be awarded a solo exhibition at the center. For entry/membership form and submission guidelines, contact: Print Center, 1614 Latimer Street, Philadelphia, PA 19103. 215/735-6090. *Deadline: September 21, 1996.*

The National Design Competition for an Indian Memorial is sponsored by the Little Bighorn Battlefield National Monument Advisory Committee, the Department of the Interior, and the National Park Service to commemorate Native Americans who fought in the Battle of Little Bighorn. The purpose of the single-stage competition is to find the appropriate design in harmony with the theme, "Peace through Unity." All artists are encouraged to participate, and individual as well as team

competitors are welcome. Three winners will share cash prize of \$50,000, and six honorable mention certificates will be awarded. For registration information, contact: Indian Memorial Design Competition, National Park Service, IMFA-RM, PO Box 25287, 12795 West Alameda Parkway, Denver, CO 80225-0287; 800/969-2830 (toll free voice message). *Registration deadline: September 24, 1996. Design submission deadline: January 13, 1997.*

The Ninth Annual National Art Competition at Truman State University invites artists to submit work in all media. One thousand dollars in prize money will be awarded. For prospectus and submission guidelines, send SASE to: Ninth Annual National Art Competition, Truman State University Division of Fine Arts, Baldwin Hall 118, 100 East Normal Street, Kirksville, MO 63501-4221. *Deadline for entries: October 1, 1996.*

"Super Market: Is Art a Commodity or Is Commerce the Art?" is an international juried competition open to artists working in all media. All exhibited works will be reproduced in a color catalogue and mounted on the World Wide Web. For prospectus, send SASE to: SLOP Art, 33 University Square #109, Madison, WI 53715; SLOP@globaldialog.com; <http://www.globaldialog.com/~slop/>. *Deadline: October 15, 1996.*

The Twelfth Annual Greater Midwest International Exhibition, January 27-February 23, 1997, is sponsored by the Central Missouri State University Art Center Gallery and the Missouri Arts Council. The CMSU gallery committee will present \$16,000 in awards and may also select artists to participate in the Fall 1997 GMI XII Invitational Exhibition. The exhibit is open to work in all media by artists over 21 years of age. For entry form and submission guidelines, contact: Art Center Gallery, Central Missouri State University, Warrensburg, MO 64093-5246. *Deadline for entries: October 15, 1996.*

The 1997 Emerging Artists International Competition is devoted to the discovery and introduction of emerging artists. All media will be considered for an international exhibition to be held in at the Slowinski Gallery in February 1997. One artist will be awarded a grand prize of \$1,000. Send SASE for prospectus to: Slowinski Gallery, Emerging Artists Exhibit, 215 Mulberry Street, New York, NY 10012; slowart@aol.com. *Postmarked deadline: October 30, 1996.*

Signs: Journal of Women in Culture and Society seeks submissions for cover art. Published by the University of Chicago Press, *Signs* is an academic journal devoted to issues of gender, race, class, nation, and sexuality. Submissions are not limited by style, content, or media but should reproduce well in black and white. Send up to 6 labeled slides, cover letter, SASE, and a stamped, self-addressed postcard to: Art Editor, *Signs*, Box 354345, University of Washington, Seattle, WA 98195; signs@washington.edu. *Deadline: October 31, 1996.*

The American Watercolor Society invites submissions of all aquamedia on paper for its 130th Annual Exhibition to be held March 31-April 27, 1997, at Salmagundi Club Galleries. Over \$30,000 in cash prizes and medals will be awarded. Artists may submit one slide for consideration. For prospectus and entry guidelines, send SASE to: Richard Brzozowski, 13 Fox Road, Plainville, CT 06062. *Deadline: November 15, 1996.*

"Hand-Pulled Prints V," a printmaking exhibition sponsored by Stonemetal Press, will be held at Parchman Stremmel Galleries in San Antonio April 3-April 30, 1997. Cash awards will be presented. Entry fee: \$10 per slide. For prospectus, send #10 SASE to: Stonemetal Press, 1420 South Alamo #104, San Antonio, TX 78210. *Postmarked deadline: December 14, 1996.*

The New Arts Program 1997 Video Festival seeks entries of narrative, documentary, and experimental film. Winning videos will be screened for the public at several venues in Pennsylvania and cash prizes will be awarded. For entry form and submission guidelines, contact: NAP Video Festival '97, PO Box 0082, 173 West Main Street, Kutztown, PA 19530-0082; phone/fax 610/683-6440. *Postmarked deadline: December 16, 1996.*

The Indianapolis Art Center is now receiving proposals for its 1998-99 season. All media is considered, including video, performance, site-specific, and Internet-based work. Honorarium and travel stipend will be paid. Artists should send résumé, an artist's statement, a minimum of 20 slides, description of proposed project if not reflected in slides, and any reviews of past exhibitions. For more information, contact: Stephanie Robertson, Exhibitions Associate, Indianapolis Art Center, 820 East 67th Street, Indianapolis, IN 46220; 317/255-2464; fax 317/254-0486; inartctr@inetdirect.net. *Deadline: December 31, 1996.*

The Westin Art Gallery is looking for participants for a day-long event on April 12, 1997, that will attempt to connect art disciplines in either content, research, or production. Proposals for workshops, presentations, or events that are understandable to people from different backgrounds and disciplines should be submitted in writing to: Salli Lovelarkin, Director, Westin Art Gallery, Aronoff Center for the Arts, 650 Walnut Street, Cincinnati, OH 45229; 513/977-4166; fax 513/977-4150. *Deadline: January 15, 1997.*

Joan Derryberry Art Gallery is reviewing slides for the 1997-98 exhibition schedule. This nonprofit gallery is located on the campus of Tennessee Technological University. All media will be considered. There is no fee to enter. Send 20 slides, slide descriptions, résumé, statement, and SASE to: Dr. Carol Ventura, Department of Music and Art, PO Box 5045, Tennessee Technological University, Cookeville, TN 38505; 615/372-6084. *Deadline: February 1, 1997.*

Exhibition Opportunity: Established SoHo gallery invites studio faculty to apply for three-week solo show from February 18-March 8, 1997. Send sase to: Showcase '97, First Street Gallery, 560 Broadway, New York, NY 10012.

The Mississippi Invitational will be held at the Mississippi Museum of Art in the spring of 1997. Artists who are full-time residents of Mississippi are eligible to submit slides of original work in all media. For entry form and guidelines, contact: Mississippi Invitational, Mississippi Museum of Art, 201 East Pascagoula Street, Jackson, MI 39201; 601/960-1515; fax 601/960-1505.

The Second Annual National Juried Small Works Christmas Exhibition seeks entries of painting, prints, drawings, assemblages, wall relief, and 3-D sculpture. Work must not exceed 20" in any dimension. Exhibition will be held at the Marlborough Gallery in New York. First place prize includes a cash award and a solo exhibition. Second and third place winners will receive solo exhibitions in small works gallery. Exhibition date: December 7, 1997. For prospectus, send sase to: Chuck Levitan Gallery, 42 Grand Street, New York NY 10013.

The Zero Percent for Art Program is a developing archive of art being made and disseminated without the assistance of public funding. Archivist will document and lecture on work with the possibility for future exhibition. All media is accepted, particularly graphics. There is no fee to enter. Send slides and documentation to: Zero Percent for Arts Program, c/o A. Herman, Art Department, 6th floor, 455 North Park Street, Madison, WI 53706; akherman@students.wisc.edu.

Grants and Fellowships

The National Gallery of Art Center for Advanced Study in the Visual Arts announces its 1997-98 Visiting Research Fellowship Program for scholars from Latin America sponsored by the Inter-American Development Bank and the Andrew W. Mellon Foundation. The fellowship includes a period of 2 months at the center for research in Washington libraries and collections, followed by an additional 2 months of travel in the U.S. Applicants will be considered for study in the history, theory, and criticism of the visual arts of any geographical area of any period. Applications from art historians, archaeologists, curators, and scholars in other disciplines who study artifacts and cultures are invited. For further information and application form, contact: Center for Advanced Study in the Visual Arts, National Gallery of Art, Washington, DC 20565; 202/842-6482; fax 202/842-6733; <http://www.capcon.net/casva>. *Deadline: September 21, 1996.*

The National Gallery of Art Center for Advanced Study in the Visual Arts announces its 1997-98 senior fellowship program. One Paul Mellon Senior Fellowship and 4-6 Ailsa Mellon Bruce and Samuel H. Kress Senior Fellowships will be awarded. There are also several appointments available for associates who have obtained awards from other granting institutions. For information and application materials, contact: Center for Advanced Study in the Visual Arts, National Gallery of Art, Washington, DC 20565; 202/842-6482; fax 202/842-6733; <http://www.capcon.net/casva>. *Deadline for senior fellowships and associate appointments: October 1, 1996. Deadlines for visiting senior fellowships and associate appointments: September 21, 1996, March 21, 1997, and September 21, 1997.*

The National Gallery of Art Center for Advanced Study in the Visual Arts announces its 1997-98 Frese Senior Research fellowship program intended for a German citizen who has held a Ph.D. for 5 years or more. The fellowship is for full-time research to take place in Washington, D.C. Applicants will be considered for study in the history, theory, and criticism of the visual arts of any geographical area of any period. For information and application form, contact: Center for Advanced Study in the Visual Arts, National Gallery of Art, Washington, DC 20565; 202/842-6482; fax 202/842-6733; <http://www.capcon.net/casva>. *Deadline: October 1, 1996.*

The National Gallery of Art Center for Advanced Study in the Visual Arts announces its 1997-98 predoctoral fellowships. Nine fellowships intended to support doctoral dissertation research in the history, theory, and criticism of art, architecture, and urbanism are available to applicants who have completed residency requirements for the Ph.D. and general or preliminary examinations. Interested students should consult with their dissertation advisors and department chairs. *Deadline: November 15, 1996.*

The American Council of Learned Societies supports postdoctoral research in all disciplines of the humanities and social sciences. Fellowships of up to \$20,000 are awarded for 6-12 months to full-time research and writing. Application requests must note current level of graduate study, department and institution, citizenship or legal residence, expected degree date, proposed topic, and date for beginning tenure of the award. For more information and application material, contact: Office of Fellowships and Grants, ACLS, 228 East 45th Street, New York, NY 10017-3398; fax 212/949-8058; grants@acls.org. *Deadline: September 30, 1996.*

The Henry Luce Foundation/American Council of Learned Societies announces its dissertation fellowship program in American art. Awards of \$18,500 will be made to graduate students at any stage of Ph.D. dissertation work. Applicants must be Ph.D. candidates in a department of art history and working on a dissertation on the history of the visual arts of

the U.S. Application requests must note current level of graduate study, department and institution, citizenship or legal residence, expected degree date, proposed topic, and date for beginning tenure of the award. For more information, contact: Fellowship Office, American Council of Learned Societies, 228 East 45th Street, New York, NY 10017-3398; fax 212/949-8058; ruth@acsl.org. *Deadline: November 15, 1996.*

The American-Scandinavian Foundation (ASF) offers grants and fellowships to individuals for research or study in one or more Scandinavian countries for up to 1 year. Awards are made in all fields. Applicants who are U.S. citizens or permanent residents must have a defined project that makes a stay in Scandinavia essential, completed their undergraduate education by the start of their projects, and at least some proficiency in the language of the host country. Awards range from grants at \$3,000 to fellowships up to \$15,000. For information and application materials, contact: American-Scandinavian Foundation, 725 Park Avenue, New York, NY 10021; 212/879-9779; fax 212/249-3444. *Deadline: November 1, 1996.*

The Ansel Adams Research Fellowship is offered 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 at the University of Arizona. One \$5,000 fellowship will be available for a residency of approximately 4 weeks. For further information, contact: Research Fellowship, Center for Creative Photography, University of Arizona, PO Box 210103, Tucson, AZ 85721. *Deadline: November 1, 1996.*

The American Academy in Rome announces the 1997-98 Rome Prize fellowship competition in the fields of architecture, landscape architecture, historic preservation, conservation, industrial design, urban design, urban planning, graphic design, interior design, set design, the visual arts, archeology, modern Italian studies, Classical studies, Post-Classical humanistic studies, and the history of art. Applications may be obtained by contacting: Programs Department, American Academy in Rome, 7 East 60th Street, New York, NY 10022-1001; 212/751-7200. *Deadline: November 15, 1996.*

The Stanford Humanities Center will offer up to 6 external fellowships for 1997-98. Senior fellowships are offered for well-established scholars, and junior fellowships are available for scholars who will be at least 3 years beyond receipt of the Ph.D. For further information, contact: Stanford Humanities Center, Mariposa House, Stanford University, Stanford, CA 94305-8630; 415/723-3052; fax 415/723-1895. *Deadline: November 15, 1996.*

The American Antiquarian Society (AAS) announces its 1997-98 research fellowship program. In order to encourage imaginative and productive research in its library collections of

American history and culture through 1876, AAS will award a number of short- and long-term visiting research fellowships from June 1, 1997, through May 31, 1998. At least two awards will provide funding for a 4-12 month residency at the society (AAS National Endowment for the Humanities fellowships), and other categories will provide 1-3 month support or residencies. The AAS also sponsors fellowship programs for primary and secondary teachers and librarians and for creative artists and writers whose work is intended for the general public. Full details about the AAS fellowships and programs and application forms may be obtained by contacting: John B. Hench, Director of Research and Publication, Room A, American Antiquarian Society, 185 Salisbury Street, Worcester, MA 01609-1634; 508/752-5813 or 508/755-5221; cfs@mwaa.org. *Deadline for AAS fellowships: January 15, 1997.*

The Library Company of Philadelphia offers a number of short-term fellowships for research in its collections, which are capable of supporting scholarship in a variety of disciplines relating to the history of North America in the 18th and 19th centuries. Fellowships can be applied for one month at any time from June 1997-May 1998. Candidates are encouraged to inquire about the appropriateness of their topics before applying. To apply send four copies of c.v., a 2-4 page description of project, and a single letter of reference to: James Green, Assistant Librarian, Library Company of Philadelphia, 1314 Locust Street, Philadelphia, PA 19107; 215/546-3181; 215/546-5167; JG24@libertynet.org. *Deadline: February 1, 1997.*

Online

Critical Review, <http://www.creview.com>, is dedicated to delivering reviews of art exhibitions in New York City and across America. Any submissions or requests for information may be directed to the editors: Jay Grimm; 212/780-0145; jgrimm@interport.net. Alissa Schoenfeld; 718/875-8592; alissa66@aol.com.

JSTOR is a not-for-profit organization established to help the scholarly community take advantage of advances in information technology. <http://www.jstor.org>.

The Mid-Atlantic Arts Foundation is online and sharing information with the international arts community. The foundation's home page on the World Wide Web is at the following URL: <http://www.char.net/~midarts/>.

The People for the American Way web site contains information on the campaign to reaffirm the Senate's commitment to NEA/NEH funding. <http://www.pfaw.org>.

Sargent at Harvard is a searchable database devoted to the works of American artist John Singer Sargent (1856-1925) in the collections of the Fogg Art Museum and the Harvard University Portrait Collection. The site is

accessible through the art museum's home page. <http://www.fas.harvard.edu/~artmuseums>.

Smithsonian Institution Home Page. <http://www.si.edu>.

The World's Women Online is an award-winning collection of over 800 images by international women artists. This online exhibition is also showcased as a multimedia installation in cities around the world. Visitors are invited to experience the ongoing evolution of the site. Please do not submit new entries. <http://www.asu.edu/wwol>.

Publications

Arthuriana: Quarterly of the International Arthurian Society announces a special fall issue, William Morris and King Arthur, Debra Mancoff and Bonnie Wheeler, eds. Individual issues are available for \$10. Write: *Arthuriana*, PO Box 750432, Southern Methodist University, Dallas, TX 75275-0432.

FATE in Review (1995-96), is the annual journal of the CAA affiliate, Foundations in Art Theory and Education. The current issue is \$10 and membership in FATE, which includes the journal and newsletter, is \$20. Send payment to: Jeff Boshart, FATE Treasurer, 859 10th Street, Charleston, IL 61920.

The Getty Provenance Index CD-ROM Edition (1996), a database of primary source material crucial to the history of art collecting in Western Europe, is available. Inquires may be directed to: Getty Trust Publications Distribution Center, Dept. ADP6, 14931 Califa Street, Van Nuys, CA 91411-3002; 800/223-3431; 818/779-0051.

Residencies

The Georgia Institute of Technology College of Architecture and the George Woodruff School of Mechanical Engineering at the Georgia Institute of Technology in Atlanta are sponsoring an artist-in-residence program for the 1996-97 academic year. Artists interested in engaging and incorporating technology are invited to apply. Send résumé, artist statement, 10 slides, and sase to: Harris Dimitropoulos, College of Architecture, Georgia Tech., Atlanta, GA 30332-0155. harris.dimitropoulos@arch.gatech.edu. *Deadline: September 10, 1996.*

The Woodrow Wilson Center announces its 1997-98 residential fellowship program. The Center accepts applications from a wide variety of backgrounds including government, the corporate world, and academe. For further information and application materials, contact: 202/357-2841. *Deadline: October 1, 1996.*

Classified Ads

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

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

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

For rent: luxury Florence apartment. Centrally located 3-bedroom, 2-bath duplex with large terrace. Spectacular view of the cathedral. Walking distance to major historic and artistic attractions.

\$1550/week, longer stays preferred and discounted. Security deposit required. Contact: Lorenzo Nahum 212/831-0423 (until 9/29/96), 011-392-76022845 (after 9/29/96).

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

For rent: Tuscan farm house. Close to Pietrasanta, Pisa, Florence, and the beach. Fully furnished, sleeps four. Available October 1996-May 1997, at \$1400/month. For information: 501/521-2919.

Used color slides: China (500): Neolithic-1912; Japan (500): Asuka-1957; India (600): Indus-1800. Filed according to period with cardboard mounts, labels, and lecture notes. Each set \$200 + postage. Professor Gallagher, Loyola University; 312/761-8651.

Miscellaneous

Art Bulletin back issues are available from the 1970s and early 1980s. Call F. Sarason: 212/242-3984.

The 1996 George Wittenborn Memorial Book Awards presented annually by the Art Libraries Society of North America is accepting submissions. Titles eligible for consideration include books, exhibition catalogues, periodicals, CD-ROMS, and multimedia. All items must be published in 1996. For more information, contact: Mona L. Chapin, Wittenborn Committee, Cincinnati Art Museum Library, Eden Park, Cincinnati, OH 45202-1596; 513/721-5204, ext. 223; fax 513/721-0129; CAML@ohionet.org. *Deadline for receipt of entries: January 15, 1997.*

Artist's Portfolio Review Registration Coupon

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Time slot(s) that I cannot be scheduled:	

Mail complete form to Artist's Portfolio Review, College Art Association, 275 Seventh Ave., New York, NY 10001.
Deadline: December 6, 1996.