New Editor-in-Chief for the Art Bulletin

Richard Brilliant, professor of art history and archaeology at Columbia University, has been appointed editor designate of the Art Bulletin. He will succeed Walter Cahn as editor-in-chief, effective July 1, 1991.

Brilliant received a B.A. in Classics from Yale; an LL.B. from Harvard, after which he was admitted to the Massachusetts Bar; and an M.A. and Ph.D. in art history from Yale. He has taught at the University of Pennsylvania, and he has been a visiting professor at the University of Pittsburgh, Princeton University, the University of Rome, and three times at the Scuola Normale Superiore di Pisa.

A specialist in Greek and Roman art, especially the latter, he has in recent years become interested in a number of conceptual issues, including the nature of style, the validation of interpretation, narrative in the visual arts, and the relation between portraiture and identity. Widely published, he is the author of Gesture and Rank in Roman Art (1963), The Arch of Septimius Severus in the Roman Forum (1967), The Arts of the Ancient Greeks (1973), Roman Art from the Republic to Constantine (1974), Pompeii, A.D. 79: The Treasure of Rediscovery (1979), and Visual Narratives (1984); he is co-curator (with Jean Borgatti) of the exhibition “Likeness and Beyond: Portraits from Africa and the World,” organized by the Center for African Art, New York (1990). The exhibition, which traveled to the Kimball Art Museum in Fort Worth, Tex., is accompanied by a scholarly catalogue co-authored by Brilliant and Borgatti. His book on portraiture will be published in 1991.

Brilliant has received several fellowships including a Fulbright, Guggenheim, and National Endowment for the Humanities, and he is a fellow of the American Academy in Rome.

Very active in the CAA, he served as chair of the most recent Morey Awards Committee and has been a member of the Art Bulletin Advisory Committee for many years. He has been

CONTINUED ON PAGE 3

Registration Required for Museum Sessions

A special feature of the 1991 annual conference will be seven art history sessions to be held in various Washington museums, Friday, February 22. These sessions relate to works of art in each museum’s permanent collection and those on view in current exhibitions, and to issues of relevance to the formation and function of these collections. Some will involve seminar-style discussion. The purpose of these sessions is to encourage active discussion by all those in attendance while in close proximity to works of art.

At the request of the art history program chair, and because space in the museums’ meeting rooms is limited, special registration is required. You are

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## Annual Conference Update

### Reserve Now
CAA has set aside a large block of rooms at the Sheraton Washington and Omni Shoreham hotels to facilitate housing for all conference participants. Additional information and a housing reservation form (necessary for small-in reservations only) will be included in the preliminary program, to be mailed in late November. To ensure that you get a room in the hotel of your choice, make your reservations now—Sheraton Washington Hotel: 202/389-2000, $95 single, $120 double; Omni Shoreham Hotel: 202/334-0700, $80 single, $110 double. All rates are subject to an 11 percent occupancy tax.

### American Airlines
American Airlines is offering substantial discounts off regular coach fares to persons traveling to the CAA annual conference. Save 5 percent on any single or roundtrip flight. This advantage of special guaranteed conference rates, which do not require a Saturday night stay, is available through December 1990. Travelers from Boston or New York may take advantage of special discounts on travel between February 17 and 24 only, and for the PanAm Reservation Office.

### Board-Sponsored Sessions Added to Program
The CAA Committee on Electronic Information is presenting "Beyond Word-Processing:, a workshop meeting (with lunche) for artists and art historians who are working with data bases, John R. Clarke, of the University of Texas at Austin, will be the chair. The CAA Committee of Members with Disabilities for Accessible Program Committees (see Committee Examinations Accessibility, p. 5) is sponsoring "Access to the Arts: A Right and Not a Privilege," a talk by Paula Terry of the NAA's Office for Special Constituencies. Discussion will follow, moderated by Jacqueline Gilpin, chair of the committee.

### Panels and Session Canceled

### Film Viewing Room
The Film viewing Room will be Be Available for Second Consecutive Year
The Program for Art & Film on Art is again planned to be organized a screening room, where conference attendees will be able to view a selection of current films and videos on art. The screening room will be open all day Thursday and Friday, and Saturday, 21 and 22.

## News Note for the President

### Attend the Annual Conference

After you get your Week-at-a-Glance, Time to call our travel agent at 800/433-1790, and ask for Star Fleet S821110 for a special airfare to Washington, D.C., for the CAA annual conference, February 20-23, 1991. The preliminary program will be arriving on your doorstep at the end of November, and I'm writing to let you know why this is a conference you shouldn't miss.

This is the year to meet in Washington, the focus of our strenuous efforts on behalf of an NEA and NEH without content restrictions and the site of the ongoing struggle over freedom of expression. This year we are increasing registration staff by 50 percent to make the lines move more quickly, and we are also extending registration hours. The best strategy, however, is still to preregister and pick up your badge and program Wednesday evening west 5:00 P.M. rather than Thursday morning. While I can't foretell all your serendipitous encounters with old friends or people you always wanted to meet, I can tell you that we've been planning a particularly stimulating and timely program. Joe Annell, chair of the Studio Art Program, and Maritana Shreve Simpson, chair of the Art History Program, have worked almost two years putting together approximately 90 sessions. There are several jointly sponsored sessions, including a provocative one called "Photography, Surveillance, and Documentary Movements," and another titled "Censorship and the Visual Arts," with topics that range from Diller to Weisberg.

Both the Studio Art and the Art History programs have panels on Eastern Europe as well as all-regenerative sessions like "Who Is the Who? Who Creates Art History?" and "Souvenir Artist: Who Is a Possible Artist?" Several art history sessions address the object," a revival of an old interest with a new twist. Anne Lowenthal chairs a panel on "The Object as Sujet," David Freedberg chairs "The Problem of Fetishism," and Tore Svan walks on "The Other History of Art," in other words, the social history of the art object. The Studio Art Program has panels that explore the artist's relationship to museums, the thief, and the innovative classroom. You will have to make tough decisions about what to go hear at any hour of the day.

The convocations will be Friday evening (there will be no competing events) in the largest ballroom of the Sheraton Hotel for the presentation of awards and a keynote address by Dennis Barrie, director of the Contemporary Arts Center in Cincinnati (see CAA News, p. 4). Barrie has been at the ballrooms for all of us. We will be meeting in the lobby, so make it possible for everyone to attend the convocation.

Now open your Week-at-a-Glance to Thursday, February 21. I'll meet you in the lobby, say about 9:00 A.M. I'm really looking forward to seeing you. You'll recognize me—my badge will read, "Ruth Weisberg, President."—Ruth Weisberg New Editor-in-Chief for Art Bulletin

A speaker at CAA annual conferences and chaired three sessions, including a symposium on portraits (1990), which he subsequently guest-edited for an issue of Art Journal (1991). He is also serving on the Faculty panel of the Commission on Preservation and Access, Washington, D.C.

## Editor's Designate's Statement

The CAA Museums Committee is sponsoring "Curatorial Economics: A Connecticut’s Guide to the Budgeting Process," to be chaired by Marilyn S. Kushner, curator of collections at the Miriam & Arthur Pancoast Art Museum in New Jersey. Sessions featuring speakers from the National Endowments for the Arts and Humanities will also be presented.
News

1991 Membership Renewals Mailed

On October 2, 1990, renewal notices were mailed to all members, reminding them to renew their membership for the coming academic year; those who had not renewed before were urged to do so. The CAA has 4,520 members, and the total membership is expected to reach 5,000 by the end of the year.

Dennis Barrie to Speak at CAA Convocation

The CAA Convocation keynote speaker for 1991 will be Dennis Barrie, former director of the Contemporary Arts Center in Cincinnati. Barrie recently became the focus of national attention as the result of his courageous decision to mount an exhibition of photographs by the late artist Robert Mapplethorpe. Barrie was able to overcome letters from local law-enforcement officials. This decision resulted in his indictment, together with the CAC, on charges of endangering obscenity and the illegal sale of a minor, and has been appealed.

Register for the Baltimore Convention

Space is still available for the postconference tour to Baltimore. On February 24, 1991, after the annual conference in Washington, D.C., the CAA will sponsor a visit to the Baltimore Museum of Art, the Walters Art Gallery, Greenmount Farmhouse at Johns Hopkins University, and the National Aquarium. The cost of $80 per person includes round-trip transportation, lunch, and all fees. See registration form in CAA News, September/October 1990, or send name and address (no CAA dress with payment!); Deadline: December 21, 1990.

CAA Admitted to American Association of Museums

The College Art Association has been admitted as an affiliate of the American Association of Museums. A decision unanimously approved by the AAM Council; CAA sought affiliation with AAM in order to represent more effectively CAA members who work in museums.

Art Bulletin

Call for Nominations

The CAA membership is sought for three vacancies on the Art Bulletin Editorial Board—a modernist art historian, an artist, and a curator. The Editorial Board’s membership should reflect the range of fields and methods within the discipline as well as the geographical, philosophical, institutional, gender, and ethnic range of the CAA membership. Nominations should be professionally distinguished and have experience in defining critical issues in modern art history and art. Nominations and self-nominations must include a curriculum vitae, a letter of recommendation, and a cover letter explaining the interest and qualifications of the candidate and be accompanied by a curriculum vitae. Nominations should be sent to Richard Spingarn, Editor, Art Bulletin Editorial Board, Dept. of Art, Oberlin College, Oberlin, OH 44074; Deadline: December 31, 1990.

Art Journal

Call for Nominations

Nominations and self-nominations from the CAA membership are sought for three vacancies on the Editorial Board for Art Journal. A representative of each affiliate group is invited to attend and participate in but not vote at all meetings of the AAM Council. The AAM Council will make recommendations to the CAA’s editorial board regarding its geographical, institutional, gender, and methodological range.

Call for Nominations

The Committee of Members with Disabilities for Accessible Places and Programs welcomes nominations, and urges CAA members to write or call with suggestions or criticisms that will help to improve accessibility at the upcoming national conference, February 21-23, 1991. For persons with disabilities there are many major types of access problems. The most obvious is physical access for wheelchair users or people with other mobility restrictions, not only to the conference hotel but to reception functions and museums and galleries. Many places are not accessible when in fact they are.

New Monograph

Published

The Forty-Fifth Volume in the CAA’s distinguished Monographs on the Fine and Decorative Arts series was published in September by Peregrine Smith. The book, Hitler’s State Architecture: The Impact of Classical Antiquity, by Alex Sober, examines Hitler’s architectural schemes for Germany, town planning, and architecture, and shows how the ancient Roman obsession with order, discipline, and centralized control of the environment is clearly reflected in the town plans and public buildings conceived by Hitler and his architects. Sober is reader in Classics at the Victoria University of Wellington, New Zealand. This volume is available at the Society for Art, Architecture, and Design.

Committee Examines Accessibility

The Committee of Members with Disabilities for Accessible Places and Programs examines access, an issue which affects our members with hearing or vision disabilities. Our members are working on exploring improvements for future conferences such as new technical devices for hearing-impaired users and American sign-language interpreters for deaf people. This year’s conference will be in Washington, D.C., home of Gallaudet University, the major educational institution for deaf people. We are in communication with their faculty as well as the organization Deaf Artists of America. For our members and friends with visual and hearing impairments, we are making seating available up front at sessions to those who would benefit.

The members of the committee are Robert Harris, artist, Cincinnati; Lois Kagan, Rosemont for Artists with Disabilities, New York; Robert Kazmier, Costume Institute; Metropolitan Museum of Art, New York; Judith K. Nockels, printer, Rutgers University, New Jersey; Jacqueline Chipman, artist (and accessibility consultant for the Women’s Caucus for Art and the National Endowment for the Arts), Califon, N.J.; Guy McElroy, art historian and curator for the Corcoran Gallery of Art and the University of Maryland, and Jim Miers, artist, untimely death last May. Persons on the committee have different racial and ethnic backgrounds, different disabilities, and welcome input from CAA members. The committee hopes to better serve present CAA members and encourage former or new members, whose disabilities have precluded their participation, to join the committee. Another function of our committee is to serve as a technical resource for members who need information on how to make visual arts programs and their locations more accessible. For information about the committee, contact: Jacqueline Chipman, Chair, Committee of Members with Disabilities for Accessible Places and Programs, 3 PO Box 387, Califon, NJ 07830; 201/832-2472.

Increased Opportunities

During the past academic year, the 1,499 employment opportunities listed, 726 were for artists, 341 for art historians, and another 452 for nonacademic positions—curators, museums and gallery directors, art librarians, art educators, and art administrators. These listings represent an increase of 125 listings, or 9 percent, over last year. The number of listings increases each year, but the past five years alone, the number of vacancies listed with CAA has increased 47 percent.

As first announced last year, listings for nonacademic positions continue to attract more candidates than those for college and university teaching positions. Nonacademic employment opportu-
nities identified since July 1989 represent a 17 percent increase over the same period one year ago. This continues the trend from last year when nonacademic listings increased by 36 percent over the same period in 1987-88. For those members looking beyond academe for employment, CAA's job listings are growing in importance for both employer and candidate.

Listings for artists and art historian continue to grow, but at a much slower pace—by 4 percent for artists and 8.5 percent for art historians. Last year there was a 5 percent growth in listings for artists and a 4 percent decrease in openings for art historians. While CAA clearly does not list every job available in the visual-arts profession, we believe that FocusOn Listings include almost all vacancy notices for positions in academe.

Specialization

The listings are not evenly distributed across all Specializations. Of the 541 listed artist-historian positions, 34 were in ancient and medieval art; 24 in Renaissance and Baroque art; 82 in 19th and 20th century European art; 23 in art of the United States; 7 in the History of Photography; 14 in the arts of Africa, Oceania, and the Americas; 26 in Asian art; and 24 in architectural history. Another 107 positions were too technical to survey courses or were unspecified. For the 706 opportunities identified for artists, 302 required a specialization in painting or drawing; 74 in sculpture; 55 in ceramics or metals; 31 in printmaking; 77 in film, video, or photography; 199 in either design or ceramic sculpture; and 15 in textile. Another 152 positions, or 22 percent of the total, did not specify a particular area in studio art.

Of the nonacademic listings, 111 were in arts administration; 92 were curatorial; another 52 were registrarial positions; 35 were in art education; 16 were for art and slide librarians; and 17 were other visual arts specialties. In addition, 89 internships and fellowships were included in this category.

Degree Requirements

The majority of the positions listed for art historians and artists continue to require a Ph.D. or an M.F.A., respectively. Nonacademic positions, however, represent career opportunities for both those who do not hold advanced degrees as well as for those who do. Of these 452 vacancies advertised, only 23 percent of the nonacademic positions specified a doctorate or lower degree; another 36 percent required a master's-level degree (M.F.A., M.A., or M.L.A.). More job vacancies are now specifying a certain experience level: 25 percent of all artist-historian positions; 35 percent of artist teaching positions; and 28 percent of all nonacademic vacancies.

The Competition

The hiring reports received give a brief description of the applicant pool and subsequent final appointment. As in past years, the general employment outlook is better for art historians: the applicant/opening ratio was 26:1, while the ratio for artist positions was 75:1. Applicants for nonacademic positions averaged 28 for each vacancy. Applicant/opening ratios for artists and art historians are consistent with the experience and qualifications required. The ratio for artist positions was 75:1. Applicants for nonacademic positions averaged 28 for each vacancy. Applicant/opening ratios for artists and art historians are consistent with prior years, though the number of applicants for nonacademic positions has been reduced from last year's ratio of 38:1.

Interviews and Appointments

This past year 4,415 interviews were scheduled for the 608 openings where hiring reports were submitted. A limited number of candidates were invited to interview: 1 of 4 applicants for art history positions; 1 of 10 artist applicants; and 1 of 5 applicants for nonacademic positions. The appointment of women continues to reflect appropriate representation in the field. In 1989-90, 35 percent of all applicants and 63 percent of those interviewed for art history positions were women. Women represent 67 percent of all final appointments. For artist positions, 40 percent of the applicants were women as well as 45 percent of those interviewed; 51 percent of all artist appointments were women. While only 52 percent of the applicants for nonacademic positions were women, women were selected for appointment 57 percent of the time. These levels can be compared to CAA's female membership—approximately 50 percent of all art historians, 54 percent of the artists, and 67 percent of nonteaching positions.

Employment opportunities for people of color in art and art history appear to be improving. Among applicants, people of color represent 4 percent of those considered for art-historian positions; 3 percent of studio-art vacancies; and 3 percent of nonacademic openings. Of final appointments, people of color were selected for 11 percent of all nonacademic appointments; 10 percent of all nonacademic positions. This is the first year that CAA has maintained statistics on the hiring of people of color; CAA will continue to monitor the ethnic composition of the field or CAA membership.

Salary and Rank

For the most part, vacancies listed with CAA are at entry-level ranks: instructor, lecturer, or assistant professor. Entry-level positions for artists represent 35 percent of all advertised; 65 percent of the positions listed for artist-historian positions were at entry level. Vacancies at the associate- and full-professor level represented only 5 percent of the total for artists, and only 6 percent for art historians. Among the listings, 40 percent of artist positions and 29 percent of all-artist-historian positions were either not specified or listed as open rank. This distribution is consistent with past years.

The salaries reported by employers can be considered neither a representative sample of existing salaries in the field nor representative of salaries for new jobs. It is apparent that the average compensation for artists continues to be lower than that for art historians who are employed at the same rank. However, even compensation levels for artists and art historians are getting closer: at the assistant and associate level, the salary differential is now less than 6 percent.

For the most part, appointments at the lecturer or instructor level are for temporary, nonremunerated positions. The salary levels reported for lecturer or instructor positions are now only slightly below those of tenure-track assistant-professor positions. This is particularly impressive for artist positions where last year there were a 5 percent differential between the lowest ranks and assistant-professor levels. While it may be a function of our sample, the salaries of full-, associate- and assistant-professor artist positions increased only marginally over 1988-89. With the exception of instructor or lecturer positions, which increased by 9 percent, compensation for art-historian positions decreased from last year. (There was insufficient data to assess full-professor salary levels.)

The following are average salaries for appointed positions, by rank, position, and year:

<table>
<thead>
<tr>
<th>Rank</th>
<th>Salary Range</th>
<th>Average Salary</th>
</tr>
</thead>
<tbody>
<tr>
<td>Assistant</td>
<td>$40,000-$50,000</td>
<td>$45,000</td>
</tr>
<tr>
<td>Associate</td>
<td>$45,000-$60,000</td>
<td>$55,000</td>
</tr>
<tr>
<td>Professor</td>
<td>$60,000-$80,000</td>
<td>$70,000</td>
</tr>
</tbody>
</table>

The following are average salaries for nonappointed positions, by rank, position, and year:

<table>
<thead>
<tr>
<th>Rank</th>
<th>Salary Range</th>
<th>Average Salary</th>
</tr>
</thead>
<tbody>
<tr>
<td>Instructor</td>
<td>$30,000-$40,000</td>
<td>$35,000</td>
</tr>
<tr>
<td>Assistant</td>
<td>$40,000-$50,000</td>
<td>$45,000</td>
</tr>
<tr>
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</tr>
</tbody>
</table>

Conclusion

If the increased use of CAA's placement services and the information gathered from hiring reports are representative of the field, it appears that the employment picture for artists and art historians continues to brighten. While salaries for higher-level appointments have not increased, salaries have been made in paying entry-level and temporary appointments appropriate salaries. We also estimate that the overall number of opportunities has increased and look forward to seeing this trend continue in the future.

—Jeffrey Marks, Deputy Director, CAA
January

Sculpture.

Paintings


Olana.


Sculpture.

Sculpture.

Sculpture.

Paintings.


Prima Visso. An art professor, died August 29, 1990. After immigrating from Poland in 1941, she taught at New York University's School of Fine Arts for 40 years. In 1968, she became director of the School of Fine Arts at Brooklyn College. She taught there until her retirement in 1988.

Walcott, a critic, died August 29, 1990. He was 77. He had studied at Harvard and the Cranbrook Academy of Art and had received the Helen Foster Barnet Prize from the National Academy of Design.


Charles C. Waldbaum, a portrait artist, died August 19, 1990, at the age of 86. His subjects included Irving Berlin, President Dwight D. Eisenhower, William L. Simon, Werther Church, Eleanor Roosevelt, and General Moore.
Sarah Gibson Blanding Professor of Art at academic programs at Historic Deerfield. He followed CM commissioner for museums and coordinator for Artists Space in New York.

Lynn McLanaham Herbert has been named director of the Art Gallery of N. She was formerly assistant director and registrar.

Desai has been named director of the Harvard University; She replaces "She was a

Katherine E. Manthome, associate professor of art history at the University of Illinois, Urbana-Champaign, has been appointed to her Center for Advanced Study, 1990-91, and has also been named a university scholar. Jody Mason, associate professor of art history and classics at Stanford University, was awarded the John S. Gelles Fund for Psychoanalytic Teaching.

Francis V. O’Connell, an independent historian of Assyrian art, has been awarded a Rockefeller Foundation Fellowship at the Institute for Medical Humanities of the University of Texas Medical Branch, Galveston, spring 1991, for research in medicine and psychiatry on the psychodynamics of creativity in the visual arts.

Adrian Piper, a conceptual, performance, and video artist, has received an Award in the Visual Arts, administered by the Southeastern Center for Contemporary Arts.

Virginia Chafie Bagam, associate professor in the Department of Visual Arts at the College of the Holy Cross in Worcester, Massachusetts, received the 1991 Rockefeller Grant for Critical Research from the Curating Museum of Glass.

Jane Allen Stevens, associate professor of fine arts at the University of Cincinnati, was awarded a 1990 Ohio Arts Council Individual Artist Grant for her creative work.

Mark Zdonik, associate professor of art history at Texas Christian University, received the 1990 CAA Scholar’s Award for Outstanding Teaching.

Elaine Towns has received a Los Angeles Cultural Grant for her artist’s book, Central Avenue Remembered.

Ruth Weinberg, CAA president, has received the Distinctive Artist Award of the Provencal Art Institute as California.

Sigrid W. Wulff, associate professor of the Philadelphia College of Textiles and Science, has received an NSF Travel Grant to collect data on the Whitman and Park Hall textile and costume collections in Montana, Montana.

Bill Young, painting professor at Hartwick College, Oneonta, N.Y., has been awarded a Senior Research Grant for portraiture, "Creating the Landscape: Vanishing Cultures," in the American Southwest.

The Coty Grant Program has awarded grants to the Harvard County Council, Roscommon, Ireland, and St. George’s Parish Church, C主要原因, Guernsey, UK, and to Melissa Sabin, author of Aegean Archeological Society for scholarship.

The National Endowment for the Arts has awarded Visual Artists’ Grants to the following:

The 26th annual symposium. Submit information: J. Roche and S. Parish, Graduate Symposium, Dept. of Art History, UCLA, 3209 Dickson Street, Los Angeles, CA 90029.
The Renaissance Conference of Southern California Southwest Regional Conference will be held at the California Academy of Sciences, San Francisco, March 25-27. The conference, which will be held at the High Museum of Art, March 31, will examine the influence of African-American art on the visual arts and related social concerns. For information: Mary Huber, Head of the Department of Art History, University of California, 5117/350-551. Deadline June 1, 1991.

The Whitney Museum of American Art is soliciting papers for the annual Whitney Symposium to take place April 29, 1991. Pape...


calls for entries

130 opportunities

opportunities

awards

the Charles C. Biedge Prize of the National Museum of American Art will be awarded for the highest essay in the field of American art, either a n... subjected to change, but has a firm place in the field of American art history, scholarship and methodology. For information...


The National Museum of American Art, Smithsonian Institution, has a fellowship program for scholarly research on the American craft movement. Research proposals are... and professional responsibility and goals of a letter of support from the museum of employment, and a letter of professional responsibilities and... and a letter of professional responsibilities and goals. A letter of support should also be submitted. Deadline January 20, 1991.


The Charles C. Biedge Prize of the National Museum of American Art will be awarded for the highest essay in the field of American art, either a new book-length publication that presents new or revised insights into works of art, an artist's autobiography, or a survey of a body of art. For information: Robert J. Breen, Director, National Museum of American Art, 1550 Pennsylvania Ave., N.W., Washington, D.C. 20001. Deadline January 20, 1991.

The Gottlieb Foundation offers individual support grants to artists who have been creating notable art for at least 25 years and are in financial need. The foundation also offers emergency grants for artists in financial need as a result of some catastrophic event. To be eligible, an artist must have been in a career phase of his or her art at least 10 years. For information: Adolph and Esther Gottlieb Foundation, 200 West Broadway, New York, N.Y. 10011.

The Toyota USA Foundation encourages grant proposals from organizations that promote excellence in education in the arts, including music, dance, visual arts, and theater. For information: Toyota USA Foundation, Attn: Foundation Coordinator, 1001 S. Western Ave., Los Angeles, CA 90020.

The National Directory of Multicultural Organizations contains approximately 1,200 entries. The directory contains national organizations, diverse comp.....

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The Gottlieb Foundation offers individual support grants to artists who have been creating notable art for at least 25 years and are in financial need. The foundation also offers emergency grants for artists in financial need as a result of some catastrophic event. To be eligible, an artist must have been in a career phase of his or her art at least 10 years. For information: Adolph and Esther Gottlieb Foundation, 200 West Broadway, New York, N.Y. 10011.

The Emergence of the Modern American Art and Culture from the Columbian Exposition to the Armory Show. For information: Townsend Ludington, University of North Carolina, Charlotte, 28223, 327 Greenlaw, Chapel Hill, NC 27514-5922. 919/962-4062. 


Workshops and Schools
The Attingham Summer School, which studies the English country house, will convene July 5-23, 1991. Imports from British universities and museums will lecture on architecture, the decorative and fine arts, landscape and interior design, conservation, and social history. Visits will be made to many country houses and cathedrals. Attingham Study Week will be based in Paris, June 4-12, 1991, with visits to both private mansions in the city and châteaux in the countryside. For information: SYSC IRL, 209 Central Park West, New York, NY 10023/3070, fax 212/595-0922. Deadline: January 15, 1991 (daily basis); January 31, 1991 (summer school).

The Newberry Library Center for Renaissance Studies will hold a 1991 summer institute in the French archival archives. The institute will be conducted by Bernard Burmeister of the Ecole Nationale des Chartes. Institute will consider the measures of the principal archives and collections of the entire regime, their history and their relationships to the institutions. Typology of documents, paleography and diplomatics, and archival management are required for an historical and literary research. Instruction will be in French. For information: Center for Renaissance Studies, Newberry Library, W. Walton St., Chicago, IL 60610/5380, 312/440-6000: Deadline March 1, 1991.

The Metropolitan Museum of Art is sponsoring a series of workshops. The program is open to staff and students of museums, historic sites, and university graduate schools. Topics include learning in museum managing benefits programs for museums, fine arts care, and marketing of NAA American collections: art on screen: film and video in museums; defining the public Office information: Metropolitan Museum of museums; managing benefits programs for university galleries. Topics include learning diplomas, and archival sources required for wills. The residency is designed to encourage research in 14 CAA NEWS design, preservation, and social culture offers a scholars-in-residence program. Experts from British universities and 1991. Deadline: March 1, 1991. Deadline: January 15, 1991.

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The CAA newsletter accepts classified ads of a professional or semiprofessional nature (sales of libraries, summer rental, or exchange of homes, etc.): $1.25/word ($2.25/used for nonmembers); $15 minimum.


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