

CAA News

Directories to be Published

Two directories, one of Ph.D. and M.A. programs in art and art history and the other of M.F.A. programs in the visual arts, will be published by the College Art Association in December. The listings in the directories have been compiled from extensive data provided by the schools in response to questionnaires sent last November to graduate-degree granting institutions. Combined, the new directories list 130 more U.S. programs than were included in the old CAA directories, which are now out of print.

The M.A./Ph.D. directory is a guide to over 160 schools that offer M.A. and Ph.D. degrees in art history, studio art, museum studies, conservation, and related areas. Complete information is provided about each program, with details on admissions requirements, student body, faculty, curriculum, library resources, tuition, fellowships and financial aid, campus housing, and much more.

The directory of M.F.A. programs includes 180 institutions, providing complete details about each school and its programs, including admissions requirements, faculty, curriculum, areas of concentration, campus resources, studio space, tuition, and financial aid.

The publications staff has made every effort to identify and obtain information about all institutions in the United States that grant graduate degrees in art, art history, and related fields. At the back of each directory is a brief listing of Canadian institutions.

Each directory will be about 150 pages and will sell for \$12.50 (\$10.00 members), mailing charge included (foreign orders: add \$2.00 for each copy). Orders must be prepaid. Send your check or money order, drawn on a U.S. bank, indicating which directory you are ordering, to: Directories, College Art Association, 275 Seventh Ave., New York, NY 10001. Please allow six weeks for mailing.

CAA News

CAA Receives Grant

The College Art Association has been awarded a two-year, \$100,000 grant from the National Endowment for the Humanities for its sponsorship of the Art Information Task Force (AITF), now entering the second year of a three-year project to coordinate the development of standards for the description of art objects and for interchange of computerized art information. The grant will be matched by funds from the Getty Art

History Information Program, co-sponsors with CAA of AITF. For further information, contact: James M. Bower, Getty Art History Information Program, 401 Wilshire Blvd., Suite 400, Santa Monica, CA 90401; 213/395-1025; fax 213/451-5570.

M.F.A. Standards Revised

The CAA Professional Practices Committee, chaired by Whitney Chadwick, has completed its review and revisions of the Standards for the M.F.A. Degree in Visual Arts, which were adopted by CAA in 1977. The revisions bring up to date this document, which establishes standards for the M.F.A. degree, the terminal degree in visual arts.

The revised standards will be published in a future issue of *CAA News*. Single copies are available from the CAA office (send SASE), and the standards are also printed in the new *Directory of M.F.A. Programs in the Visual Arts*.

Art Journal Editorial Board

Three new members have been named to the editorial board of *Art Journal*, for three-year terms, ending June 30, 1994. They are Samella Lewis, Gerald Silk, and Paul Tucker.

Lewis, an art historian and artist, is professor emerita, Scripps College, and publisher and editor of the *International Review of African American Art*. Silk is associate professor in the History of Art Department, Tyler School of Art, Temple University. Tucker is professor

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of art history at the University of Massachusetts, Boston.

The other members of the eight-person board are Judith K. Brodsky, Cynthia Carlson, Ellen Lanyon, Irving Sandler, and Robert Storr.

Call for Nominations

The *Art Journal* editorial board seeks nominations from the CAA membership for an opening on the board for an artist, the term to be three years beginning July 1992 and 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. Nominees should be professionally distinguished and have experience in defining critical issues in modern art history and art. Nominations and self-nominations must include a cover letter explaining the interest and qualifications of the candidate and be accompanied by a c.v. Send nominations to: Art Journal Editorial Board, c/o CAA, 275 Seventh Ave., New York, NY 10001. *Deadline: December 31, 1991.*

Careers

Beginning with the October issue, CAA introduces a new design and a new title for employment listings: *Careers* (formerly *Positions Listing*). CAA's *Careers* will be published 6 times a year with a supplemental edition available to annual conference attendees. This publication is a benefit of membership. Open positions at all levels are listed for academia, museums, galleries, and other visual-arts organizations.

Correction

Included with CAA membership acknowledgment packets is a form that CAA members can use to subscribe to various publications at a discount. On the form, please note the following correction for *Print Quarterly*: the regular cost of the airmail subscription is \$75; the discounted price for CAA members is \$68 (this information appears in reverse order on the form).

Annual Conference Update

Cancellation Update

The studio art session **Africa and the Americas: Alternative Views of Columbus in the Quincentenary**, Leslie King-Hammond and Lowery Sims, chairs, has not been canceled as was reported in the September/October issue of *CAA News*. The canceled session is **Aesthetic Foundations in a Post-Quincentenary Era**, Amalia Mesa-Bains, chair.

Make Hotel and Airline Reservations Now

CAA has reserved a large block of rooms for the 1992 conference at the Chicago Hilton and Towers (conference location) and Palmer House (a 10-minute walk to the conference) to facilitate housing for all conference participants. You may reserve a room by telephoning either hotel directly. Additional information and a housing reservation form (necessary for mail-in reservations only) will be included in the preliminary program for the conference, to be mailed to members in late November. It is recommended that attendees who require barrier-free accommodations reserve a room at the Hilton for easy accessibility to registration, exhibits, placement, and sessions. To ensure getting a room in the hotel of your choice, make your reservations now—Chicago Hilton and Towers: 312/922-4400. Rates: \$113 single, \$128 double; Palmer House: 312/726-7500. Rates: \$89 single, \$99 double. All rates are subject to a 12.4 percent room tax.

American Airlines is offering substantial discounts off regular coach fares to persons traveling to the CAA conference. Save 5 percent on any published fare or take advantage of special guaranteed conference rates, which do not require a Saturday night

stay. Discount fares are for travel between February 10 and 19 only and some restrictions may apply.

To make reservations on American Airlines, call Meeting Services at 800/433-1790 and ask for CAA Starfile #S03Z2BD. You must make reservations through the 800 number to be eligible for these discounts. You will be given the best fare available. Tickets will be issued by CAA's official conference travel agent, Zenith Travel.

Win Free Tickets

If you fly American, you may win a free pair of tickets. Two coach tickets to any European destination served by American Airlines will be given to a randomly selected CAA conference attendee. To be eligible, you must fly American to Chicago using tickets purchased through the CAA Starfile #S03Z2BD and issued by Zenith Travel. The winner will be notified by April 1, 1992. For reservations, call 800/433-1790.

Ushers and Projectionists Needed

Individuals are sought to serve as ushers and projectionists for the 1992 annual conference. The primary responsibility of ushers is to check badges as attendees enter sessions and to report session attendance figures. Projectionists change slide carousels on projectors, and change projector bulbs and unjam slides as needed. Pay is \$6 per hour plus complimentary registration. You must be available to work for at least two sessions. If interested, please send a letter of interest to CAA Usher/Projectionist Coordinator Vicki Toye, Program Assistant, Film, National Gallery of Art, Washington, DC 20565.

Committee-Sponsored Sessions Added to 1992 Conference

The CAA Committee on Electronic Information will present **How to Use and Create Databases**. Committee chair John Clarke of the University of Texas at Austin will chair the session.

University Museums, the Teaching of Art History, and the College Art Association, David Mickenberg, Block Gallery, Northwestern University, chair,

will be presented by the Museum Committee.

The Education Committee will sponsor **Encounters in the Classroom: Multicultural Issues in the Teaching of Art History**, Joanne Sowell, University of Nebraska at Omaha, chair. The committee will also sponsor **Artist Survival Skills**, a presentation by Nat Dean, Center for Career Services, Ringling School of Art and Design.

The Studio Art Program Committee will be presenting three Thursday-evening performance artworks at the School of the Art Institute of Chicago: **Exacting the Militant**, a performance by Park Chambers, School of the Art Institute of Chicago; **Talking III**, a storytelling piece by Michael K. Meyers, School of the Art Institute of Chicago; and **Can't Take Johnny to the Funeral**, a performance by Goat Island, directed by Lin Hixson.

Sessions featuring speakers from the **Getty Grant Program**, and the **National Endowments for the Arts and Humanities** will also be presented.

Art on Film

The Program for Art on Film is again pleased to be organizing a screening room, where CAA conference goers will be able to view a selection of current films and videos on art.

The screening room will be operating all day Thursday and Friday, February 13 and 14.

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Legal Update

NEA Funding Stumbles

The struggle over the future of the National Endowment for the Arts is far from over. At this writing, the House of Representatives has passed an appropriations bill for the endowment with a slight increase in funding for 1992. The Senate has approved an appropriations bill with no increase in funding. Furthermore, the controversy over what, if any, content-based restrictions government may place on arts funding has been fueled by the Supreme Court's alarming decision in May in *Rust v. Sullivan* by which a bare majority upheld the Reagan administration's "gag rule" on abortion counseling in family planning clinics that receive federal funding. (Congress has already set in motion legislation to overturn this decision.)

On June 19, 1991, the House Subcommittee on Government Activities and Transportation, which has oversight jurisdiction for the NEA, held hearings to consider the impact of *Rust* as well as the Arts and Humanities Amendments of 1990, particularly the requirement that grant reviewers examine applications in light of "general standards of decency" for arts funding.

The panelists spoke, among other issues, of a "closing vise of diminishing resources for the arts," and the "palpable sense of fear, animosity, distrust and self-censorship" existing in the arts community today. David Mendoza of the National Campaign for Freedom of Expression stated, "The right to freedom of expression as an artist in America today is threatened by those who would prescribe one world view, one concept of art, one standard of morality, one history for us all."

That climate is exemplified by some federal government officials who view

the *Rust* ruling as an opportunity to assert government prerogative for content-based restrictions on government-funded arts activities. At a congressional hearing on July 30, 1992, before the Senate Judiciary Committee, Leslie Southwick, deputy assistant attorney general, presenting the Justice Department opinion, alarmed arts advocates and those who are sensitive to First Amendment principles by advocating a broad view of *Rust*. He argued that one of the principles that *Rust* continues is that the government can determine whether it will sponsor certain activities and that it has the power to condition the receipt of such funds on the advancement of what it believes to be the public interest: "In a sense, when the government funds a certain view, the government itself is speaking. It therefore may constitutionally determine what is to be said."

A further example is the recent Senate vote 68-28 in favor of yet another Helms amendment, which provides: "Notwithstanding any other provision of law, none of the funds made available to the National Endowment for the Arts under this Act may be used to depict or describe, in a patently offensive way, sexual or excretory activities or organs." Helms stated: "Yes, Mr. President, I voiced concern, strenuous concern, two years ago—as I do right now, and as I will continue to do—about the assault on America's basic values by self-proclaimed, self-appointed, perverted artists who insist upon assaulting the moral sensibilities of the American people by using the taxpayers' money to promote and subsidize rotten, disgusting material designed to promote homosexuality—with the aim of having it accepted as just another lifestyle. Well, it is not just another lifestyle. . . . The Senate either will call a halt to further NEA outrages or the Senate will allow the decadent elites—if you will call them that—at the NEA to continue to fund rottenness and filth."

The viciousness of the Helms rhetoric, his all-out attack on homosexuality and the very existence of the NEA, and the degree to which he distorts the facts and confuses the legally obscene with constitutionally protected "indecent" artistic expression are alarming. All of this is done in the name of promoting American values, tolerance, and diversity.

Attached to the Congressional Record are excerpts from a law review article authored by Helms in which he argued that the *Miller* standard of obscenity should not be applicable when government acts to *subsidize* rather than *ban*, suggesting a more lenient standard than that which protects "serious artistic expression."

Although not referring to *Rust*, Helms's advocacy of content-based restrictions is close to the position advocated by the Justice Department and poses grave threats to the regime of the First Amendment in this country. Write to let your congressperson know of your concern and the response to Helms. The following is the roll call vote on the Helms amendment (Y=vote in favor, N=vote against): Ala.: Howell Heflin (D)-Y, Richard Shelby (D)-Y; Alaska: Frank Murkowski (R)-Y, Ted Stevens (R)-Y; Ariz.: Dennis DeConcini (D)-N, John McCain (R)-Y; Ark.: Dale Bumpers (D)-Y, David Pryor (D)-Y; Calif.: Alan Cranston (D)-N, John Seymour (R)-did not vote; Colo.: Tim Wirth (D)-N, Hank Brown (R)-Y; Conn.: Christopher Dodd (R)-Y, Joseph Lieberman (D)-N; Del.: Joseph Biden (D)-N, William Roth (R)-Y; Fla.: Bob Graham (D)-Y, Connie Mack (R)-Y; Ga.: Wyche Fowler (D)-Y, Sam Nunn (D)-Y; Hawaii: Daniel Akaka (D)-N, Daniel Inouye (D)-Y; Idaho: Steve Symms (R)-Y, Larry Craig (R)-Y; Ill.: Alan Dixon (D)-Y, Paul Simon (D)-Y; Ind.: Dan Coats (R)-Y, Richard Lugar (R)-Y; Iowa: Charles Grassley (R)-Y, Tom Harkin (D)-did not vote; Kans.: Bob Dole (D)-Y, Nancy Kassebaum (R)-N; Ky.: Wendell Ford (D)-Y, Mitch McConnell (R)-Y; La.: John Breux (D)-Y, Bennett Johnston (D)-Y; Maine: William Cohen (R)-Y, George Mitchell (D)-N; Md.: Barbara Mikulski (D)-Y, Paul Sarbanes (D)-N; Mass.: Edward Kennedy (D)-N, John Kerry (D)-N; Mich.: Carl Levin (D)-N, Donald Riegle (D)-N; Minn.: Paul Wellstone (D)-N, David Durenburger (R)-N; Miss.: Thad Cochran (R)-Y, Trent Lott (R)-Y; Mo.: Christopher Bond (R)-Y, John Danforth (R)-N; Mont.: Max Baucus (D)-Y, Conrad Burns (R)-Y; Nebr.: James Exon (D)-Y, Bob Kerrey (D)-Y; Nev.: Richard Bryan (D)-Y, Harry Reid (D)-Y; N.H.: Robert Smith (R)-Y, Warren Rudman (R)-Y; N.J.: Bill Bradley (D)-N, Frank Lautenberg (D)-N; N.Mex.: Jeff Bingaman (D)-Y, Pete Domenici (R)-Y; N.Y.: Alfonse D'Amato (R)-Y, Daniel

Moynihan (D)-N; N.C.: Jesse Helms (R)-Y, Terry Sanford (D)-Y; N.Dak.: Quentin Burdick (D)-Y, Kent Conrad (D)-Y; Ohio: John Glenn (D)-Y, Howard Metzenbaum (D)-N; Okla.: David Boren (D)-Y, Don Nickles (R)-Y; Oreg.: Mark Hatfield (R)-Y, Bob Packwood (R)-did not vote; Pa.: Arlen Specter (R)-Y, Harris Wofford (D)-N; R.I.: John Chafee (R)-N, Claiborne Pell (D)-N; S.C.: Ernest Hollings (D)-Y, Strom Thurmond (R)-Y; S.Dak.: Thomas Daschle (D)-Y, Larry Pressler (R)-Y; Tenn.: Al Gore (D)-N, Jim Sasser (D)-Y; Tex.: Lloyd Bentsen (D)-Y, Phil Gramm (R)-Y; Utah: Jake Garn (R)-did not vote, Orrin Hatch (R)-Y; Vt.: James Jeffords (R)-N, Patrick Leahy (D)-N; Va.: Charles Robb (D)-Y, John Warner (R)-Y; Wash.: Brock Adams (D)-N, Slade Gorton (R)-Y; W.Va.: Robert Byrd (D)-Y, Jay Rockefeller (D)-N; Wis.: Robert Kasten (R)-Y, Herb Kohl (D)-Y; Wyo.: Alan Simpson (R)-Y; Malcolm Wallop (R)-Y.

The Justice Department/Helms position that government may set what conditions it wishes on government funds and may regulate the portion of the government part of the message is simplistic and not supported by *Rust*. There are important distinctions between *Rust* and the arts-funding context that do not support this broad reading of *Rust*. However spurious the characterization of the gag rule as not content or viewpoint based, Chief Justice Rehnquist nevertheless stated that this was not a case of government discriminating insidiously in its subsidies in such a way as to "aim at the suppression of dangerous ideas," and he pointed out that areas expressly dedicated to speech activities, such as universities, would be inappropriate areas for the content restrictions upheld in *Rust*. Similarly, federal subsidies provided for arts funding are precisely provided for the purpose of fostering creativity and promoting artistic expression, not limiting it. While government need not fund the arts, and if it funds the arts, need not fund sports, *Rust*, notwithstanding the First Amendment, bars the government from establishing an NEA that funds only "safe" art. Similarly flawed is the argument that this is not censorship but only a question of government subsidy.

—Barbara Hoffman, CAA Honorary Counsel

Fewer Job Opportunities for CAA Members

During the 1990-91 academic year, 1,324 positions were listed in the six issues of the College Art Association's *Positions Listings*, which announce faculty appointments, museum employment, and other visual-arts opportunities, or at CAA's conference placement service. In an attempt to discern trends in hiring, CAA evaluates the various listings, which are then compared to statistics of previous years.

Decreased Opportunities

During the past academic year, universities and visual-arts employers listed 572 vacancies for artists, 344 for art historians, and another 408 employment opportunities for curators, museum and gallery directors, art librarians, art educators, and art administrators. These 1,324 positions represent a decrease of 10 percent over the 1,499 positions advertised last year and the first reduction in growth in over five years.

While the number of listed openings for art historians remained at a level similar to last year's, listings for artists and positions outside of academe decreased significantly. Artist employment opportunities have been severely reduced—down 19 percent—with the number of positions advertised dropping to 572 from 706 in the previous year. Nonacademic positions listed dropped 12 percent. Although CAA clearly does not list every job available for visual-arts professionals, we believe that *Positions Listings* include almost all vacancy notices for positions in

academia. Any reduction in employment opportunities for scholars, artists, and other visual-arts professionals should be of concern.

Specialization

The 1,324 listings are not evenly distributed across all specializations. Of the 344 art-historian positions listed, 17 were in ancient and medieval; 26 in Renaissance and Baroque; 83 in 19th- and 20th-century European; 23 in art of the United States; 10 in the history of photography; 12 in African, Oceanic, and the Americas; 19 in Asian; and 19 in architectural history. Another 135 positions, or 39 percent of the total, were either to teach survey courses or were unspecified.

For the 572 opportunities identified for artists, 103 required a specialization in painting or drawing; 43 in sculpture; 44 in ceramics or metalwork; 39 in printmaking; 65 in film, video, or photography; 156 in either design or computer graphics; and 11 in textiles. Another 111 positions, or 19 percent of the total, did not specify a particular area in studio art.

Of the nonacademic listings, 83 were in art administration; 66 were curatorial; another 83 were registrar positions in museums and galleries; 34 were in art education; 19 were for art and slide librarians; and 17 were miscellaneous visual arts vacancies. In addition, 106 internships and fellowships were included in this category. The distribution of openings among the different specializations is consistent with last year's, despite reduced opportunities in artist and nonacademic employment.

Degree

Requirements

The majority of positions listed for art historians and artists require a Ph.D. or an M.F.A. Nonacademic positions, however, represented employment opportunities for those who did not hold advanced degrees. Only 18 percent of these nonacademic positions specified a doctorate-level degree; another 34 percent required a master's degree. More positions now require a number of years of experience. This is increasingly the case with artist employment, where

32 percent of the openings require experience. This can be compared to a 17 percent requirement for art-historian openings and a 19 percent level for nonacademic positions.

The Competition

Hiring reports completed by employers give a brief description of the applicant pool and subsequent final appointments. Our analysis is based on 679 reports. For these positions, there were 30,717 applicants, resulting in an overall average applicant/position ratio of 45:1. The competition for art-historian employment was significantly less than for artists. While the applicant/opening ratio for art historians was 26:1, the ratio for artist positions was 87:1. On the average there were 30 applicants for each nonacademic vacancy. For art historians, competition is consistent with prior years; however, the competition for both artists and nonacademic positions has increased.

Interviews and Appointments

A limited number of candidates were invited to interview for each of the reported 679 openings. Employers interviewed an average of 4 applicants for each art history position, 6 for nonacademic positions, and 14 for each artist vacancy. The interviewing and appointment of women reflect proportionate representation in the field, and employment opportunities for people of color appear to be improving. Among applicants, people of color represent 4 percent of those considered for artist positions and 13 percent of these final appointments; for art historians, 3 percent of the applicants were people of color and 8 percent of final appointments. At present, comparable statistics describing the ethnic composition of the field are not available.

Salary and Rank

The salaries reported to the association by employers can be considered neither a representative sample of existing salaries in the field nor representative of salaries for new jobs. With the exception of instructor/lecturer positions, however, it is apparent that the average

compensation for artists is significantly less than that of art historians. As has been the case in prior years, vacancies listed with CAA are for the most part entry-level positions: instructor, lecturer, or assistant professor. Because the sample size for these positions was larger than for higher-level positions, the averages given for them are probably more accurately representative of current salaries. The following are average salaries for new appointments: full professor—artist, \$41,090, art historian, insufficient data; associate professor—artist, \$39,562, art historian, \$45,301; assistant professor—artist, \$30,214, art historian, \$32,413; lecturer / instructor—artist, \$27,387, art historian, \$27,220.

The compensation level of new hires ranked as either associate or assistant professor represents significant increases over last year's level: artists positions increased by 8 to 10 percent, while art historians experienced 16 to 17 percent increases. This was not the case for the compensation rate of entry-level lecturers and instructors, which remained unchanged from last year. Because of a limited sample size, full-professor compensation could not be evaluated.

Conclusion

If the use of CAA's placement services is representative of the field, one can conclude that artist and art-historian employment is not insulated from the current economic climate, and the effects of the recession are taking a toll. As many institutions adjust their hiring to compensate for lower revenues, further reductions in employment opportunities may be seen. Until economic conditions improve, we might expect this to continue.

From MLA

Curriculum Debate

The Executive Council of the Modern Language Association has noted with dismay the recent appearance of a number of books and articles that decry "political correctness" on American campuses. These texts charge that teachers of language and literature, with the support of MLA, are eliminating the classics of Western civilization from the curriculum and making certain attitudes toward race, class, gender, sexual orientation, or political affiliation the sole measure of a text's value. Some teachers, it is said, intimidate colleagues who do not comply with their own political agendas, and they subvert reason, truth, and artistic standards in order to impose crude ideological dogmas on students. Normally, the MLA Executive Council would not comment on the approaches members use in their scholarly work or classrooms; however, recent statements about the association and its members call for a response.

What are the facts? The Modern Language Association, a century-old learned society, consists of almost 30,000 college and university scholars and teachers of the modern languages and literatures who represent a wide spectrum of histories, interests, scholarly methodologies, and approaches to teaching. In view of their great diversity, it is unreasonable to suggest that they are imposing a monolithic ideology on the college curriculum. Over the last decade, many have introduced new writers and raised new issues in their courses, and there is a lively debate within the field about the proper scope and focus of literary and language studies. But this debate is scarcely unprecedented; it is an extension of the legitimate process that has always made the college curriculum in the United States responsive to the changing interests of society and the changing shape of intellectual disciplines.

What is most disturbing in the attacks against the MLA and individual

members is the persistent resort to misrepresentation and false labeling. While loudly invoking rational debate, open discussion, and responsible scholarship, these attacks distort evidence and reduce complex issues to slogans and name-calling. Furthermore, they fail to acknowledge the many differences in philosophical and other positions represented among proponents for curricular change who, whether or not one agrees with them, are raising important questions about culture, language, and society.

Far from having discarded the established canon, most teachers of literature and language today continue to teach the traditional works of Western culture, even as a growing number introduce new or neglected works of Western and other cultures. Instead of attacking traditional works on political grounds, these teachers are reenlivening the study of literature and language by raising challenging questions from new perspectives. Contrary to the charge that such questions and perspectives debase standards, they have stimulated students to think more critically, rigorously, and creatively.

Changes in what we teach our students have never been free of controversy. In this context, it is useful to recall that the Modern Language Association arose in 1883 precisely out of such controversy—the opposition to adding the teaching of English and other modern languages and literatures to a curriculum dominated by Greek and Latin. The teaching of American literature, as distinct from English literature, evolved after World War I out of a similar dispute, in which many claimed that educational standards were being sacrificed to popular taste. And fifty years ago, there was strong resistance to the introduction into literature classes of writers like Joyce, Woolf, Kafka, Garcia Lorca, and Faulkner.

Literature has always been a theater of contention over social, aesthetic, and ethical values, and so has the study of literature and language. Recent changes in our culture have intensified these concerns in ways that need to be discussed in a spirit of mutual respect. The Modern Language Association will do everything it can to make the current controversy—at the moment so acrimonious—fruitful and genuinely educational.

—Executive Council, Modern Language Association, May 1991

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/

Ellen K. Levy. Galerie Henn, Maastricht, the Netherlands, September 21–October 19, 1991. Galerie Keeser-Bohbot, Hamburg, Germany, November 5–December 31, 1991. Paintings and drawings.

MID-ATLANTIC/

Lisa Austin. Harmony Hall (M.N.C.P.P.), Fort Washington, Md., August 28–September 29, 1991. Installation.

MIDWEST/

Rande Barke. Anderson and Anderson Gallery, Minneapolis, December 7, 1991–January 18, 1992. Paintings.

Les Barta. Renner Art Gallery, Blackburn College, Carlinville, Ill., October 21–November 8, 1991. Photographic constructions.

Martha Desposito. Colonial Gallery, Cleveland, October 22–November 15, 1991. "The Painted Ladies," mixed-media paintings.

Richard Folse. Government Center Gallery, Kettering, Ohio, July 29–September 6, 1991. Prints and drawings.

Sam Gilliam. Klein Art Works, Chicago, October 19–December 1, 1991. Paintings.

Timothy Norris. Kingscott Gallery, Kalamazoo, Mich., September 3–27, 1991. Upjohn Company with the Institute of Art, Kalamazoo, Mich., January 7–March 3, 1992. David Strawn Gallery, Jacksonville, Ill., May 2–31, 1992.

Kathryn J. Reeves. Isis Gallery, University of Notre Dame, Notre Dame, Ind., October 3–30, 1991. Prints.

Mark Sawrie. Photo-Four Gallery, South Suburban College, South Holland, Ill., October 28–November 14, 1991. "Socio-Political Surrealism," photographs.

Patric Shannon. Stocksdale Gallery, William Jewell College, Liberty, Mo., October 6–26, 1991. "Redlands," paintings.

Rose Smith. Minnesota Center for Book Arts, December 31, 1991–February 1992.

JeanNette Buffington Wieser. Hiram College Art Gallery, Hiram, Ohio, October 25–November 30, 1991. "History Emerging," photographs.

NORTHEAST/

Stephen Brown. Mattatuck Museum, Waterbury, Conn., August 8–September 22, 1991.

Robert Cronin. Munson Gallery, New Haven, September 3–28, 1991. Paintings and sculpture.

Deborah Crowell. WPA Gallery of the Arts Council of Princeton, October 11–November 13, 1991. Paintings.

Virginia Cuppidge. Cathedral Church of St. John the Divine, St. Boniface Chapel, New York, September 1–29, 1991. "Between Heaven and Earth," paintings.

Peggy Cyphers. E. M. Donahue Gallery, New York, October 17–November 16, 1991. "Paradisical Lexicon," paintings.

Robert Feinland. New Gallery, Educational Alliance, New York, October 2–25, 1991. Paintings.

David Finn. La Maison Française, New York University, September 26–October 18, 1991. Photographs.

Jamie Fuller. Newark Museum, Newark, N.J., September 7–October 27, 1991. Sculpture.

Dan Gibbons. Cast Iron Gallery, New York, September 20–October 2, 1991. Watercolors.

Paul Glabicki. Carnegie Museum of Art, Pittsburgh, December 14, 1991–February 9, 1992.

Jonathan Glick. 80 Washington Square East Galleries, New York, September 20–October 11, 1991. Etchings, collographs, woodcuts, and lithographs.

Sydney K. Hamburger. 14 Sculptors Gallery, New York, November 26–December 15, 1991. Paintings and sculpture.

Sarah Haviland. Flushing Meadows Corona Park, Queens, N.Y., September 1991–April 1992. "Queens Arch," public sculpture.

Nicholas Hill. Schoharie County Arts Council, Cobleskill, N.Y., October 11–November 13, 1991. Paintings and prints.

Anna Calluori Holcombe. Memorial Art Gallery, Rochester, N.Y., October 8–November 7, 1991. Clay.

Cynthia Jones. International Art Gallery, Magill House, Jamaica, N.Y., September 24–October 22, 1991. Scratchboards.

Tom Klinkowstein. Dooley Le Cappellaine Gallery, New York, July 10–30, 1991. "Go at Throttle Up," telecommunications and video.

Joyce Kozloff. 152 Wooster Street, New York, September 4–8, 1991. "The Movies: Fantasies."

Holly Lane. Schmidt Bingham Gallery, New York, September 4–28, 1991. Mixed-media relief constructions.

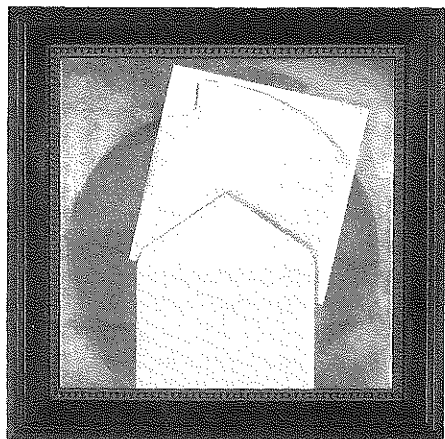
Lenore Malen. Granary Books Gallery, New York, November 6–December 1, 1991. "Images from Dante," drawings and artist's book.

John Jerry-Anthony Parente. Conant Gallery, Educational Testing Service, Princeton, August 27–October 11, 1991. Watercolors and drawings.

Florence Putterman. Palmer Museum, Pennsylvania State University, University Park, November 1990–January 1991. Moravian College, Bethlehem, Pa., February 1991. Everhart Museum, Scranton, Pa., June 1991–September 1991. Paintings, prints, and sculpture. Foster Harmon Gallery of American Art, Sarasota, Fla., October 13–November 29, 1991. Assemblages and sculpture.



Holly Lane, *Valetudinarian Aided by the Labors of Plants and Bugs*, 1991, mixed media, 22 1/2 x 37 3/4 x 4 7/8 inches
COURTESY SCHMIDT BINGHAM GALLERY, NEW YORK



Anne Connell, *Arcanum Arcanorum*, 1991, oil and gold leaf on panel, 14 x 14 inches

David Seccombe. Wagner College, Staten Island, N.Y., December 2, 1991–January 19, 1992. Sculpture and drawings.

Shelley Thorstensen. University Art Gallery, University of Scranton, Scranton, Pa., September 8–October 6, 1991. "The Life of Form," works on paper.

Bob Tyson. University Gallery, University of Massachusetts, Amherst, September 7–October 20, 1991. Photographs.

Lisa Young. Trustman Art Gallery, Simmons College, Boston, September 2–27, 1991.

Phil Young. Fine Arts Gallery, SUNY, Oneonta, N.Y., October 29–November 22, 1991. "Ceremony and Sacrilege in the Land," paintings, drawings, and mixed-media installation.

SOUTH/

Carl Billingsley. South Gallery, Florida Community College, Jacksonville, October 3–31, 1991. Sculpture.

James Casebere. Birmingham Museum of Art, Birmingham, Ala., October 27–December 15, 1991. "Model Fiction," photographs.

Ray Ciarrochi. Marsh Gallery, University of Richmond, Richmond, Va., November 15–December 15, 1991. "Landscapes 1978–91," paintings.

Dana Cibulski. Municipal Gallery, Arts Exchange, Atlanta, September 14–October 5, 1991. "Engulfed: Images Inspired by War in the Middle East," mixed media.

Patricia M. Coyle. Reitz Union, University of Florida, Gainesville, August 30–October 6, 1991. "Manifestos of Interaction."

Scott Duce. Hickory Museum of Art, Hickory, N.C., September 7–November 3, 1991. "Open Spaces," paintings and drawings. Albany Museum of Art, Albany, Ga., October 8–November 24, 1991. Paintings and drawings.

Pinkney Herbert. University Gallery, University of Arkansas, Little Rock, December 2, 1991–January 3, 1992. City Gallery of Contemporary Art, Raleigh, N.C., March 1992. Paintings and drawings.

Ross Horrocks. East Gallery, Wesleyan College, Macon, Ga., August 29–September 27, 1991. "Foot Prints: The Human Presence in Nature," paintings.

Randy Livingston. Visual Arts Building, University of Georgia, Athens, August 29–September 20, 1991. "6 to 1," installation.

Graham Nickson. Weatherspoon Gallery, University of North Carolina, Greensboro, September 22–October 20, 1991.

WEST/

Jack Bosson. Tortue Gallery, Santa Monica, Calif., September 7–October 5, 1991. Paintings.

DeWitt Cheng. Chabot College Gallery, Hayward, Calif., February 27–March 23, 1991. Vorpall Gallery, San Francisco. Paintings.

Dana Chodzko. Vorpall Gallery, San Francisco, September 5–October 5, 1991. "Form and Language."

Anne Connell. Butters Gallery, Portland, Oreg., July 3–27, 1991.

Mary Dryburgh. Alexandre Hogue Gallery, University of Tulsa, November 21–December 14, 1991. Prints.

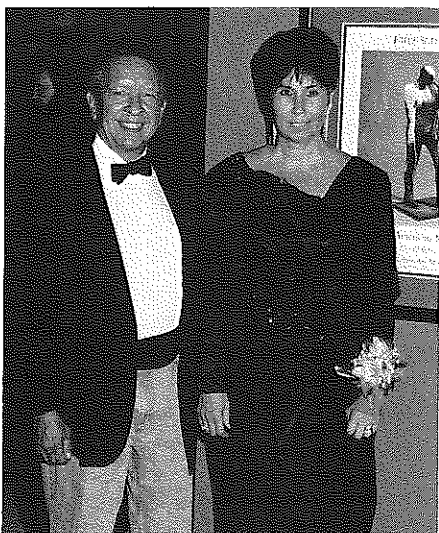
John S. Gordon. Shidoni Contemporary Gallery, Tesuque, N.Mex., October 11–November 8, 1991. Sculpture and drawings.

Shelley Jordan. Augen Gallery, Portland, Oreg., January 1992. Maryhill Museum of Art, Goldendale, Wash., May 1992. Grover Thurston Gallery, Seattle, June 1992.

Anthony Natsoulas. John Natsoulas Gallery, Davis, Calif., September 28–October 27, 1991.

Fritz Scholder. Sun Cities Art Museum, Sun City, Ariz., August 27–October 17, 1991. "An American Master."

George Stillman. Sara Spurgeon Gallery, Central Washington University, Ellensburg, October 1–November 1, 1991. "Up 'til Now," paintings.



Fritz Scholder with Karen Reinhold, director of Sun Cities Art Museum

People in the News

In Memoriam

Leland Bell, figurative painter and teacher, died September 18, 1991, at age 69, of leukemia. Over his career, he was on the faculty of numerous institutions, including the New York Studio School, the Kansas City Art Institute, Indiana University, Yale University, and Parsons School of Design. His first solo exhibition was in 1955, and from 1964 to 1990 he showed regularly in New York at the Robert Schoelkopf Gallery. In 1987 the Phillips Collection, Washington, D.C., organized a retrospective of his paintings and drawings.

Robert Bishop, director of the Museum of American Folk Art, New York, died September 22, 1991, of AIDS. He was 53. Bishop became director of the then small museum in 1977 and immediately set about plans to expand. Under his guidance, museum membership tripled, its collection grew to over 3,500 objects, and its newsletter became a substantial quarterly publication. In 1980 he spearheaded the New York University Graduate Program in Folk Art Studies, the first of its kind in the United States to focus on folk art as art. Bishop received a Ph.D. in American culture in 1975 from the University of Michigan, where he then taught art history for two years. He was the author of 23 books.

George R. Bunker died August 6, 1991, at the age of 68. Bunker had a bachelor's degree from Yale University and studied art in both New York and France. He served during World War II with the American Field Service. He was formerly dean of the faculty of the Philadelphia College of Art and chair of the art department at the University of Houston, from which he retired in 1986 as professor emeritus.

Schuyler van Rensselaer Cammann died September 9, 1991, in a car accident. He was 79. Cammann was professor emeritus of East Asian art in the Department of Oriental Studies and curator emeritus of the East Asia section of the University Museum, University of Pennsylvania. Cammann held degrees from Yale, Harvard, and Johns Hopkins. He was the author of several books and hundreds of articles and reviews, especially on symbols and symbolism in Chinese art, Chinese costumes and textiles, and the art of Mongolia and Tibet.

Herbert Ferber, Abstract Expressionist sculptor, died August 20, 1991, at age 85. His works are in collections internationally, including the Whitney Museum of American Art, the Metropolitan Museum of Art, and the Museum

of Modern Art, all in New York. His first solo exhibition was at the Midtown Gallery, New York, in 1937. He executed numerous commissions over the course of his career, for Brandeis University, the John F. Kennedy Office Building in Boston, and Rutgers University, among others.

Elias Friedensohn, painter, watercolorist, sculptor, and professor emeritus of art at Queens College, died August 26, 1991, at age 67, of cancer. He joined the faculty of the Queens College art department in 1959 and retired in 1987. He had exhibited at the Corcoran Gallery, the Whitney Museum of American Art, the Museum of Modern Art, the Art Institute of Chicago, and the Smithsonian Institution. His works are in the collections of the Whitney, the Walker Art Center, and the Los Angeles County Museum of Art.

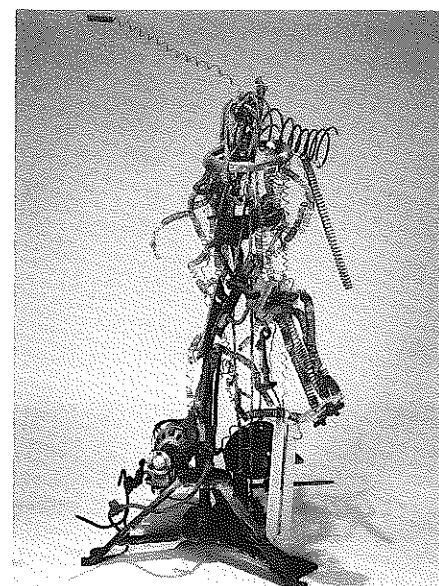
Edward Fenno Hoffman 3d, who died September 21, 1991, at the age of 74, was a sculptor of portraits, children, and religious themes. He attended the Pennsylvania Academy of the Fine Arts and worked briefly as an assistant to the sculptor Paulanship. He had his first New York exhibition in 1956 at the Grand Central Art Gallery, which represented him for the rest of his life. His work is in the collections of the Philadelphia Museum of Art, the Pennsylvania Academy of the Fine Arts, and the National Academy of Design.

Bena Frank Mayer, painter, died August 22, 1991, at age 93. Best known for her portraits, she exhibited in many group shows with the National Association of Women Artists, winning several of its awards, and was president of the New York Society of Women Artists. She founded, with her husband Ralph Mayer, the nonprofit Artists Technical Research Institute. In 1990 she was instrumental in establishing the Ralph Mayer Learning Center at Yale University. She had studied at the Cooper Union and the Art Students League and privately with Stuart Davis.

Jane Piper, painter, died August 8, 1991. She was 74. Concentrated primarily on still lifes, her works are in the collections of the Philadelphia Museum of Art, the Brooklyn Museum, the Corcoran Gallery of Art, and the National Academy of Design. Piper briefly attended the Philadelphia Academy of Fine Arts and studied with Arthur B. Carles.

Jean Tinguely, sculptor, died August 30, 1991, at 66, from complications from a stroke. He used materials culled from and representative of urban or industrial society to create kinetic sculptures, which often were programmed to self-destruct. Tinguely was viewed as a descendant of the Dada movement of the 1920s, and was part of the post-World War II Paris art scene that rejected a purely aesthetic notion of art.

Fahrelnissa Zeid, abstract painter and great-aunt of King Hussein of Jordan, died September 5, 1991, at age 89. Best known as member of the Paris School of the 1950s and 1960s, she exhibited at major galleries in Paris, London, and New York. She was one of the first women to attend the Academy of Fine Arts in Istanbul.

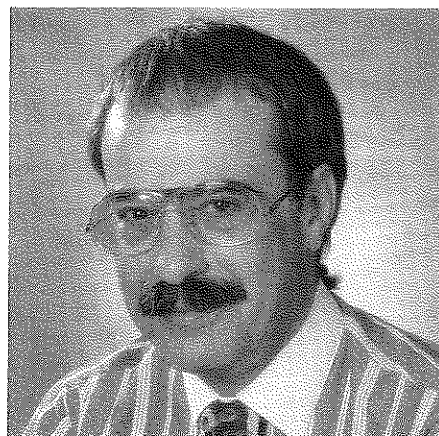


Jean Tinguely, *The Sorceress*, 1961, iron, metals, rope, wheel, electric motor, 46 1/2 inches high
HIRSHHORN MUSEUM AND SCULPTURE GARDEN, HOLENIA PURCHASE FUND, 1988

Academe

William A. Berry has been named curators' professor at the University of Missouri-Columbia.

Clifford M. Brown, professor of art history at Carleton University, Ottawa, has been named distinguished visiting professor at George Washington University for spring 1992.



Clifford M. Brown
PHOTO: BENINGER STUDIO

Mary Schmidt Campbell, commissioner of cultural affairs for New York, has been appointed dean of the New York University Tisch School of the Arts.

Edward Colker is provost of the Cooper Union for the Advancement of Science and Art in New York. He was previously founding provost and professor of art at the University of the Arts, Philadelphia.

Judith A. Ellis has joined the faculty of the department of art at Western Michigan University, Kalamazoo.

Richard Glazer-Danay has been named Rupert Costo Chair in American Indian History at the University of California, Riverside, for 1991–93. He is professor of art at California State University, Long Beach.

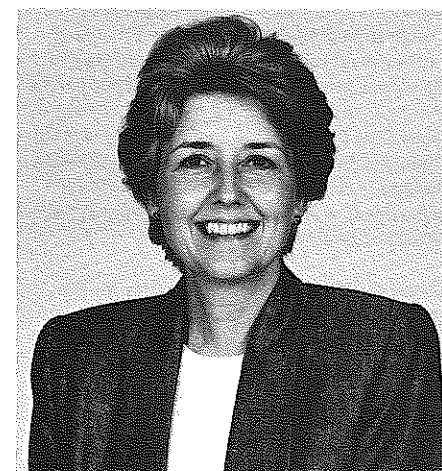
Leonard Lehrer has been appointed chair of the department of art and art professions at New York University.

Thomas Sgouros is Helen M. Danforth Distinguished Professor through June 1994 at the Rhode Island School of Design, where he is head of the illustration department.

The University of Michigan has announced appointments to the faculty of the Department of the History of Art. **Leslie Cavell** is adjunct lecturer in the history of art for fall 1991. **Cynthia Hahn** has been appointed visiting associate professor of medieval studies for fall 1991. **Sandy Kita** is visiting assistant professor of Japanese art for 1991–92. **Sharon Patton** has been appointed associate professor of African and Afroamerican art and will also be at the Center for Afroamerican and African Studies; she was formerly chief curator at the Studio Museum in Harlem. **Ebenezer Nii Quar-coopome** is assistant professor of African and Afroamerican art and will also be at the Center for Afroamerican and African Studies. **Rebecca Zurier** has been appointed assistant professor of American art. She was the Carole and Alvin I. Schragis Distinguished Faculty fellow, Department of Fine Arts, Syracuse University.

The University of Texas at Austin has announced the following additions to its art history faculty: **Elizabeth Meyers** will teach Egyptian art; **Nicholas Mirzoeff** will teach 18th- and 19th-century European art; and **Ann Reynolds** will teach 20th-century and contemporary art.

Melody Weiler has been named chair of the department of art at Texas Tech University, Lubbock.



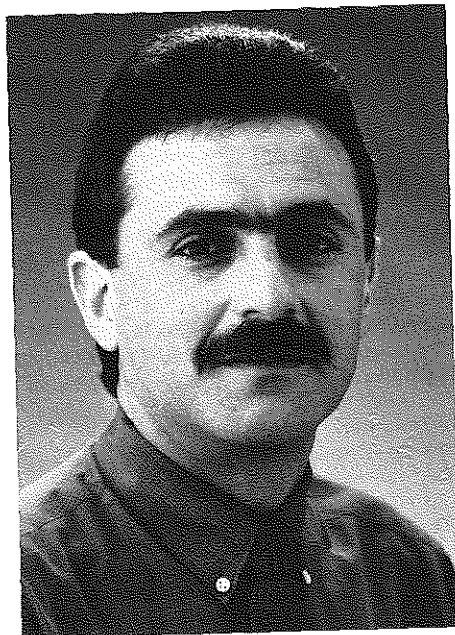
Melody Weiler

West Virginia University Division of Art's **Marian Hollinger** is assistant professor on the art history faculty. **Margaret Rajam** has retired and is professor emerita.

Museums and Galleries

Jeremy Adamson has been appointed associate curator of the Renwick Gallery of the National Museum of American Art, Smithsonian Institution.

Neal Benezra has been named chief curator at the Smithsonian Institution's Hirshhorn Museum and Sculpture Garden. He was formerly curator in the department of 20th-century painting and sculpture at the Art Institute of Chicago.



Neal Benezra

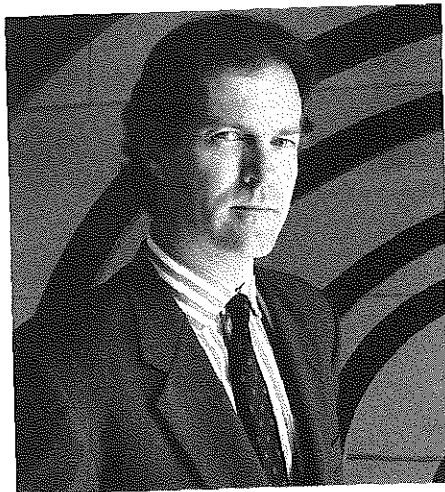
Lynne Cooke has been named curator at the Dia Center for the Arts.

Anne Fabbri is director of the Paley Design Center at the Philadelphia College of Textiles and Science. She was the founding director of the Noyes Museum in Oceanville, N.J.

Janet Altic Flint is curator of graphic arts at the National Museum of American Art, Smithsonian Institution. She was formerly director of the department of American prints at Hirsch and Adler Galleries, New York.

Charles F. Hummel, deputy director for the museum and library department at the Winterthur Museum, Garden, and Library, is retiring.

Joseph Jacobs has been named curator of the Newark Museum's American painting and sculpture collection. He was previously director of the Oklahoma City Art Museum.



James Mundy
PHOTO: BEN RAYFIELD

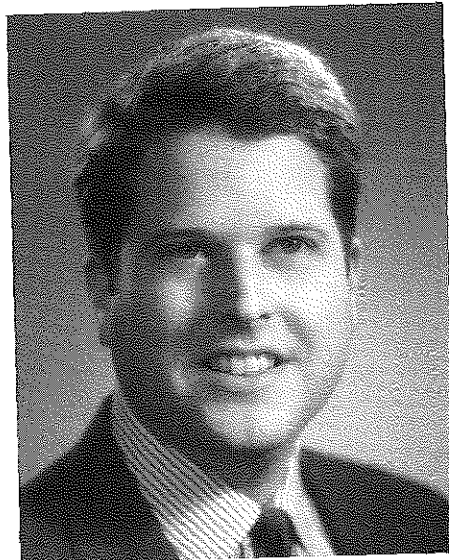
James Mundy is director of the Vassar College Art Gallery. He was formerly chief curator at the Milwaukee Art Museum.

David Robertson has been named director of the Martin D'Arcy Gallery, Loyola University's museum of medieval, Renaissance, and Baroque art. He was formerly gallery director and associate professor of art history at Dickinson College in Pennsylvania.

Bonnell Robinson has been appointed director of exhibitions at the Art Institute of Boston, where she has been associate professor of photography and art history.

Daniel Stetson is director of the Laguna Gloria Art Museum in Austin, Tex. He was previously director of the Davenport Museum of Art in Iowa.

Richard P. Townsend has been named Ruth G. Hardman Curator of European and American Art at the Philbrook Museum of Art, where he had been associate curator of European art.



Richard P. Townsend
PHOTO: BOB McCORMACK

Stan Trecker is president of the Art Institute of Boston. He was previously director of the Photographic Resource Center.

Jennifer C. Watson has been named curator at the Art Gallery of Hamilton in Canada. She was formerly curator at the Kitchener-Waterloo Art Gallery, Canada.

Amy Mizrahi Zorn has been appointed director of the Whitney Museum of American Art Downtown at Federal Reserve Plaza, where she has been manager since 1990.

Organizations

Jason Y. Hall has been appointed director of government affairs for the American Association of Museums. He was formerly acting director of public affairs at the National Endowment for the Arts.

Pamela G. Holt is executive director and the mayor's advisor for cultural affairs at the D.C. Commission on the Arts, where she had been deputy director.

Timothy P. Whalen has been appointed program officer for conservation grants at the Getty Grant Program.

Programs, New & Revised

The American Civil Liberties Union has established the Arts Censorship Project to provide legal assistance to creative artists and arts organizations whose First Amendment rights are jeopardized by threats of censorship. If you believe your rights have been violated, or want more information about the project, contact: Marjorie Heins, Arts Censorship Project, ACLU, 132 W. 43rd St., New York, NY 10036; 212/944-9800.

The Art Institute of Chicago has opened the Ernest R. Graham Study Center for Architectural Drawings. The center houses the curatorial staff of the museum's architecture department as well as an extensive collection of drawings and

architectural fragments. Additional work space is available by appointment to scholars wishing to consult the department's collections. For information, call: 312/443-3949.

The Columbus Museum of Art has opened its Photography Study Center, a separate gallery that houses the museum's photography collection and an extensive group of study materials for use by appointment. For information, call: 614/221-6801.

The Witt Computer Index is a complete database of American art at the Witt Library of the Courtauld Institute, London. Some 57,000 individual works of American art and related textual material from the 17th to the 20th century are indexed. This index is a pilot project of the Courtauld Institute of Art at the University of London and the Getty Art History Information Program in Santa Monica, Calif. For information: Witt Computer Index, Courtauld Institute of Art, Somerset House, Strand, London WC2R 0RN, Great Britain; (44) 71 873 2770; fax (44) 71 873 2772.

Grants, Awards, & Honors

Publication policy: Only grants, awards, or honors received by individual or institutional members of the College Art Association are listed. The grant/award/honor amount is not included. Please note the following format:

Individual members: cite name, institutional affiliation, and title of the grant, award, or honor. Institutional members: cite name of organization, title of the grant, award, or honor, and (optional) use or purpose of grant. Please indicate that you are a CAA member.

Brenda Baker has been awarded an Arts Midwest/NEA Visual Arts Fellowship in sculpture, and a Wisconsin Arts Board Development Grant.

Diogenes Ballester has been awarded a 1991-92 New York Foundation for the Arts Fellowship for Printmaking, Drawing, Artist's Books.

Aurore Chabot received a MacDowell Colony Fellowship for residency, June-July 1991. She was awarded a Pima County Arts Council Individual Artists Grant for 1991, and a

University of Arizona Faculty of Fine Arts Incentive Grant, 1991. Chabot did not receive an Illinois Arts Council Fellowship, previously reported in this column. She was a juror.

A. D. Coleman has been honored with a grant from the Erna and Victor Hasselblad Foundation for research on the cultural context of the introduction of photography.

Martha Desposito's work has been selected for inclusion in the publication *Fiberarts Design Book Four*.

Mitch Geller has been awarded an Individual Artist Grant from the Georgia Council for the Arts to produce a video program exploring the diverse images of southern women.

Sarah Haviland has received grants from the Queens Council on the Arts and Artists Space for her public sculpture installation *Queens Arch* in Flushing Meadows Corona Park.

Janet A. Headley has been awarded an Andrew Mellon Faculty Fellowship in the Humanities at Harvard University.

Aida M. Mancillas has been awarded an Individual Artists Fellowship 1991-92 from the National Endowment for the Arts for her works on paper.

Clarence Morgan has received the 1990-91 Outstanding Research Award from East Carolina University School of Art.

Donna Morin has received a California Arts Council San Bernardino Arts Foundation Individual Artist Fellowship for 1991-92 for painting.

John A. O'Connor has been awarded an Individual Artist Fellowship from the State of Florida for 1991-92 to continue his Blackboard series.

Pamela A. Patton has been awarded a Haakon Fellowship of the Meadows School of the Arts, Southern Methodist University, for the completion of her dissertation "The Cloister of San Juan de la Peña and Romanesque Sculpture in Aragon."

Katharine Philip was one of six secondary teachers selected to participate in the Teacher as Artist Fellowship Program sponsored by the Marie Walsh Sharpe Art Foundation.

Rosemary Redmond has received an Individual Grant from Artists Space, New York.

Rose Smith has been awarded a Jerome Fellowship to research and develop an artists' book about the lacemaking industry.

Regina Stefaniak has been awarded a 1991 J. Paul Getty Postdoctoral Fellowship in the History of Art and the Humanities. She will work on her book, *The Mythology of Roman Renaissance Gardens*.

Judith Tannenbaum has received the 1991 Samuel S. Fleisher Founder's Award.

Eleanor Tufts has been honored with a Faculty Excellence Award from the alumni and an Excellence in Teaching Award from the students at Southern Methodist University.

Philemona Williamson has been awarded a NYFA Grant for 1991-92 for painting.

Anticipation '91's winners of a juried competition have been announced, and the following CAA members have been thus honored: **Josh DeWeese** received third place, for a wheel-thrown stoneware pitcher; **Eric Van Eimeren** received honorable mention, for an earthenware, vinyl, and steel coffee service.

The Marie Walsh Sharpe Art Foundation's Space Program has announced its 1991 recipients, and the following CAA members have been thus honored: **Jennifer Adams**, Pennsylvania; **William Davenport**, Texas; **David Greenstein**, New York; **Katia Gushue**, New Jersey; **Pamela Keech**, New York; and **Terry Thompson**, the Netherlands.

The Mary Ingraham Bunting Institute of Radcliffe College has announced its fellows for 1991-92, and the following CAA members have been thus honored: **Eve Blau**, Canadian Centre for Architecture; "The Architecture of Red Vienna, 1919-1934"; **Alice T. Friedman**, Wellesley College, "Home Bodies: Houses Built for Women in the 20th Century"; and **Beth Galston**, independent artist, "Temporary Shelter: Research in Architecture by an Environmental Sculptor."

The Whitney Museum of American Art's 1991-92 Independent Study Program has announced its fellowship recipients, and the following CAA members have been thus honored: **Christel Hollevoet**, Helena Rubinstein fellow, Curatorial and Critical Studies Program; and **Elizabeth Cohen** and **Chris Whitley**, Studio Program.

The Winterthur Museum, Garden, and Library has announced its 1991-92 academic fellowship recipients, and the following CAA members have been thus honored: **Paul Staiti** has received a National Endowment for the Humanities Fellowship for postdoctoral research at Winterthur for research on his book, *John Singleton Copley and the Arts of Colonial Boston*; **Janice Simon** has received an Edgar P. Richardson Fellowship for research on the topic "Woodland Meditations: The Forest Interior in American Painting, 1845-1900."

Conferences & Symposia

Calls for Papers

The Society of Architectural Historians will hold its annual meeting, April 14–18, 1993, in Charleston, S.C. Proposals are invited for sessions lasting approximately two-and-one-half hours and involving five speakers. Introductions may be brief or detailed, and a discussant may or may not conclude the session. Topics typically treat the history of architecture, design, landscape design, urban history, patronage, and the interrelationship of architecture, painting, and sculpture. Proposals should consist of a detailed description (250 words max.) of the theme, and the mailing address and home and office telephone numbers (include fax number if applicable). A c.v. is optional. It is helpful to include in the proposal some possible paper topics and the names of scholars who might submit them. Send proposals to: Franklin K. Toker, Dept. of Fine Arts, University of Pittsburgh, Pittsburgh, PA 15260-0001; fax 412/648-2792. *Deadline: December 13, 1991.*

The Center for the Study of Illuminated Manuscripts in the Low Countries is organizing a colloquium "Flanders in a European Perspective: Manuscript Illumination around 1400 in Flanders and Abroad." The aim is to situate Flemish art from this period in an international perspective. Miniature art will be highlighted, but other art forms can be discussed. Send title and summary of lecture to: B. Cardon and M. Smeyers, Katholieke Universiteit Leuven, Centrum voor de studie van het verlichte handschrift in de Nederlanden, Blijde Inkomststraat 21, 3000 Leuven, The Netherlands; (016) 28 46 20. *Deadline: December 31, 1991.*

The American Association for the Advancement of Slavic Studies will hold its national convention, hosted by the Western Slavic Association, November 19–22, 1992, in Phoenix, Ariz. Proposals must be for complete panels; individual papers will not be considered. For information: AAASS, 128 Encina Commons, Stanford University, Stanford, CA 94305-6029; 415/723-9668. *Deadline: January 1, 1992.*

Studies in Late Quattrocento Sculpture II—Changing Artistic Visions in Late 15th-Century Italian Sculpture will be hosted by Brigham Young University, April 9–11, 1992. The symposium seeks to reexamine the late 15th century on its own terms, including the state of extraordinary flux and variety that characterized

this period in Italy. Papers on any aspect of late 15th-century Italian sculpture are invited. Send 1–2 page abstracts and c.v. to: Steven Bule, Dept. of Art, C-502 HFAC, Brigham Young University, Provo, UT 84602; 801/378-2235; fax 801/756-3172. *Deadline: January 1, 1992.*

Cooper-Hewitt Museum and Parsons School of Design Symposium on the History of the Decorative Arts will be held March 20–21, 1992, at the Cooper-Hewitt. Papers are sought from graduate students, either master's or doctoral candidates, on aspects of the decorative arts. Although papers on American subjects will be considered, preference will be given to papers treating European decorative arts. Presentations are 20 mins. Send 2-page abstract with 1-page bibliography to: Martha A. McCrory, Masters Program in the History of Decorative Arts, Cooper-Hewitt Museum, 2 E. 91st St., New York, NY 10128-9990; 301/366-4107. *Deadline: January 6, 1992.*

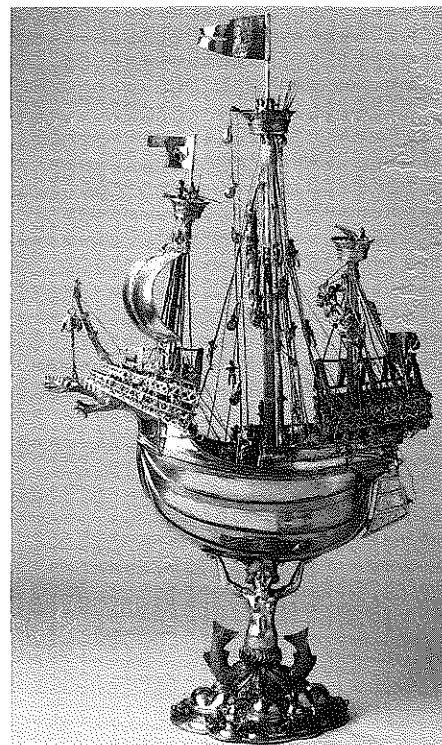
The Society for Utopian Studies will hold its annual meeting in Baltimore, November 19–22, 1992. The society is an international, interdisciplinary organization devoted to the study of both literary and experimental utopias. For information: Lise Leibacher, Dept. of French and Italian, University of Arizona, Tucson, AZ 85721; 602/621-7350; 602/299-8727. *Deadline: June 15, 1992.*

To Attend

Representation and Value: What Role Will the Languages of Feminism Play in the Art World of the Nineties is the theme of a roundtable discussion sponsored by the Drawing Center, New York, November 10, 1991. New voices from the fields of feminism and cultural criticism will speak on the interfacing of race, gender, and language in the politics of culture, and they will discuss the potential for feminist languages to create more radical and inclusive ways of addressing art. For information: Kim Smith, 212/219-2166.

Richard Parkes Bonington and Anglo-French Art is the subject of a symposium to be held at the Yale Center for British Art, November 15, 1991. Scholars from England, France, and the United States will assess the importance of Bonington in relation to European art of the Romantic era. For information: Yale Center for British Art, 1080 Chapel St., New Haven, CT 06520; 203/432-2800.

Circa 1492: Art in the Age of Exploration is a symposium to be held at the National Gallery of Art, Washington, D.C., November 30–December 1, 1991, in conjunction with the exhibition of the same name. Lectures will be presented on the function of art in society, visualizing the invisible world, representing the natural world, charting time and space, structuring the social world, colonizers and the colonized, and changing perspectives on 1492. For information, call: 202/842-6690.



German, The Schlusselfelder Schiff, ca. 1503, silver, in the exhibition "Circa 1492: Art in the Age of Exploration"

GERMANISHES NATIONALMUSEUM, ON PERMANENT LOAN BY SCHLUSSELFELDER STIFTUNG

The Sino-American Field School of Archaeology's expert colloquium will be held in Xian, China, December 1991 or January 1992. The purpose is to exchange methodology and prepare long-range collaboration with American colleagues. Xian Jiaotong University and the Fudan Museum Foundation, along with the Archaeological Institute of the Chinese Academy of Social Sciences Xian Branch and the Archaeological Institute of Shaanxi Province, Xian, China, are sponsoring the event. For information, contact: Alfonz Lengyel, Fudan Museum Foundation, 1522 Schoolhouse Rd., Ambler, PA 19002; 215/699-6448.

Georges Seurat will be the subject of a symposium at the Metropolitan Museum of Art, New York, December 7, 1991, which will explore issues associated with his work. The role of 19th-century color theory in the development of Seurat's ideas and approach to painting will be the focus in the morning. In the afternoon, the relationship between Seurat and contemporary artists, writers, and critics will be discussed. For information: Office of Academic Programs, Metropolitan Museum of Art, 1000 Fifth Ave., New York, NY 10028-0198; 212/570-3710.

The Fate of the Avant-Garde in Nazi Germany is the subject of a symposium to be held December 7–8, 1991, sponsored by the

Smithsonian Resident Associate Program and the U.S. Holocaust Memorial Museum. The cultural setting of Nazi Germany in the 1930s will be discussed. For information, call: 202/357-3030.

The Female Figures of Homer's Odyssey: Goddesses, Monsters, and Women is the theme of a symposium to be held at Bard College, February 1, 1992, as part of the exhibition "The Odyssey and Ancient Art." For information: Edith C. Blum Art Institute, Bard College, Annandale-on-Hudson, NY 12504; 914/758-7437.

The Frick Collection and the Institute of Fine Arts, New York University, will hold their annual symposium in the history of art, April 3–4, 1992. Graduate students from participating institutions in the Northeast will present papers based on their research. For information: Susan Galassi, Frick Collection, 1 E. 70th St., New York, NY 10021.

Observations on the New Western History is a symposium sponsored by the Denver Art Museum and the Humanities Institute of the University of Denver, April 25, 1992, at the University of Denver. For information: Humanities Institute, University of Denver, 2199 S. University Blvd., MRV 312, Denver, CO 80208; 303/871-2466.

Law and Society in Byzantium, 9th–12th Century is the theme of the Byzantine symposium at Dumbarton Oaks, to be held May 1–3, 1992. One theme to be discussed is the image of law and jurists in historiography, rhetoric, and art and iconography; the juridical thought of Michael Psellos, the use of images as legal documents, and law and justice as reflected in art are among the topics. For information: Dumbarton Oaks, 1703 32nd St., NW, Washington, DC 20007; 202/342-3234.



Kathon, Greek, Attic black figure, mid 6th century B.C., in the exhibition "The Odyssey and Ancient Art"

WALTERS ART GALLERY, BALTIMORE

Opportunities

Awards

The Charles C. Eldredge Prize is awarded for outstanding scholarship in American art history. A \$2,000 cash award is given to the author of a recent book-length publication that provides exceptional new insight into works of art, the artists who make them, or aspects of history and theory that enrich an understanding of America's artistic heritage. The prize is intended to recognize originality and thoroughness of research, excellence of writing, clarity of method, and significance for professional or public audiences. It is to honor those authors who deepen or focus debates in the field or who broaden the discipline by reaching beyond traditional boundaries. Single-author, book-length publications including monographs, exhibition catalogues, catalogues raisonnés, and collected essays are eligible. Publications devoted to all aspects of the visual arts in America are welcome, including those focusing on methodology, criticism, patronage, iconography, and social history. For the 1992 prize, books should bear 1989, 1990, or 1991 imprints. A letter of nomination presenting the importance of the publication within the field of American art and discussing the quality of the author's research must be submitted. For information: Charles C. Eldredge Prize, Research Scholars Center, National Museum of American Art, Smithsonian Institution, Washington, DC 20560. *Deadline: December 1, 1991.*

The University of Delaware Press has a \$1,000 award for the best manuscript submitted in the field of American art, including painting, sculpture, architecture, decorative arts, and the history of photography. Thematic as well as monographic manuscripts are welcome, as are studies in formal analysis and American art in sociocultural contexts. For information: American Art Manuscript Competition, University of Delaware Press, 326 Hullihen Hall, University of Delaware, Newark, DE 19716; 302/451-1149; fax 302/451-6549. *Deadline: September 30, 1992.*

Calls for Entries

Listings have not been screened, so artists should consider making inquiries before submitting materials, particularly when a large fee is required. Due to limited space, the names of jurors have not been listed.

Paper in Particular is a national exhibition of works of or on paper. All artists living in the U.S. are eligible. \$10 for 3 slides. The winner will

have a solo exhibition at Columbia College. For information: Paper in Particular, Columbia College, 1001 Rogers, Columbia, MO 65216; 314/875-7517. *Deadline: November 29, 1991.*

Art in General is seeking submissions for possible inclusion in group exhibitions. All media eligible. Send 10 labeled slides. Artists, curators, and critics may also propose to organize an exhibition by including a concise description of the exhibition concept (one-page max.), slides of participating artists, and résumés. All submissions must include the name of the artist on the top left corner of the envelope, SASE, labeled slides, résumé, and additional materials optional. For information: Future Programs, Art in General, 79 Walker St., New York, NY 10013-3523; 212/219-0473. *Deadline: December 1, 1991.*

Inspirations is an all-media exhibition seeking plurality of expression based on religious themes, to be held February 23–April 10, 1992. There will be cash awards. For information: Anne Binford, Transylvania University, Lexington, KY 40508; 606/233-8142 or 254-6221. *Deadline: December 15, 1991.*

National Works on Paper is a competitive juried exhibition to be held at the Marsh Gallery, March 20–April 12, 1992. \$15 fee for 3 slides. Send SASE for information: Marsh Gallery, University of Richmond, Richmond, VA 23173. *Deadline: January 20, 1992.*

The Forum Gallery is organizing an exhibition of contemporary Scandinavian art, craft, and design. The exhibition will include work that directly or abstractly explores characteristics unique to Scandinavia—its land, culture, and people. The show is open to Scandinavian artists living in the U.S. or abroad. For information: Forum Gallery, 525 Falconer St., Jamestown, NY 14701; 716/665-9107. *Deadline: January 31, 1991.*

The Franklin Mint is looking for artists who have images already created that could be reproduced on various products. Themes of particular interest: domestic and wildlife animals; children; mother and child; religious, Oriental, Victorian, or Amish images; florals; holiday scenes; and Americana. Send slides or photographs with SASE to: Louise K. Ternay, Artist Relations, Franklin Mint, Franklin Center, PA 19091.

Grants and Fellowships

The Getty Center for the History of Art and the Humanities has an annual residential fellowship program for 1992–93. Fellowships are offered to students who will complete their doctoral dissertations within one year, or those who have received their doctorates within the past 3 years. For information: Herbert H. Hymans, Visiting Scholars and Conferences, Getty Center for the History of Art and the Humanities, 401 Wilshire Blvd., Suite 400, Santa Monica, CA 90401-1455. *Deadline: December 1, 1991.*

The Conservation/Preservation Discretionary Grant Program of the New York State Library provides support for projects to preserve unique library research materials in the collections of libraries, archives, historical societies, and other agencies within New York State. For information: John Townsend, Conservation/Preservation Program, Division of Library Development, New York State Library, 10-C-47 Cultural Education Center, Albany, NY 12230; 518/474-6971. *Deadline: December 1, 1991.*

The Mid Atlantic Arts Foundation's Visual Arts Fellowship Program is accepting applications for 1992. Fellowships in painting and works on paper are available to artists living in the Mid-Atlantic region. For information: Mid Atlantic Arts Foundation, 11 E. Chase St., Suite 2A, Baltimore, MD 21202; 301/539-6656. *Deadline: December 6, 1991.*

The Ansel Adams Visiting Scholar 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, University of Arizona. Applications from all disciplines are encouraged. For information: Director, Center for Creative Photography, University of Arizona, Tucson, AZ 85721. *Deadline: December 15, 1991.*

The Edilia de Montêquin Fellowship in Iberian and Latin American architecture will provide \$1,000 to fund travel for research on Spanish, Portuguese, or Ibero-American architecture. The fellowship is intended to support the research of junior scholars, including graduate students, but senior scholars may apply. For information: Society of Architectural Historians, 1232 Pine St., Philadelphia, PA 19107. *Deadline: December 15, 1991.*

The American Society for Hispanic Art Historical Studies invites applications for a grant of up to \$500 for the acquisition of photographs for graduate students who are preparing doctoral dissertations on topics in the history of Spanish and Portuguese art and architecture. For information: Janis A. Tomlinson, Dept. of Art History and Archaeology, Schermerhorn Hall 826, Columbia University, New York, NY 10027. *Deadline: January 15, 1992.*

The National Museum of American Art, Smithsonian Institution, has a fellowship program for scholarly research in the modern American craft movement. These fellowships, for up to 12 months, are aimed at strengthening the study of American crafts and craft history by visiting scholars in residence at the Smithsonian. The James Renwick Fellowship Program is for beginning or advanced scholars. Research proposals are sought from candidates knowledgeable in the history of 20th-century American art, craft, or design. Proposals concentrating on post-1930 craft developments or their historical antecedents are especially encouraged.

Preference will also be given to those proposals dependent upon Smithsonian resources. For information: Fellowship Program, Renwick Gallery, National Museum of American Art, Smithsonian Institution, Washington, DC 20560; 202/357-2531. *Deadline: January 15, 1992.*

The Friends of the Mauritshuis Foundation Fellowship for Study in Holland awards a fellowship for a student to study, in Holland, an aspect of Dutch art from the 16th through the 18th centuries. Applicants must hold an M.A. in art history and must be working toward a Ph.D. The stipend is \$8,000 including travel expenses and is for 6 months. Recipients will be affiliated with Mauritshuis. Send applications with description of project, academic background, and 2 letters of recommendation to: Egbert Haverkamp-Begemann, Institute of Fine Arts, New York University, 1 E. 78th St., New York, NY 10021. *Deadline: February 1, 1992, for the 1992-93 academic year.*

The Lannan Foundation administers a national grant program to assist nonprofit institutions in the presentation and interpretation of contemporary art. Funding is available through formal application to institutions with current 501 (c)(3) tax-exempt status for solo and group exhibitions, exhibition series, temporary installations, and interdisciplinary activities that include a visual element. Proposals for selected other projects, such as symposia, are considered as well. For information: Director, Art Programs, Lannan Foundation, 5401 McConnell Ave., Los Angeles, CA 90066. *Deadlines: February 1, May 1, and October 1, 1992.*

The United States Capitol Historical Society Fellowship is designed to support research and publication on the history of the art and architecture of the U.S. Capitol and related buildings. Graduate students and scholars may apply for periods ranging from one month to one year; the stipend is \$1,500 per month. For information: Barbara Wolanin, Architect of the Capitol, Washington, DC 20515; 202/225-2700. *Deadline: February 15, 1992.*

Internships

The Museum of Contemporary Art, Chicago, offers internships in the following departments: administration, curatorial, development, special events, membership, registration, store, education, public relations and marketing, library, and design and editorial. Interns focus on a selected department and are given substantial responsibility through long- and short-term projects. Internships are nonpaid. For information: Holly Ludewig, Museum of Contemporary Art, 237 East Ontario, Chicago, IL 60611; 312/280-2660. *Deadlines: February 15 and May 15, 1992.*

The Museum of the City of New York offers an internship in the painting and sculpture department. The intern will assist in the

research, cataloguing, reinterpretation, and curatorial care of New York City-related portraits, miniatures, scene paintings, and sculpture. Applicants must possess strong research, writing, and organizational skills. An M.A. in American art history, American studies, museum studies, or commensurate experience is required. There is an \$11,000 stipend and a travel allowance. Candidates should send a cover letter, résumé, and letter of reference to: Curator of Paintings and Sculpture, Museum of the City of New York, 1220 Fifth Ave., New York, NY 10029.

Calls for Manuscripts

Continuum Studies in Early Modern French Culture will publish books on all aspects of artistic and intellectual activity in France, or with a significant French connection, from the Renaissance to the Revolution. For information: David Lee Rubin, French Dept., Cabell Hall, University of Virginia, Charlottesville, VA 22903.

The Encyclopedia of Comparative Iconography: Actions, Events, and Conditions is seeking contributors to discuss themes from classical mythology, the Bible, literature, and popular culture. Emphasis will be placed on the visual interpretation of these themes and on an analysis of the patterns linking them through different periods and cultures. For information: Helene Roberts, Fine Arts Library, Fogg Art Museum, Harvard University, Cambridge, MA 02138.

Publications

The Association of Independent Historians of Art has a membership directory available. The association is made up of scholars who contract independently for curatorial and other projects. Membership is limited to art historians with significant publication and other professional credentials. To order, send \$4 to: Barbara Mitnick, AIHA, 30 W. 61st St., 29A, New York, NY 10023.

Money for Film and Video Artists: A Comprehensive Resource Guide lists more than 190 sources of support for independent filmmakers and videographers in the U.S. and Canada. The book includes grants, fellowships, equipment access centers, artists' colonies, artist-in-residence programs, emergency assistance programs, health-care programs, technical assistance, among others. Available in bookstores. To order, send \$14.95 plus \$4 shipping and handling: ACA Books, Dept. 25, 1285 Ave. of the Americas, Fl. 3, Area M, New York, NY 10019; for credit cards, call Chez Robinson at 800/321-4510.

The Overview of Endowment Programs, published by the National Endowment for the Humanities, describes more than 30 funding

opportunities at NEH, and it is free. It describes how to get application forms, when to apply for grants, addresses and phone numbers for state humanities councils, and whom to contact for help or more information. To order: NEH Overview, Rm. 406, 1100 Pennsylvania Ave., NW, Washington, DC 20506; 202/786-0438.

Residencies

The MacDowell Colony offers a residency program to artists with professional standing in their fields and merging artists of recognized ability. Artists-in-residence receive room, board, and the exclusive use of a studio. For information: Admissions Coordinator, MacDowell Colony, 100 High St., Petersborough, NH 03458; 603/924-3886 or 212/966-4860; fax 603/924-9142. *Deadlines: January 15, 1992, for summer; April 15, 1992, for fall/winter; and September 15, 1992, for winter/spring.*

The Schomburg Center for Research in Black Culture offers a scholars-in-residence program, designed to encourage research and writing in black history and culture, to facilitate interaction among the participants, and to provide for widespread dissemination of findings through lectures, publications, and the center's seminars. The center's program encompasses projects in African, Afro-American, and Afro-Caribbean history and culture. Fellows spend 6 months or one year in residence with access to resources at the center and the New York Public Library. For information: Arnold Rampersad and Hylan Lewis, Scholars-in-Residence Program, Schomburg Center for Research in Black Culture, 515 Malcolm X Blvd., New York, NY 10037-1801; 212/491-2203. *Deadline: January 15, 1992.*

Lila Wallace-Reader's Digest International Artists will select individuals to take part in a residency program, which will provide opportunities for visual artists to live and work around the world, then share their experiences with communities throughout the United States. Professional artists who are either citizens or permanent residents of the U.S. are eligible to apply. For information: Arts International/III, 809 UN Plaza, New York, NY 10017; 212/984-5370. *Deadline: January 17, 1992.*

The Vermont Studio Center (formerly the Vermont Studio School and Colony) offers 2- and 4-week summer/fall programs to painters and sculptors from throughout the U.S. and other countries. The program provides independent studio work and interaction with American artists and faculty. There are also 4- and 8-week residencies, January-April, for painters, sculptors, and writers. Fellowships and scholarships are available. For information: Vermont Studio Center, PO Box 613N, Johnson, VT 05656; 802/635-2727.

Watershed Center for the Ceramic Arts is a year-round, nonprofit artist residency program with a 24-hour studio environment where artists

come together to work and exchange ideas. Painters and sculptors as well as ceramists are eligible. For information: Watershed Center, RR 1, Box 845, Cochran Rd., Edgcomb, ME 04556; 207/882-6075.

Workshops and Schools

The Chautauqua School of Art has full-tuition scholarships available in painting, sculpture, fibers, metals, ceramics, and photography for an 8-week summer session. For information: Chautauqua School of Art, Schools Office, Box 1098, Chautauqua, NY 14722; 716/357-6233.

The Sino-American Field School of Archaeology at Xian Jiaotong University, Xian (Shaanxi), China, is offering its second annual summer archaeological practicum, co-sponsored by the Institute of Archaeology of the Chinese Academy of Social Sciences Xian Branch, the Institute of Archaeology of Shaanxi Province, and the Fudan Museum Foundation. For information: Alfonz Lengyel, Fudan Museum Foundation, 1522 Schoolhouse Rd., Ambler, PA 19002; 215/699-6448.

Miscellaneous

The Marie Walsh Sharpe Art Foundation offers free studio spaces in New York City. Visual artists 21 and over are invited to submit proposals for work space. Applicants must be U.S. residents and not in school at the time of residency. Studios are available as of June 1, 1992, for up to one year, with an opportunity to reapply for a second year. Proposals should include up to 10 labeled slides of recent work, list of slides, résumé, statement (up to one page) indicating why you need studio space (include support material if relevant), desired starting date (after June 1, 1992) and length of stay, and SASE for return of slides. Send to: Space Program, Marie Walsh Sharpe Art Foundation, 711 N. Tejon St., Suite B, Colorado Springs, CO 80903. *Deadline: January 31, 1992.*

The Fudan Museum Foundation has information on a Bronze period excavation in Hungary, near Budapest. American archaeologists interested in participating should contact: Alfonz Lengyel, Fudan Museum Foundation, 1522 Schoolhouse Rd., Ambler, PA 19002; 215/699-6448.

The New York Council for the Humanities is seeking applications from humanities scholars to participate in its Speakers in the Humanities Program. The program sponsors hundreds of lectures at museums, libraries, historical societies, and community groups throughout New York State. For information: New York Council for the Humanities, 198 Broadway, 10th Fl., New York, NY 10038; 212/233-1131.

Information Wanted

The American Association of University Professors, since 1976, has condemned discrimination in colleges and universities on the basis of sexual orientation. In 1991-92 AAUP is undertaking a review of gay and lesbian faculty concerns, with the goal of preparing a report for the academic community. Of particular interest are policy matters concerning faculty appointment and status, academic freedom, sexual harassment, and the adequacy of institutional faculty grievance procedures. Written comments on these or other issues are welcome. Write: Ann H. Franke, American Association of University Professors, 1012 14th St., NW, Suite 500, Washington, DC 20005.

Datebook

December 1
Deadline for submitting material for the January/February newsletter, to be published January 3, 1992

December 6
Deadline for *Careers* (formerly *Positions Listing*) submissions, to be published January 6, 1992

January 10
Deadline for 1992 CAA conference advance registration

January 24
Deadline for *Careers* supplementary issue submissions, to be distributed at the annual conference

February 12-15
CAA annual conference

February 24
Deadline for submitting material for the March/April newsletter, to be published March 23, 1992

February 28
Deadline for *Careers* submissions, to be published March 26, 1992

March 1
Deadline for Millard Meiss Publication Fund applications

Classified Ads

The CAA newsletter accepts classified ads of a professional or semiprofessional nature (sales of libraries, summer rental or exchange of homes, etc.): 75¢/word (\$1.25/word for nonmembers); \$15 minimum. All ads must be prepaid.

The Art Bulletin, 1975-90, available as gift to a nonprofit institution. W. G. Land, 4418 Greenwich Pkwy., NW, Washington, DC 20007.

Art Workshop, Assisi, Italy. August 4-31, 1992. Live/work in a 12th-century hill town surrounded by the Umbrian landscape. Instructional courses in painting and drawing for all levels in all media, art history, creative writing, and the Italian language. Independent program for those wishing to work without instruction. Housing, most meals, studio space, critiques, lectures. Art Workshop, 463 West St., 1028H, New York, NY 10014; 212/691-1159.

Artforum, 1962-77. 124 issues, a nearly complete set in good condition. Call 518/962-8793.

Artist-Teacher. Seeks long-term living/work space downtown NYC. Reasonable rent. Call Roger: 914/337-5094, or 914/961-7162.

Editing, Rewriting. Papers, transcriptions, proceedings, proposals, monographs, book mss. in arts and humanities. No theses, dissertations. Experienced, references. Call 919/929-7130.

Exhibition Announcements. Full-color reproduction—12 pt., coated stock, 200-line separations—varnished. Write for samples: Images for Artist, 2543 Cleinview, Cincinnati, OH 45206.

For Rent. Florence, Italy. Spacious, 2-bedroom apartment in historic center—adjacent to Via Tornabuoni. Modernized and renovated, 1991. 1-2 persons. Interested professors and graduate students contact: Dr. Heidi J. Hornik, Baylor University, PO Box 97263, Waco, TX 76798-7263; 817/755-1867.

Italian Libraries. Univ. of London art history graduate. English mother tongue, fluent Italian. Rome resident, research experience, offers assistance in carrying out art history and related research in Italian libraries and archives. Contact: Margaret Zaffaroni, Via Tagliamento 14, 00013 Mentana (RM), Italy. Tel.: (0)6-9090677; fax (6)-9093671.

Large Artist's Studio, plus furnished apartment with every convenience, including A/C. Carport. Courtyard. Rooftop. Skylights! Quiet Greenpoint. 5 minutes to Manhattan. Available March. Chris: 718/782-3208.

Lectures and Workshops on New Media, including virtual reality, computer graphics, and other art and technology issues. Suitable for fine art and/or design students. Contact Tom Klinkowstein (associate professor, Pratt Institute), tel./fax 212/925-8213.

The National Coalition of Independent Scholars provides a newsletter, grants handbook, members' directory, and more to scholars outside academe. Write NCIS, Box 5743, Berkeley, CA 94705, and ask for a brochure and sample newsletter.

Researcher Available. For archival and general historical and art historical research in medieval, early modern. Low Countries; trained paleographer; several languages including Latin; experience. Contact: Veronique Lambert, Eekloseweg 17,

B-9890 Ursel, Belgium; 011-32-91-74.75.92. References on request.

Rental in Paris. December 15-May 15. 2 rooms with bath, kitchen, 40 sq. m, furnished. 66 rue du Vertbois, 75003. \$1,000/month plus utilities. Call 404/727-6282.

Rome Apartment for Rent. 5-6 months negotiable beginning 1/92. Sunny, renovated, fully and elegantly furnished. Large living and dining, 2 bedrooms, kitchen, 1 1/2 baths, washing machine, telephone. Convenient central location near subway, buses, market, stores. Call 508/877-2139.

Rome Apartment. 3 rooms, furnished, sleeps 2, near American Academy. Rent 1,000,000 lire monthly, plus utilities. Available Aug. 20-Dec. 20, 1992, and Jan. 15-May 15, 1993. Carolyn Valone, Dept. of Art History, Trinity University, San Antonio, TX 78212.

Sunny Loft. 1,400' live/work, seven 7 1/2' x 4 1/2' windows (north plus east exposure), exposed brick, custom shoji, bookcases and storage, original maple floors, 1 bath, renovated kitchen (Garland stove), washer/dryer, air cond., quiet, open space. \$430 main. \$285,000. 212/929-8718.

Sunny Custom Modified Saltbox. Mountainside overlooking Rondout Reservoir, 15 acres with streams, cathedral ceiling, oak floors, living (fireplace), dining, foyer. Gourmet kitchen, granite, counters, oak cabinets, Garland stove. 2 tile bathrooms, 2 bedrooms (master fireplace). Full basement, washer/dryer, oil/hot water. Decks and screened porch. Low taxes. 2 hr. NYC. \$185,000. 212/929-8718.



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

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