

# CAANES

## *Venturi to Highlight Conference Convocation*

**I**nternationally known architect Robert Venturi will address CAA members at the annual conference convocation in Seattle. The convocation, to be held Friday, February 5, at 5:00 P.M. in the Washington State Convention and Trade Center, is the annual gathering of CAA members for public recognition of those who have made outstanding contributions in art and art history over the past year. The keynote

address will be delivered by Venturi.

Venturi was chosen for his prominence in the field and his contributions to the study of architecture and urban design. Venturi's selection to speak in Seattle is timely, as the design and construction of the Seattle Art Museum is one of his most recently completed projects. Other well-known projects of Venturi's firm, Venturi, Scott Brown and Associates, include the Sainsbury Wing of the National Gallery in London; the restoration of the Furness Library, as well as the Clinical Research Laboratory, both at the University of Pennsylvania; and the Thayer School of Engineering at Dartmouth College.

Robert Venturi has recently been awarded the Pritzker Architecture Prize. The Pritzker Prize, awarded by the Hyatt Foundation to honor living architects, is often described as "the Nobel Prize of architecture." Bill Lacy, secretary to the panel of jurors that elects the laureate, quotes from the jury

citation, "He [Venturi] has expanded and redefined the limits of the art of architecture in this century, as perhaps no other has, through his theories and built works." Venturi is the seventh American to be awarded the Pritzker Prize since it was established in 1979.

Immediately following the convocation, the Seattle Art Museum and Center of Contemporary Art will host an open house for CAA members until 9:00 P.M. There will be a cash bar. The museum is a short cab ride or ten-minute walk from downtown hotels and is easily accessible to Pike Place Market restaurants. The museum's permanent collection includes over 20,000 objects of Asian, African, Oceanic, and Indonesian art; Mesoamerican and Andean art; Northwest Coast Native American art; contemporary, European, decorative, and ancient art; and photography.

Other special events are planned for CAA members each night of the conference. Those individuals arriving

CONTINUED ON PAGE 2

Robert Venturi, drawing for Seattle Art Museum



## Contents

Volume 17, Number 6  
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- 1 *Venturi to Highlight  
Conference Convocation*
- 3 *Annual Conference Update*
- 4 *From the President*
- 5 *CAA News*
- 6 *Again, Fewer Job Opportunities  
for CAA Members*
- 7 *Solo Exhibitions by Artist Members*
- 9 *People in the News*
- 11 *Grants, Awards, & Honors*
- 12 *Conferences & Symposia*
- 13 *Opportunities*
- 15 *Information Wanted  
Datebook*
- 16 *Classified Ads*

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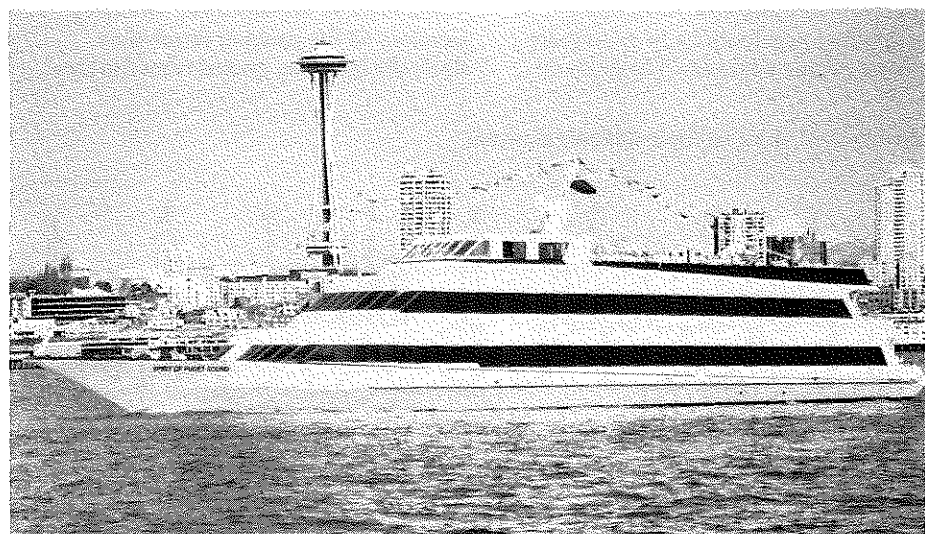
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### Venturi CONTINUED FROM PAGE 1

Wednesday can meet their colleagues and friends that evening at receptions at University of Washington museums and galleries. Receptions and open houses are planned at the Henry Art Gallery and the Burke Memorial Museum, and there will be an opening of the Northwest M.F.A. exhibition at the Campus Gallery. Shuttle buses will be available from the Sheraton Hotel, and tickets will be required. Purchase tickets in advance to guarantee your place.

Sessions are scheduled to start Thursday, 9:45 A.M., and run until 11:00 P.M. with a break for dinner between 4:30 and 8:00 P.M. During this time, attendees can stroll through Pike Place Market (until 6:00 P.M.), dine on famed Northwest cuisine at one of Seattle's many fine restaurants, or wander the gallery districts as part of a city-wide program for evening public viewing: Seattle Art Gallery Association "First Thursdays." Galleries are located in and around historic Pioneer Square, the Denny Regrade, and the Seattle Art Museum. The Seattle Art Museum is also open Thursday evening until 9:00 P.M.

On Saturday, February 6, at noon, there will be a walking tour of public art projects in downtown Seattle. Space is limited to 15. Price: \$5.00 per person. Call Irene Look at CAA, 212/691-1051, to make reservations.



*Spirit of Puget Sound*

With the end of sessions Saturday afternoon, CAA members are invited to a closing party on board the *Spirit of Puget Sound*. Beginning at 7:00 P.M., the *Spirit of Puget Sound* will travel along Seattle's famous waterfront for a three-hour cruise of Elliott Bay and Puget Sound. The cruise includes a salmon buffet dinner with a live band and dancing. A cash bar will be available. Local transportation will be provided. Tickets are \$30.00 per person if purchased in advance. This event is limited to 400 people.

For those with time to spend in Seattle, CAA is pleased to announce a Sunday tour of the world-renowned Pilchuk Glass School, founded by glass artist Dale Chihuly. Buses will leave downtown Seattle on Sunday morning at 10 A.M. and travel north 50 miles into the Pacific Cascade Mountains. Resident artists and school faculty will give tours of the complex and will provide glass-blowing demonstrations. The trip offers the opportunity to view work in progress and meet Pilchuk-affiliated artists. The tour includes lunch. Buses will return to Seattle at 3:00 P.M. Price: \$30.00. Make your reservations in advance. For each event that provides for advance registration, check off the appropriate box on the advance registration form, which is included in the preliminary program mailed to members the week of November 2, 1992, and send your payment for each event with your registration fee.

## Annual Conference Update

### Sessions Added to 1993 Conference

A session has been added to the art history program: "The Seattle Art Museum: A Case Study" (chair: Patterson Sims, Seattle Art Museum) will be held at the Seattle Art Museum, Saturday, 9:30 A.M.-noon. Transportation will not be provided to this session.

The studio art program will be presenting two workshops on Thursday, 4:45-6:15 P.M.: "The Electronic Workshop" (workshop leader: Bill H. Ritchie, Ritchie's Perfect Studio), focusing on *Art Student*, the presenter's prototype for a "studio-on-a-disk"; and "International Exchange Systems: Opportunities within the Budget Constraints of the 90s" (workshop leader: Myron Brody, University of Arkansas), a brief presentation to be followed by a question-and-answer session.

The CAA Education Committee will present a speak-out (chair: Walter Askin, Visual Humor Project), addressing the questions, "What Are the Pressing Issues in Arts Education at the College/University Level?" and "On What Do CAA Members Want the Education Committee to Focus during the Coming Year?" This session will be held Friday, 12:15-1:45 P.M.

The Education Committee will also sponsor the session "Transitions in Arts Education" (chair: Joseph Ansell, Otterbein College), in which representatives of CAA, the National Association of Arts Educators, the Getty Arts Education Program, and the College Board will discuss current and future interaction between arts educators at the K-12 and higher-education levels. This session is scheduled for Thursday, 12:15-1:45 P.M.

The CAA Committee on Electronic Information and the Getty Art History Information Program will co-sponsor the

session "Electronic Imaging for Art Historical Scholarly Research and Testing" (chair: Michael Ester, Getty Art History Information Program), Thursday, 12:15-1:45 P.M.

The CAA Board of Directors and the Visual Resources Association will co-sponsor the session "Electronic Imaging: A Visual Resources Perspective" (chair: Benjamin Kessler, Princeton University), Thursday, 4:45-6:15 P.M.

### Changes in the 1993 Session Roster

CAA regrets to announce that the following sessions have been canceled at the request of their chairs: "Response and Resistance: Native American Art in the Age of Assimilationism" (Marvin Cohodas, chair); "Blending Cultures: Hybridity and Cross-Cultural Practices in Contemporary Latin American, Caribbean, and U.S. Latino Art" (Judith Bettelheim, chair); "Asian American Representations of Sexuality and Gender" (Young Soon Min, chair); "New Languages, Media, and Strategies for Change" (Robin Reidy, chair); and "Art History and the Public Interest" (Albert Elsen and Patricia Failing, chairs).

The session "National Identities and the History of Art History" (Janis Tomlinson, chair) has been retitled "Imag(in)ing the Nation: From Theory into Practice, 1760-1914."

### Make Your Airline Reservations Now

American Airlines has been designated the official conference carrier, and Zenith Travel is the official conference travel agency of the 1993 annual conference. Zenith will refund 5 percent of the ticket price to any conference attendee flying to Seattle on American, making their reservation through American's meeting-service desk, and ticketed by Zenith. To make reservations on American Airlines, call 800/433-1790, and ask for CAA Starfile #S0113BD. Request that your ticket be issued by Zenith. You will be given the best fare available. Rebates will be issued upon receipt of boarding-pass stubs after the conference.

Special discounts are also available on Continental Airlines. Fly Continental to Seattle and receive a 5 percent discount off the lowest available fare.

Are you not eligible for the lowest fare because you must leave before the usual Saturday night stay over? Continental will waive the Saturday night stay over on any fare that usually requires it. In addition, members of OnePass (Continental's frequent-flyer mileage program) will receive a bonus of 1,000 miles by flying Continental to Seattle. For reservations, call 800/468-7022, and ask for meeting file EZ1P13.

Tickets will be issued by Zenith Travel, 16 E. 34th St., New York, NY 10016.

Fly American or fly Continental, and you may win a pair of free tickets. Two coach tickets to any European or South American destination served by American Airlines will be given to a randomly selected CAA conference attendee. An additional pair of tickets for travel in the contiguous 48 states will be given by Continental Airlines to another randomly selected conference attendee who flies to Seattle on Continental. To be eligible, you must make your reservation through the Star and EZ files, and tickets must be issued by Zenith Travel. The winners will be notified by April 1, 1993.

### Housing at the Conference

CAA has reserved a substantial block of rooms at hotels in downtown Seattle. Accommodations are available in a range of prices and are all a short walk from the Washington State Convention and Trade Center, where the conference will be held. Detailed information and a housing reservation form are forthcoming in the Annual Conference Preliminary Program, which will be mailed to all members in November 1992. To be eligible for special conference rates, you must make your reservations through the Housing Bureau in Seattle using the conference-housing registration form. As space is limited in any one hotel, make your reservations as early as possible to ensure the best selection.

### Projectionists Sought

Applications are being accepted for projectionists for the 1993 annual conference. Projectionists will be paid \$6.00 per hour and will receive complimentary conference registration. Projectionists are required to work a minimum of 3 session time slots

(Thursday–Saturday) and must attend a training session on the evening of Wednesday, February 3, 1993. Applicants must be able to operate a 35-mm slide projector; familiarity with video projectors is helpful. There may also be openings for a limited number of room monitors (no projection skills experience required). Contact CAA A-V Coordinator John Bosch-Holmes, 4732 22nd Ave., NE, #3, Seattle, WA 98105.

### Affiliated Society Conference Update

The American Association for the Advancement of Slavic Studies will hold its annual national convention, November 19–22, 1992. Hosted by the Western Slavic Association, it will be held in Phoenix at the Hyatt Regency and Omni Adams hotels. For information: AAASS, Jordan Quad/Acacia Bldg., 125 Panama St., Stanford, CA 94305-4130.

The Art Libraries Society of North America is holding its annual conference, "Moving into the 21st Century," January 28–February 3, 1993, at the Westin St. Francis, San Francisco. There will be sessions, meetings, workshops, an exhibits hall, and tours of interest to librarians of art, design, museum, slide, AV, and architectural collections. For program information and a preregistration packet: Pamela Parry, ARLIS/NA 1993 Conference, 3900 E. Timrod St., Tucson, AZ 85711; 602/881-8479; fax 602/322-6778.

The Women's Caucus for Art national conference, "Beyond the Boundaries," will be held February 1–5, 1993, at the Stouffer Madison Hotel, Seattle. The conference will feature panel discussions, workshops, exhibitions, an awards ceremony, and banquets, among other activities. Preregistration materials and entry forms for a regional exhibition and international women-of-color exhibition are now available. Preregister before December 1, 1992, for lower rates; there will be on-site registration at a higher fee and certain events may be sold out. Registration for full conference, single days, and/or special events available. Low-income and student rates. Indicate that you want registration materials and/or entry forms, and send legal-size SASE to: SWCA/Registration, 2318 2nd Ave., #323, Seattle, WA 98121. If you would like to volunteer, call 509/783-3531.

### From the President

## Age Is No Barrier

Of course, nobody really reads the amended CAA By-Laws, but right there at the top under organizational "purpose" stands Article II, section 2: "To discourage discrimination based on race, religion, gender, national origin, sexual preference, physical disability, and age." I italicize the final personal quality, because it is often the most overlooked and undervalued by our profession. Despite the national political clout (at least as far as lobbying is concerned) of such seniors organizations as AARP, the accumulated experience and wisdom of our older, retired academics remains very much at the margins. Yet how often do we hear the term "ageism" castigated, compared to other societal discriminations like racism, sexism, or homophobia?

Because of unexamined ageism, when a valued university professor retires, he or she suddenly drops off boards and committees, finds a tiny corner office or none at all, and is generally marginalized or treated as unproductive. Doubtless, CAA and other similar organizations have been unconsciously guilty of similar offenses, even though we have the most to gain from the talents and energies of our most learned and experienced colleagues. It is true that CAA's awards structure builds in some recognition for "lifetime achievement" in art and in the teaching of both art and art history. While our prizes for outstanding books, catalogues, and criticism do not take age into consideration, naturally many of these awards have been garnered by senior scholars and critics.

Nonetheless, there is more that CAA can do to utilize this important resource. The pool of candidates for our Board of Directors has unintentionally shifted in recent years toward a homogeneously younger slate; this slate is

selected by an independent Nominating Committee elected by the CAA Board. In the future we should strive to include nominators, as well as designated candidates, who are more attuned to diversity in terms of age, in addition to their usual charge to balance professional activities, geography, and gender in their slate, reflective of the membership at large.

There is also a range of other activities where we can be more direct about involving senior artists and scholars in the activities of CAA. I shall strive as president of CAA to appoint next year's committees with better representation of our more senior artists and scholars. I also want to encourage such individuals to consider putting themselves forward for work on our publications: through the nomination (and self-nomination) for the upcoming vacancy of editor-in-chief of the *Art Bulletin*; for the position open on the *Art Journal* Editorial Board; and for guest editorships of *Art Journal*. These publications are our most complete shared experience with the entire membership and would benefit most from the talents of our most experienced colleagues.

Anticipating the topicality of this subject, Robert Berling is guest editing an issue of *Art Journal* titled "Art and Old Age," which will include 15 to 20 interviews with senior artists and is scheduled to be published in summer 1994. Of course articles by senior writers in our profession or about senior artists only enhance the visibility and prestige of these already distinguished publications. In similar fashion, the other major shared CAA experience, the annual conference, would benefit from increased participation by senior contributors, either as proposers of sessions, session leaders, or speakers.

There is a new initiative under way, equally available to artists and scholars: mentoring. CAA's fund-raising drive has found success in starting up a much-needed program in which senior academics will help to provide the talent pool for a new generation by directly sharing their activities as artists or art historians with aspiring young "apprentices." Through shared projects, a lifetime of talents and skills can be imparted directly to promising individuals at the early stages of an artistic or scholarly career. CAA is, after all, fundamentally in the business of education about art,

and no greater gift can be bestowed from one generation to another.

This column then has a dual purpose. On the one hand, it is a warning to everyone about the pernicious "social disease" of ageism and its consequences for all of us. On the other, it is a charge to our senior colleagues to contribute actively to the organization on every level, from board and committee membership to individual mentoring, as well as energetic participation in publications and annual conferences. Experience combined with talent offer the culmination of a lifetime of preparation for the fullest possible contribution in the present and the future.

—Larry Silver

## CAA News

### Art Bulletin Editor-in-Chief Call for Nominations

The *Art Bulletin* editorial board invites nominations and self-nominations for the position of editor-in-chief of the *Art Bulletin*, for a term of office from July 1, 1993, through June 30, 1997. (Service in the first year is as editor designate.)

The *Art Bulletin* publishes scholarly essays and documentation on the history of art of all periods and places. The editor-in-chief is expected to read all submitted manuscripts, to refer them to appropriate expert referees for scholarly review, to provide guidance to authors concerning the form and content of submissions, and to make final decisions regarding their acceptability for publication. The editor-in-chief, subject to the supervision of the *Art Bulletin* editorial board, has overall responsibility for the content and character of the journal. The position

normally requires one-half the editor's working time. CAA will provide financial compensation.

Candidates must be members of the College Art Association. Nominators should contact their nominees to ascertain willingness to serve. All nominations must be accompanied or followed by a c.v., a statement by the nominee of interest in the position, and at least one letter of recommendation. These materials should be sent to: *Art Bulletin* Editorial Search, CAA, 275 Seventh Ave., New York, NY 10001. *Deadline: January 5, 1993.*

### Art Journal Board Seeks Modernist Art Historian

The *Art Journal* editorial board seeks nominations from the CAA membership for an opening on the board for a modernist art historian (19th and 20th centuries), the term to be three years beginning July 1993 and renewable once.

Nominees should be professionally distinguished and have experience in defining critical issues in modern art history and art. 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. The editorial board meets in New York three times a year and at CAA's annual conference. It is expected that editorial board members will attend meetings. Board members must pay their own way to the annual conference; CAA provides financial assistance for the meetings in New York.

Nominations and self-nominations must include a cover letter explaining the interest and qualifications of the candidate, accompanied by a c.v. Send nominations to: *Art Journal* Editorial Board, CAA, 275 Seventh Ave., New York, NY 10001. *Deadline: December 31, 1992.*

### Notice to Job Applicants

Members of CAA are advised that it will no longer accept job listings from the Savannah College of Art and Design (SCAD). Those still interested in applying for positions at SCAD are

advised to read the article about the college in the *New York Times*, Sunday, August 23, 1992, section 1, page 12, and should also be aware of the following: five members of the Architecture Department, in addition to the dean of the School of Building Arts, have resigned since June 1992; the National Architecture Accrediting Board has placed SCAD's Architecture Program on probation; and SCAD is the subject of investigations by both the American Association of University Professors and the Southern Association of Colleges and Schools, the accrediting agency for SCAD's nonarchitecture B.F.A. and M.F.A. degrees.

### CAA Receives Rockefeller Grant for Mentoring Program

CAA has been awarded a \$40,000 grant from the Rockefeller Foundation for the 1993 Travel Grant Program to encourage more diverse representation of scholars and artists at the annual conference. This is the second consecutive year that the foundation has provided funding for this program. In addition to funding the travel of chairs and speakers to the conference, the program has expanded eligibility so that individuals, whose research addresses multicultural issues or who are themselves African American, Latino/a, American Indian, Asian American, or who are from Latin America or Africa, and who must be sponsored by a particular session participant, can attend the conference. Through this mentoring, speakers and chairs will identify and nurture the next generation of art historians, artists, and curators from diverse backgrounds as they participate in conference activities together. The goal is to provide these emerging scholars and artists with interaction with more senior members of the CAA community as well as the opportunity to discuss their research. Travel grants remain need-based awards. Grantees in the mentoring category who are not currently CAA members will also receive a complementary CAA membership for one year. For further information: Suzanne Schanzer, CAA, 275 Seventh Ave., New York, NY 10001. *Deadline: December 15, 1992, for mentoring-program participants.*

# Again, Fewer Job Opportunities for CAA Members

**D**uring the 1991–92 academic year, 1,082 positions were listed in the six issues of *Careers*, which announces the availability of faculty appointments, museum employment, and other visual arts opportunities, and at CAA's annual conference placement service. In an attempt to discern trends in hiring, CAA evaluates the various listings and employers' hiring reports, which are then compared to statistics of previous years.

## Decreased Opportunities

During the past academic year, universities and visual arts employers listed 470 vacancies for artists, 291 jobs for art historians, and another 321 employment opportunities for nonacademic positions—curators, museum and gallery directors, art librarians, art educators, and art administrators. These 1,082 positions represent a decrease of 18 percent over the 1,324 positions advertised last year and a reduction in growth for the second year in a row. Since 1990 the number of positions advertised has decreased by 28 percent.

While openings listed for art historians decreased 15 percent from last year, the number of listings for artists and positions outside academe have suffered greater reductions—down 18 and 21 percent, respectively. Although CAA clearly does not list every job available for visual arts professionals, we believe that *Careers* is the most comprehensive listing of vacancy notices for positions in the art world.

## Specialization

The 1,082 listings were not evenly distributed across all specializations. Of the

291 art historian positions listed, 27 were in ancient and medieval; 29 in Renaissance and Baroque; 23 in 19th- and 20th-century European; 22 in art of the United States; 4 in the history of photography; 18 in African, Oceanic, and the Americas; 37 in Asian; and 17 in architectural history. Another 114 positions, or 39 percent of the total, were to teach survey courses or were unspecified.

For the 470 opportunities identified for artists, 108 required a specialization in painting or drawing; 53 in sculpture; 34 in ceramics or metalwork; 28 in printmaking; 44 in film, video, or photography; 109 in either design or computer graphics; and 10 in textiles. Another 84 positions, 18 percent of the total, did not specify a particular area in studio art.

Of the 321 nonacademic listings, 75 were in art administration; 48 were curatorial related; another 67 were registrar positions in museums and galleries; 47 were in art education; 7 were for art and slide librarians; and 16 represented other visual arts vacancies. In addition, 61 internships and fellowships were listed.

Despite reduced employment opportunities, the distribution of openings among the different specializations remains consistent with previous years. There were, however, noted increased employment opportunities for art historians in art of Africa, Oceania, and the Americas, and art of Asia; for artists in painting and drawing; and for visual arts professionals in art education, as well as noted reductions for art historians in 19th- and 20th-century Europe, for artists in design/computer graphics, and for curatorial-related positions.

## Degree Requirements

The majority of positions listed for art historians and artists require a Ph.D. or an M.F.A. Nonacademic positions, however, continue to represent more employment opportunities for those who do not hold these degrees. Only 27 percent of these nonacademic positions specified a doctorate-level degree; another 50 percent required a master's degree. With fewer employment opportunities and increased competition, more positions now require a number of years of teaching and/or professional experience. For artist employment, 70 percent of the openings require experience, compared to a 59 percent requirement for art-historian

openings and a 43 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 456 reports. For these positions, there were 35,732 applicants, resulting in an increased overall average applicant/position ratio of 78:1. (According to the 679 hiring reports from last year, there were 30,717 applicants, an average applicant/position ratio of 54:1.) The competition for art historian employment was less fierce than among artists. While the applicant/opening ratio for art historians was 75:1, the ratio for artist positions was 98:1. On average there were 48 applicants for each nonacademic vacancy. In addition, 87 positions were reported postponed or canceled.

The competition for employment opportunities has increased for artists by 13 percent, while there was an even greater increase in the number of applicants—over twice the figure from last year's—for art historian openings. Competition for nonacademic positions has also increased by 60 percent. Over the last 2 years, there have been more applicants applying for the decreasing number of jobs. While the number of reported final appointments has decreased by 20 percent, the applicant pool has increased by 16 percent.

## Interviews and Appointments

This past academic year 2,716 candidates were invited to interview for each of the reported 456 openings. Employers interviewed an average of 7 applicants for each art history position, 5 for nonacademic positions, and 6 for each artist vacancy. The interviewing and appointment of women reflect proportionate representation in the population, 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 the final appointments; for art historians, 2 percent of the applicants were people of color and 14 percent of the final appointments. Comparable statistics describing the ethnic composition of the respective fields 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. As has been the case in prior years, vacancies listed with CAA are for the most part entry-level positions: lecturer/instructor 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 accurate representations of current salaries. The following are average salaries for new appointments: full professor: artist, \$44,150, art historian, insufficient data; associate professor: artist, \$43,150, art historian, \$41,858; assistant professor: artist, \$30,725, art historian, \$32,897; lecturer/instructor: artist, \$26,394, art historian, \$26,856.

For art historians, full professor compensation could not be evaluated due to the limited sample size; for artists, however, salaries have increased by 7 percent. In the previous academic year, the average compensation for artists was significantly less than that of art historians. While salaries for art historians have, for the most part, remained the same, salaries for artists have increased (with the exception of lecturer/instructor positions), resulting in closer compensation levels for artists and art historians.

## Conclusion

As first seen two years ago, reductions in institutional budgets continue to have a direct effect on employment opportunities for CAA members. Unless the applicant pool decreases significantly, the employment picture will probably remain static and highly competitive as a large number of qualified applicants seek a decreasing number of jobs. Hopefully, further reductions in employment opportunities will be less severe, and the job market will stabilize, though at a somewhat lower level. With increased competition, however, employers are now in a position to select not only the best qualified candidates but those with teaching and other specific experience. Hence, for those looking for their first professional appointment, there may be increased importance of fellowships and internships to gain critical employment experience.

# 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/

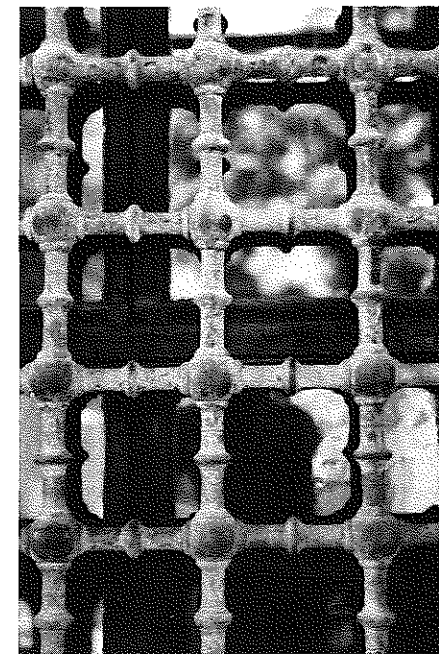
**Sally Apfelbaum.** Galerie Philippe Boulakia, Paris, September 17–October 17, 1992.

**William A. Berry.** Gallery Espace Reduit, Cassis, France, May 1992. Drawings. University of Arkansas, Fayette, June 9–July 10, 1992; and Center for Cultural Arts, Gasden, Ala., October 1–22, 1992. Drawings. University of Missouri, Columbia, October 1992. Drawings.

**Brad Buckley.** Institute of Modern Art, Brisbane, Australia, September 3–26, 1992. "Justine and Juliette (The Reinventions of Love) and Other Silences."

**George Jarvis.** Saigado Gallery, Akita, Japan, September 23–28, 1992. Paintings.

**Paul Rinaldi.** Ewart Gallery, Cairo, October 28–November 15, 1992. Paintings, photographs, and written texts.



**Paul Rinaldi, Istanbul, Turkey, 1992, photograph**

**Wenyon and Gamble.** Art Tower Mito, Mito City, Japan, October 10–November 3, 1992. "Criterium #4," installation, holograms, and computer drawings.

## CANADA/

**Erik Slutsky.** Galerie Arts Sutton, Sutton, Quebec, August 1–30, 1992. Paintings.

## MID-ATLANTIC/

**Laura Wesley Ford.** Galerie Françoise et Ses Frères, Brooklandville, Md., November 5–30, 1992. Paintings.

**Constance Laundon Pierce.** Washington Printmakers Gallery, Washington, D.C., December 3, 1992–January 3, 1993. "Through a Glass Darkly," monotypes. Dadian Gallery, Washington, D.C., February 23–March 22, 1992. "Of Darkness and Light: Fragments from a Pilgrimage," monotypes and paintings.

## MIDWEST/

**Chris Allen-Wickler.** Paul Watkins Gallery, Winona State University, Winona, Minn., October 7–November 6, 1992. Environmental textiles.

**Joan Bontempo.** Albion College, Albion, Mich., October 4–25, 1992. Ceramic constructions and paintings. UP Gallery, University of Pittsburgh, January 6–February 12, 1993. Ceramic constructions. Art Institute of Pittsburgh, January 9–30, 1993. Mixed media.

**Adrián Tió Díaz.** C.A.G.E., Cincinnati, October 23–November 20, 1992. Works on paper.

**Mike Glier.** Wexner Center for the Arts, Columbus, January 23–April 11, 1993. "The Alphabet of Lili's," drawings.

**Nicholas Hill.** Bethel College, North Newton, Kans., September–October 1992. Prints. Pearl Conard Gallery, Ohio State University, Mansfield, October 11–November 1, 1992. Paintings.

**Noreen Horwitz.** Rosewood Arts Centre Gallery, Kettering, Ohio, August 18–September 18, 1992. Paintings, prints, and drawings.

**Anne Hughes.** Minnetonka Center for the Arts, Wayzata, Minn., October 8–November 14, 1992. "Rhyme and Reason," pastels. Homer Watson House and Gallery, Kitchener, Ontario, Canada, November 5–December 13, 1992. "Head in the Stars, Feet on the Ground," pastels.

**Linda James.** Artemisia Gallery, Chicago, September 4–26, 1992. "Posit," installation and paintings.

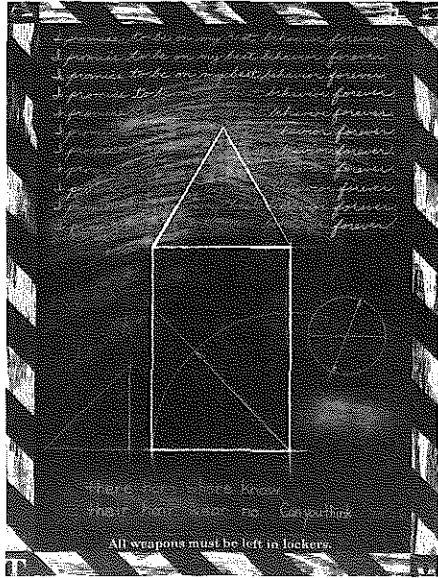
**Charly Krohe.** Chicago Cultural Center, October 3–November 28, 1992. Paintings and drawings.

**Todd McGrain.** Wriston Art Center Galleries, Lawrence University, Appleton, Wis., September 25–October 25, 1992.

**Ann Elizabeth P. Nash.** Rosewood Arts Centre Gallery, Kettering, Ohio, August 18–September 18, 1992. Photographs and writings.

**Kathryn J. Reeves.** Olive Deluce Gallery, Northwest Missouri State University, Maryville, October 5–23, 1992.





**Kathryn J. Reeves, *Schoolhouse*, 1991, color intaglio, 24" x 18"**

**Jacqueline Richards.** Charles A. Wustum Museum of Fine Arts, Racine, Wis., February 7–March 14, 1993. Paintings and works on paper.

#### NORTHEAST/

**Richard Baim.** Hood Museum of Art, Dartmouth College, Hanover, N.H., August 8–October 4, 1992. "Turn of the Century," installation.

**Robert Berlind.** Delaware Arts Center Gallery, Narrowsburg, N.Y., August 21–September 11, 1992. Paintings.

**E. Jean Clark.** Rose Lehrman Art Center, Harrisburg Area Community College, Harrisburg, Pa., February 23–March 12, 1993. Sculpture and pottery.

**Barbara Coleman.** SoHo 20, New York, October 6–24, 1992. "Dedicated to Jean M. Auel," paintings.

**Sue Collier.** Gallery Three Zero, New York, September 3–October 3, 1992. Paintings.

**Jan Cunningham.** PMW Gallery, Stamford, Conn., September 13–October 25, 1992.

**Judy Cuttler.** Westbeth Gallery, New York, September 22–October 4, 1992. Paintings, drawings, pastels, and watercolors.

**Elizabeth de Béthune.** Metro Gallery, Empire State College, New York, September 1–30, 1992. Paintings.

**Kevin Donahue.** Prince Street Gallery, New York, January 15–February 3, 1993.

**Linda Gilbert.** Henry Street Settlement, Louis Abrons Art Center, New York, October 21–November 30, 1992. "Mexico: Honor the Ancestors."

**Margaretta Gilboy.** F.A.N. Gallery, Philadelphia, September 25–October 25, 1992. "Love Song," paintings and works on paper.

**Gadi Gofbarg.** Alternative Museum, New York, September 26–November 15. "Tough and Tender," intermedia installation.

**Roberta Griffith.** Winfisky Gallery, Salem State College, Salem, Mass., September 3–29, 1992. "Material Metaphors—Things Remembered," ceramics.

**Ellen Kozak.** 55 Mercer Gallery, New York, September 29–October 17, 1992. Paintings.

**Mary Louise Long.** HLW Gallery, New York, May 14–June 26, 1992. Monotypes. Montclair Art Museum, Montclair, N.J., August 16–October 18, 1992. Monotypes.

**Beatrice M. Mady.** Johnson and Johnson Gallery, New Brunswick, N.J., October 29–November 30, 1992. Paintings.

**Carol May.** Walter Wickiser Gallery, New York, October 17–November 6, 1992.

**Sheila Marie Packert.** 80 Washington Square East Galleries, New York, September 16–October 9, 1992.

**Adrian Piper.** Grey Art Gallery and Study Center, New York University, through October 31, 1992. "Decide Who You Are," mixed media.

**Lois Polansky.** Queens College Art Center, Flushing, N.Y., November 2–30, 1992. Book works.

**Allen Schill.** New York Open Center Gallery, September 13–October 13, 1992. "Pulp Pieces," mixed media.

**Tim Segar.** Darling Courtyard, Hopkins Center, Dartmouth College, Hanover, N.H., September 22–December 17, 1992.

**Tony Ververs.** Long Point Gallery, Provincetown, Mass., August 23–September 5, 1992. Mixed media on canvas.

**Marianne Weil.** Barrows Exhibition Rotunda, Hopkins Center, Dartmouth College, Hanover, N.H., December 15, 1992–January 31, 1993.

**Allan Wexler.** DeCordova Museum and Sculpture Park, Lincoln, Mass., December 12, 1992–January 31, 1993. "Table/Building/Landscape—Proposals for a Picnic Area," sculpture.

**Ellen Wiener.** Marilyn Pearl Gallery, New York, September 9–October 3, 1992.

#### SOUTH/

**Caren Cunningham.** Huff Gallery, Spalding University, Louisville, Ky., October 4–November 5, 1992. "About Our Night."

**Virginia Derryberry.** Carriage Works Gallery, Georgia Council for the Arts, Atlanta, August 18–October 15, 1992. Paintings. Wesleyan College, Macon, Ga., October 18–November 14, 1992. Paintings.

**Mark Iwinski.** Andrews Gallery, College of William and Mary, Williamsburg, Va., September 24–October 24, 1992. Sculpture.

**Pam Longobardi.** Babcock Fine Arts Center Gallery, Sweet Briar College, Sweet Briar, Va., August 28–October 11, 1992. Prints and drawings.

**Beauvais Lyons.** Benedict Gallery, Sweet Briar College, Sweet Briar, Va., August 29–October 18, 1992. "Reconstruction of an Aazudian Temple."

**Julia Merkel.** McCuffey Art Center, Charlottesville, Va., January 1993. Paintings.

**Bea Nettles.** Catherine Smith Gallery, Appalachian State University, Boone, N.C., August 17–October 30, 1992. "Life's Lessons: A Mother's Journal."

**Joyce Ogden.** Gray Art Gallery, Jenkins Fine Arts Center, East Carolina University, Greenville, N.C., September 11–October 17, 1992. "Personal Views," installation.

**Ken Stout.** University of Alabama, Huntsville, April 13–May 9, 1992. Works on paper. Salle Sandoz, Cité Internationale des Arts, Paris, June 8–18, 1992. Works on paper.

#### WEST/

**Seyed Alavi.** Capp Street Project, San Francisco, November 13–December 19, 1992. "Here," installation.

**Les Barta.** Chacun à Son Gout Gallery, Helen Head Johnston Memorial Photography Gallery, Davies Medical Center, San Francisco, September 6–October 10, 1992. Photographic constructions. Crystal Bay Visitors Center and Chamber of Commerce, Incline Village, Nev., October 4–31, 1992. Photographic constructions.

**Erica Daborn.** Francis Puccinelli Gallery, Carpinteria, Calif., June 2–July 3, 1992. Paintings.

**Cheri Gaulke.** Highways Performance Space, Santa Monica, Calif., May 1992. "Burning the Bush," performance.

**Shelley Jordon.** Grover/Thurston Gallery, Seattle, January 1992.

**Ingrid Lilligren.** Pierce College Art Gallery, Woodland Hills, Calif., November 9–December 17, 1992. "Continuity," sculpture, prints, and drawings.

**Mary Maughelli.** Fig Tree Gallery, Fresno, Calif., October 4–30, 1992. Paintings.

**Rozze Redmond.** Stonington Gallery, Anchorage, September 14, 1992. Paintings.



**Sue Collier, *Reflections of a Woman*, 1992, oil on linen, 50" x 46"**

**Kathy Shiroki.** Ucross Foundation, Clearmont, Wyo., August 7–September 6, 1992. Installation.

**Livia Stein.** Sharon Truax Fine Art, Venice, Calif., April 4–May 23, 1992. Paintings. Bentley/Tomlinson Gallery, Scottsdale, Ariz., December 3, 1992–January 2, 1993. Paintings and drawings.

**John Wilson White.** Ansel Adams Center, San Francisco, November 24, 1992–January 17, 1993. Installation.

**L. G. Williams.** Olga Dollar Gallery, San Francisco, September 17–October 24, 1992. Paintings.

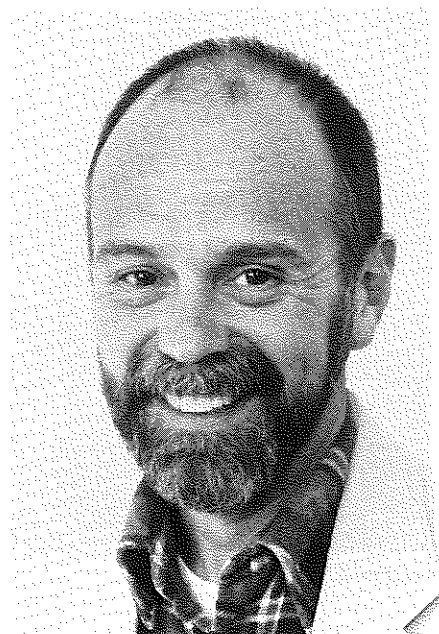
## People in the News

### In Memoriam

**Jacob Bean,** curator of drawings at the Metropolitan Museum of Art, died September 8, 1992, at age 68. During his 31-year tenure at the Met in which he began the Drawings Department, he organized more than 50 exhibitions. After graduating from Harvard University in 1945, he worked at the Louvre in Paris from 1957 to 1960. He was adjunct professor at the Institute of Fine Arts, New York University, from 1967 to 1980 and was associate editor of *Master Drawings* from 1963 to 1992.

**Peter Cook,** artist, died September 22, 1992, at age 77. Cook graduated from Princeton University in 1937 and finished his artistic training at the National Academy of Design and the Art Students League, both in New York. He painted portraits commissioned by colleges, universities, and corporations as well as landscapes and marine paintings. In 1966 he was elected to the National Academy of Design.

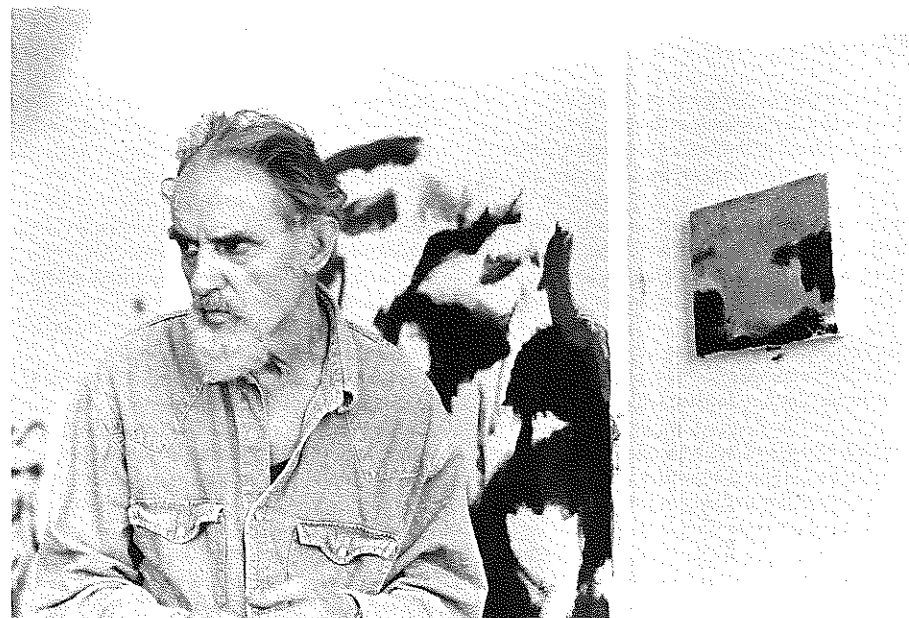
**Harry F. Gaugh,** professor of art at Skidmore College, died September 12, 1992. He was 53. Recognized as an authority on contemporary art and the New York School of Abstract Expressionism, he wrote two books, *The Vital Gesture: Franz Kline and Willem de Kooning*. In 1960 Gaugh received a B.A. in art history from Indiana University, where he also got two M.A.s, in art history and journalism, and a Ph.D. He taught there in the departments of journalism and fine arts before joining the faculty of Skidmore College in 1966. He received numerous awards and honors, including a Noble Foundation Fellowship from the Museum of Modern Art, an NEH Fellowship, and several



**Harry F. Gaugh, 1938–1992**

research grants from Skidmore. In 1986 he was selected to deliver the Edwin M. Moseley Faculty Research Lecture at Skidmore, the school's highest faculty honor.

**Reuben Kadish,** sculptor, died September 20, 1992, at the age of 79. After studying at the Otis Art Institute, Los Angeles, he developed a representational sculptural style with an Abstract Expressionist slant, noted for its social content. After working in Asia in the Army Artist Unit during World War II, he moved to New York. He had his first solo exhibition in 1961 and began teaching at Cooper Union, where he remained until 1992. He was represented by the Grace Borgenicht Gallery,



**Jon Schueler, 1916–1992**  
PHOTO: LAURA JOSEPHSON

New York. His work is in the collections of the Museum of Modern Art, the San Francisco Museum of Modern Art, and the Los Angeles County Museum of Art.

**William R. Leisher,** executive director of conservation at the Art Institute of Chicago and chair of the National Institute for the Conservation of Cultural Property, died September 8, 1992. He was 51. Leisher received a B.A., a B.F.A., and an M.A. from Michigan State University and studied conservation at the Intermuseum Conservation Laboratory, Oberlin, Ohio. Prior to joining the Art Institute in 1985, he was assistant conservator of paintings at the National Gallery of Art, Washington, D.C., from 1973 to 1980, after which he was head of conservation at the Los Angeles County Museum of Art, where he supervised the museum's new conservation center.

**Sixten Ringbom,** professor of art history in Finland, died August 18, 1992. He was the author of numerous books and articles on art and architecture, and he spent a year during the 1960s teaching at New York University.

**Jon Schueler,** painter, died August 5, 1992, at age 75. He received a B.A. in English and an M.A. in economics from the University of Wisconsin, and he served as an Army pilot during World War II. After the war, he attended the California School of Fine Arts (now the San Francisco Art Institute) and moved to New York in 1951. He had his first solo exhibition in 1954 at the Stable Gallery, followed by exhibitions in 1957 and 1959 at the Leo Castelli Gallery. His large-scale abstractions are best known for their evocations of nature, and his work is in the collections of the Whitney Museum of American Art, the Cleveland Museum of Art, and the Scottish National Gallery of Modern Art, among others.

**Dorothy G. Shepherd**, retired chief curator of textiles and Islamic art at the Cleveland Museum of Art, died August 13, 1992. She was 75. She received her B.A. in 1939 and her M.A. in 1940 from the University of Michigan. She studied for her doctorate at the Institute of Fine Arts, New York University, and in 1942 she was appointed assistant to the curator of the textile collection of the Cooper Union Museum, New York. She left in 1944 to work at the Office of War Information in England and Luxembourg and was later transferred to the Monuments, Fine Arts, and Archives Division of the U.S. Military Government in Germany to recover works of art hidden during World War II. She joined the Cleveland Museum in 1947 as associate curator of textiles. In 1955 she was put in charge of the museum's collection of Near Eastern art and was named adjunct professor of Near Eastern art at Case Western Reserve University. She received many fellowships and a Ford Foundation Grant to research Hispano-Islamic textiles in Spain. In 1979 she was named chief curator of textiles and Islamic art and continued to serve as a research consultant to the museum after her retirement.

**David von Schlegell**, artist and professor emeritus at Yale University School of Art, died October 5, 1992, at age 72. After studying painting at the Art Students League in New York, he turned to sculpture, using abstract forms to convey his knowledge of Constructivism and his interest in yacht and airplane design. In 1965 he had his first solo exhibition in New York at the Royal Marks Gallery and in 1966 was included in "Primary Structures" at the Jewish Museum. Throughout the 1970s and 1980s he exhibited at Pace Gallery in New York. He was appointed director of graduate studies in sculpture at Yale University in 1971, and he retired in 1990. In 1978 he was awarded the Skowhegan Medal for Sculpture, and his work is in the collections of the Whitney Museum of American Art and the Rhode Island School of Design.

## Academe

**Anthony Apesos** is chair of the Fine Arts Department, Art Institute of Boston. He had been a member of the faculty at Moore College of Art and Design, Philadelphia.

**Yuheng Bao** has been named assistant professor in the Art Department at North Carolina Agricultural and Technical State University, Greensboro.

**Sharon G. Cox**, assistant professor of art, has been appointed head of the Art Department at Jamestown College, Jamestown, N.D.

**Barbara Houghton** has been named chair of the Department of Art at Northern Kentucky University, Highland Heights. She was formerly at Metropolitan State College in Denver.

**Shelley Jordon** was promoted from assistant professor to associate professor with tenure at Oregon State University.



**Sharon G. Cox**

**Norman Nilsen** has been named director of the Philbrook Museum of Art's Floyd Museum School.

**Celia Rabinovitch** has been appointed program director in fine arts and graphic design at UC Berkeley Extension.

**Archie Rand**, co-chair of the 1994 studio art program of CAA's annual conference, has been appointed professor of visual arts at Columbia University, New York.

**David M. Sokol**, professor and director of graduate studies in the History of Architecture and Art Department at the University of Illinois, Chicago, has been elected chair of the department.

**Ronald Todd** has been promoted to associate professor of art in the School of Arts and Sciences at Central Connecticut State University.

**Temple University's** Department of Art History, Tyler School of Art, has announced that **Jack Wasserman** has retired. **Tracy Cooper** has been appointed to the graduate faculty.

**Erika Wolf** is visiting graduate instructor at the Ion Andreescu Academy of Art in Cluj, Romania, teaching 20th-century and contemporary American art.

**The University of Chicago** has made the following appointments: **Thomas Cummins** is assistant professor of art of the pre-Columbian and Colonial periods; and **Paul Rogers** is assistant professor, teaching modern art and specializing in African-American art.

**Vanderbilt University** has announced the following appointments in the Department of Fine Arts: **Amy Kirschke** has been named senior lecturer; and **Ellen Konowitz** is assistant professor.

## Museums and Galleries

**Judith Barter** has been named Field McCormick Curator of American Arts at the Art Institute of Chicago. She had been associate director of the Mead Art Museum, Amherst College.

**Robert P. Bergman** has been named director of the Cleveland Museum of Art. He had been director of the Walters Art Gallery, Baltimore, since 1981.

**Elizabeth Brown** has been appointed curator of the University Art Museum, University of California, Santa Barbara. She was previously curator of modern art at the Allen Memorial Art Museum, Oberlin College.



**Elizabeth Brown**  
PHOTO: JOHN SEYFRIED

**David L. Butler** is director of the Emerson Gallery, Hamilton College.

**Terry Gips** is acting director of the Art Gallery at the University of Maryland, College Park, where she is associate professor of art.

**Gregory Hedberg** has been appointed director of the Department of European Art at Hirschl and Adler Galleries, New York. He was formerly director of the New York Academy of Art and chief curator of the Wadsworth Atheneum.

**Deborah J. Johnson** is president of the Museums at Stony Brook, where she had been chief curator. She succeeds **Judith O'Sullivan**, who has retired.

**Julie Jones** is curator in charge of the Department of the Arts of Africa, Oceania, and the Americas at the Metropolitan Museum of Art. She has been a curator at the Met since 1975, and she succeeds **Douglas Newton**, who has retired.

**Rita McCarthy** is curator of the Martin D'Arcy Gallery, Loyola University's museum of

medieval, Renaissance, and Baroque art. She worked previously at the Art Institute of Chicago.

**Forrest McGill**, former assistant director of the Arthur M. Sackler Gallery of the Smithsonian Institution, is director of the Mary Washington College Galleries in Fredericksburg, Va.



**Forrest McGill**  
PHOTO: PAULETTE WATSON

**Joseph S. Mella** has been appointed curator of art in charge of the fine arts gallery and overseeing the collection for the Department of Fine Arts at Vanderbilt University. He had been curator of exhibitions and collections at the Rockford Art Museum.

**Peter S. Reed** has been appointed assistant curator of architecture and design at the Museum of Modern Art, New York.

**Michael Shapiro** has been named director of the Los Angeles County Museum of Art. He was formerly chief curator of the Saint Louis Art Museum.

**Glenn Willumson** is curator of collections at the Palmer Museum of Art. He had worked on collection development at the Getty Center for the History of Art and the Humanities.

## Organizations

**Rosilyn Alter** has been appointed director of the Visual Arts Program of the National Endowment for the Arts. She had been director of the Sarah Campbell Blaffer Foundation in Houston.

**Heather Tunis**, director of the Mid Atlantic Arts Foundation's Visual Arts Program, has resigned.

# 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.*

**Stanley K. Abe** of Dartmouth College has received a 1992 J. Paul Getty Postdoctoral Fellowship in the History of Art and the Humanities.

**Margaret A. Alexander**, University of Iowa, has received an award from the Division of Research Programs' Interpretive Research Program from the National Endowment for the Humanities for 1992 for "The Corpus of the Mosaics of Tunisia."

**John G. Andrews**, painter and printmaker, has received the following honors: 1992-93 Arts Midwest/NEA Regional Visual Arts Fellowship; special recognition in painting, "Iowa Artists '92," Des Moines Art Center; Juror's Merit Award, "New American Talent: The Eight Exhibition," Texas Fine Arts Association; and honorable mention, "5th International Biennial Print Exhibit 1991 ROC," Taipei Fine Arts Museum, Taipei, Taiwan.

**Robert Berlind** has received an award from the American Academy and Institute of Arts and Letters in the visual arts.

**Bruce Boucher**, senior lecturer in the history of art at University College, London, was awarded the Salimbeni Prize for Italian art history for his book *The Sculpture of Jacopo Sansovino* (Yale, 1991), along with **Giuliana Algeri** and **Anna De Floriani** for their *La pittura in Liguria: Il Quattrocento*.

**Prilla Smith Brackett** has received an Earthwatch Artists Award to participate in an expedition to study reptiles and amphibians in a rain forest in Madagascar.

**J. Carter Brown**, director emeritus of the National Gallery of Art, has been honored by the American Federation of Arts in recognition of his outstanding contributions to the art world. A benefit was held in his honor, the proceeds from which will establish the J. Carter Brown Exhibitions Fund at AFA.

**Donna Conklin** has been awarded a 1992-93 fellowship from the New Jersey State Council on the Arts for sculpture.

**Michelle Facos**, assistant professor of art history at Case Western Reserve University, has been awarded a Fulbright Grant for Sweden to complete her study of the emergence of Symbolism and national Romanticism in late 19th-century Swedish painting.

**Lisa Farber**, assistant professor at Dyson College of Arts and Sciences, Pace University, has been awarded a 1992-93 Fulbright Junior Research Fellowship at the Zentralinstitut für Kunstgeschichte in Munich and a 1993-94 Chester Dale Fellowship from the Metropolitan Museum of Art to complete a book on the German Renaissance painter Jerg Ratgeb.

**Jeffrey F. Hamburger** has been appointed Irvin E. Houck (Associate) Professor in the Humanities at Oberlin College in recognition of his achievements as a teacher and scholar.

**William Hawk**, artist, has received the 1993-94 Missouri Visual Artist's Biennial Award.

**Lynn F. Jacobs**, assistant professor, University of Arkansas, received a 1992-93 NEH Fellowship for College Teachers for her project "Altarpiece and Audience: The Marketing of Sculptured Retables in the South Netherlands, 1380-1550."

**Lewis Kachur** has been awarded a Fulbright Lectureship in Japan to teach 20th-century American art at the University of Osaka.

**Norman Land** has been named Dorothy K. Hohenberg Chair of Excellence distinguished scholar at Memphis State University for 1992-93.

**Ora Lerman** has received a Mid-Atlantic National Endowment for the Arts Grant in painting for 1992.

**Mel McCombie** has been named senior research fellow for fall 1992 at the Center for the Humanities, Wesleyan University. She is writing on government funding and culture.

**Charles Randall Mack**, professor of art history at the University of South Carolina, has been appointed to a 5-year term as the first William Joseph Todd Professor of the Italian Renaissance. The chair was established to encourage the study of the cultural life of Renaissance Italy through relevant departments in the College of Humanities and Social Sciences at the University of South Carolina.

**John O'Connor**, professor of art at the University of Florida, has been awarded a Southern Arts Federation/National Endowment for the Arts Regional Fellowship Award in painting.

**Mikelle S. Omari-Obayemi**, associate professor of art history at the University of Arizona, Tucson, has received a Faculty Research Grant and Travel Award from the university for her work "African Women, Power, and Art."

**Peter Parchall**, professor of art history and humanities at Reed College, has received the Burlington Northern Foundation Faculty Achievement Award, given on the basis of a completed scholarly or creative activity from the previous year.

**Shelley Rice** has received a 1992 Guggenheim Fellowship sponsored by the John Simon Guggenheim Memorial Foundation.

**Barbara Rothenberg**, painter and adjunct professor of art at Fairfield University, has been awarded a 1992-93 Indo-American Fulbright Grant to lecture at the University of Delhi, India, and to do independent research into Indian miniature painting, in particular the ragamala tradition.

**Rebecca Seeman**, associate professor at the Art Academy of Cincinnati, has received a 1992 grant from the Kentucky Foundation for Women for her work in sculpture.

**David M. Sokol**, professor and chair in the History of Architecture and Art Department at the University of Illinois, Chicago, has been selected as the first recipient of the award for scholarly contributions to the arts in Illinois by the Illinois Academy of Fine Arts.

**Ken Stout**, associate professor at the University of Arkansas, Fayetteville, was awarded the Washington University residency at the Cité Internationale des Arts, Paris, May-June 1992.

**Woodman Taylor** of the University of Chicago has received a 1992-93 Fulbright-Hays Doctoral Dissertation Abroad Fellowship to research "Vision and Performance: Paintings, Poetry, and Devotion in Vallabha Sampradaya Traditions at Medieval Rajasthani Courts." During his residence in India, he will be affiliated with the Indra Gandhi National Centre for the Arts in New Delhi.

**Elizabeth Tumasonis**, chair of the Department of History in Art, University of Victoria, B.C., has been awarded a 3M Teaching Fellowship for outstanding teaching and for contributions to the awareness and improvement of teaching in higher education in Canada.

**L. G. Williams**, lecturer at J.F.K. University, was awarded the California State Award of Excellence for his work in drawing.

**Timothy W. Young**, assistant professor of art at Malone College, Canton, Ohio, received the 1992-93 Malone Research Grant. The grant will support his painting project, "An Approach to Spiritual Content in Painting: Transition in Progress."

**The J. Paul Getty Museum** has announced that the following CAA members will be 1992-93 graduate interns: **Elizabeth Nesbitt**, University of Southern California, Department of Public Information; and **Isabelle von Samson-Himmelstjerna**, Institute of Fine Arts, New York University, Department of Paintings.

**Scripps College** has presented Mary Wig Johnson Faculty Achievement Awards to the following CAA members: **Nancy Macko**, associate professor of art, for contributions in the teaching category, in particular for the development of a program in computer art; **Susan Rankaitis**, Fletcher Jones Chair and professor of art, for her accomplishments in the research category, in particular a 12-year survey exhibition at the Center for Creative Photography at the University of Arizona; and **Arthur Stevens**, professor of art history and chair of the Art Department, for his interdisciplinary approach to the teaching of art history.

**The Whitney Museum of American Art's** 1992-93 Independent Study Program has the following CAA members as participants: Curatorial Studies Program—**Monica Chau**, M.F.A., California Institute of the Arts; Critical Studies Program—**Thomas McDonough**, Ph.D. candidate, Institute of Fine Arts, New York University; Studio Program—**Molly Blieden**, M.F.A., Rutgers University.

**The Winterthur Museum, Garden, and Library** has announced 1992-93 fellowship recipients, and the following CAA members received Winterthur Research Fellowships: **Michael Clapper**, doctoral candidate in the Art History Department, Northwestern University, "The 'Popular' and 'Elite' Disjunction in Art in the U.S. after the Civil War"; and **Susan Danly**, curator of the permanent collection, Pennsylvania Academy of the Fine Arts, "Krimmel's *Fourth of July in Centre Square*: Street Life in Federal Philadelphia."

## Conferences & Symposia

### Calls for Papers

**The Society of Architectural Historians** will hold its annual meeting in Philadelphia, April 27-May 1, 1994, and session proposals are sought. Sessions are usually 2 1/2 hours with 5 speakers, with or without a discussant. Topics can treat any aspect of the history and theory of architecture and its attendant arts with their political and cultural contexts. (Membership in the society is not required for participation or attendance.) Session proposals should consist of a detailed description (250 words max.) of the proposed theme and the mailing address and office/home telephone number of the person proposing the session. Submit to: Franklin K. Toker, Dept. of Fine Arts, University of Pittsburgh, Pittsburgh, PA 15260-0001; fax 412/648-2792. *Deadline: December 11, 1992.*

**Points of Difference: Issues of Diversity in Museums** is a conference in St. Louis, October 6-9, 1993, for which proposals for sessions and workshops are sought. Proposals are encouraged that voice a wide range of cultural, creative, theoretical, pragmatic, and challenging issues. For information: Bonnie Gibbs, 13201 Clayton Rd., St. Louis, MO 63131; 314/434-2100; fax 314/275-3519. *Deadline: December 15, 1992.*

**"Women and Power": England, France, Italy, Spain** is a symposium at the National Museum of Women in the Arts, Washington, D.C., March 12-13, 1993. While artistic production and visual artifacts will be emphasized, the program will address many disciplines and will present scholarship within a framework of feminist and gendered approaches and a broad historical context. Proposed topics include: shaping the discipline (feminist approaches to art history and other disciplines); artists and writers, women as producers; women as patrons and collectors; women and myth, questions of iconography; medicine and health; education and family life; portraiture and biography; and women of power. Presentations should be 20-25 minutes. Submit abstracts to: Harriet McNamee, National Museum of Women in the Arts, 1250 New York Ave., NW, Washington, DC 20005; 202/783-7371. *Deadline: December 20, 1993.*

**George Grosz (1893-1959): A Centennial Assessment** is a symposium being organized by the Busch-Reisinger Museum, Harvard University Art Museums, and the Goethe Institut Boston for late October or early November 1993. It will examine George Grosz's career, achievement, and role in German and American art, in conjunction with an exhibition of the artist's sketchbooks. Submit proposals for papers or suggestions for speakers to: Peter Nisbet, Busch-Reisinger Museum, 32 Quincy St., Cambridge, MA 02138. *Deadline: January 15, 1993.*

**The Museum Education Roundtable** is seeking papers for its research colloquium, April 2, 1993, Washington, D.C. Museum professionals are encouraged to submit proposals for 20-minute presentations on their work. Possible topics include the analysis of professional issues, educational and audience studies, the history of institutions, and profiles of past leaders in museum education. Submit abstracts (3 pages max.) to: Annie V. F. Storr, c/o MER, PO Box 23664, Washington, DC 20026-3664; 202/357-2388 or 301/589-6058; fax 202/786-2607. *Deadline: January 15, 1993.*

**Attending to Women in the Early Modern Period** is an interdisciplinary conference on Renaissance women sponsored by the Center for Renaissance and Baroque Studies at the University of Maryland, April 21-23, 1994. Workshop proposals are sought to follow these plenary sessions: "Our Subjects, Our Selves"; "Women's Places"; "Placing Women"; and "Teaching a Gendered Renaissance." For information: Center for Renaissance and Baroque Studies, University of Maryland, College Park, MD 20742. *Deadline: March 31, 1993.*

**The 4th International Symposium on Electronic Art: The Art Factor** will be November 3-7, 1993, hosted by the Minneapolis College of Art and Design. The symposium will focus on current research, theory, and practice on the use of electronics in the arts, with an emphasis on the art factor. Exhibitions, papers, panels, tutorials, workshops will be held. For information: FISEA '93, Minneapolis College of Art and Design, 2501 Stevens Ave. S., Minneapolis, MN 55404; 612/874-3754; fax 612/874-3732; E-mail: fisea93@mcad.edu; Roman Verostko, program chair: 612/825-2720; E-mail: roman@mcad.edu. *Deadline: April 15, 1993.*

### To Attend

**Public Structures: Shaping the World in the Middle Ages and the Renaissance** is the subject of the 13th Barnard Medieval and Renaissance Conference, December 5, 1992. Public structures, the ways in which they are planned and executed, their techniques and expression, and their influence are issues to be explored. For information: Beth G. Kneller, Medieval and Renaissance Conference, Barnard College, 3009 Broadway, New York, NY 10027-6598; 212/854-8866.

**Mountains and the Cultures of Landscape in China from Late Tang through Northern Song** is an interdisciplinary conference organized by the University of California, Santa Barbara, January 14-16, 1993. Panels include "Patterns of the Old Order: Tang Dynasty Precedents"; "Public Values: Mountains and the State"; "Private Values: The Literati and Landscape"; "The Buddhist Mountainscape"; and "Taoist Sites, Practices, and Iconography." For information: Peter Sturman, History of Art Dept., University of California, Santa Barbara, CA 93106.

**Competition and Collaboration: Hereditary Schools in Japanese Culture** is the topic of the 2nd Isabella Stewart Gardner Interdisciplinary Symposium, January 23-24, 1993. Scholars will address the central issue of *iemoto seiri*, the deep-seated Japanese custom of professional persons working within strictly defined schools or workshops. For information: Symposium Administrator, Isabella Stewart Gardner Museum, 2 Palace Rd., Boston, MA 02115; 617/566-1401.

**"Gates of Mystery: The Art of Holy Russia"** is a traveling exhibition in conjunction with which there will be a symposium, January 29-30, 1993, at the Art Museum, Princeton University. For information: Art Museum, Princeton University, Princeton, NJ 08544-1018; 609/258-3788.

**"ASHE: Improvisation and Recycling in African-American Visionary Art"** is an exhibition at Diggs Gallery, Winston-Salem State University, in conjunction with which a symposium will be held, February 12-13, 1993. For information: Brooke Anderson, Diggs Gallery, Winston-Salem State University, Winston-Salem, NC 27110; 919/750-2458.

**Imag(in)ing Culture: African American and Chicano Visual Art** is a conference at the

University of Texas at Austin, February 12-13, 1993. The intention is to provide a space for open discourse among leading Chicano and African American scholars and artists. For information: Verónica Contreras or Megan Granda, Center for Mexican American Studies, University of Texas at Austin, Austin, TX 78712; 512/471-4557.

**Latin American Modernism** is the theme of a symposium, March 26-27, 1993, at the Phoenix Art Museum. Papers and responses will address the advent and "Americanization" of modernism in Latin America. For information: Clayton Kirking, Phoenix Art Museum, 1625 North Central Ave., Phoenix, AZ 85004-1685; 602/257-1880; fax 602/253-8662.

**Symposium of the History of Art** is sponsored by the Frick Collection and the Institute of Fine Arts, New York University, April 2-3, 1993. 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; 212/288-0700.

**The National Coalition of Independent Scholars** will hold its first national conference, April 23-25, 1993, in Washington, D.C. The theme is "Independent Scholars in the '90s: Intellectual and Practical Issues." For information: NCIS, 3314 Brooklawn Terr., Chevy Chase, MD 20815-3901.

## Opportunities

### Awards

**Art Libraries Society of North America** (ARLIS/NA) offers its 1992 Gerd Muehsam Award, given annually to recognize excellence in a graduate student paper on a topic relevant to art or visual resources librarianship. Papers must have been written during the preceding 18 months by a student enrolled in an accredited graduate library science program or in a post M.L.S. program in art history or a related discipline. The winner receives a one-year membership in ARLIS/NA, \$200, and \$300 for travel reimbursement and complimentary registration at the ARLIS/NA annual conference, January 28-February 3, 1992, in San Francisco. For information: Kathryn Vaughn, Gerd Muehsam Committee, Dept. of Art, Hobart and William Smith Colleges, Geneva, NY 14456; 315/781-3483; fax 315/781-3560. *Deadline: December 1, 1992.*

**The Patricia and Phillip Frost Prize** is a new award to be given biennially by the Renwick

Gallery of the National Museum of American Art, Smithsonian Institution, for outstanding scholarship in the field of craft. A \$2,000 prize will be awarded to the author of a book-length publication (1990 or thereafter), who provides new insight into works of craft, the artists who made them, or aspects of theory and craft history. Books may include monographs, exhibition catalogues, catalogues raisonnés, and collected essays, and they may focus on methodology, criticism, patronage, iconography, and social history of American crafts. Send a letter of nomination explaining the importance of a work to American art history and discussing the author's scholarship and methodology to: Patricia and Phillip Frost Prize, Office of the Curator in Charge, Renwick Gallery, Washington, DC 20560. *Deadline: December 1, 1992.*

**The Andrea Palladio International Prize for Architecture** is open to registered architects and engineers of all nationalities, who will be younger than 40 years old as of January 1, 1993. Works completed and built as of January 1, 1993, are eligible. Submit labeled slides (10 max.), a technical illustrative report (3 pages, double spaced), a current c.v., an official birth certificate, and proof of being a registered architect or engineer to: Caoduro S.p.A., Via Chiuppese 15, I-36010 Cavazzale (Vicenza), Italy; 0444/945959; fax 0444/945164. *Deadline: January 31, 1993.*

### Calls for Entries

**Bodymaking.** Photographs—artistic, scientific, snapshots—are sought on the transformation of the human body to be included in a book and exhibition. Topics include plastic surgery, body building, exercising, tattoos, piercing, scarring, drug addiction, and body decoration, among others. Submit slides or photocopies. For information: School of Visual Arts, MFA Photography, Attn.: Bodymaking, 209 E. 23rd St., New York, NY 10010. *Deadline: December 15, 1992.*

**The American Craft Council** is sponsoring a logo design competition for the council itself. The council, celebrating its 50th anniversary, is a national organization of over 25,000 members to promote every aspect of craftsmanship, the use of craft products, and their benefit to life and culture. In addition to publishing *American Craft* magazine, the council maintains an extensive crafts library and information center, sponsors 5 juried crafts fairs annually, and operates a trade association for craft professionals. Include SASE for return of design. Fee: \$15. There is a \$2,500 award. Submit to: ACC Logo Competition, 21 S. Eltings Corner Rd., Highland, NY 12528. *Deadline: December 31, 1992.*

**The American West Coast Censorship Competition** is seeking entries of works expressing First Amendment rights with a socially conscious nature that will shock the public and force viewers to examine their emotional reactions. Critical issues that may be considered include: censorship, racism, abortion, eroticism, poverty, starvation, brutality,



dysfunctional families, the environment, gay rights, religion, war, and world disorder. Submit slides or photographs of up to 5 works. Include \$7 per entry and SASE. Send to: American West Coast Censorship Competition, 912 12th St., Sacramento, CA 95814; 916/441-1013. *Deadline: December 31, 1992.*

**The Great American Talent Search for New Art and Photography.** The theme is reality/fantasy, and there is a \$500 prize and a New York exhibition. All media except crafts, sculpture, and calligraphy are eligible. Fee: \$10 per slide. Send SASE for information: Talent Search, Dept. 3, 545 Eighth Ave., 20th Fl., New York, NY 10018. *Deadline: December 31, 1992.*

**Women's Art Works III** is an exhibition of women's works on and of paper, March 6-27, 1993. Women artists over 18 are eligible. Any work on or of paper, including photography, is eligible. Fee: \$15 for up to 2 slides. Send SASE for information: Greater Rochester Women's Fund, PO Box 10902, Rochester, NY 14610. *Deadline: January 4, 1993.*

**1708 East Main**, a nonprofit alternative space, invites professional artists to submit proposals for the 1993-94 exhibition season in painting, sculpture, photography, installations, and mixed media. Artists receive small honoraria. Send SASE for forms: 1708 East Main Gallery, 1708 E. Main St., Richmond, VA 23223; 804/643-7829. *Deadline: January 15, 1993.*

**New Images** is a photography competition for the Mid-Atlantic region (Va., W.Va., Pa., N.Y., N.J., Del., Md., or D.C.). Any photography processes or mixed media with photography as the primary medium are eligible. Fee: \$5 per slide; 3 slides max. The exhibition will be March 22-April 15, 1993, at the New Image Gallery, Harrisonburg, Va. Submit to: Corinne McMullan, Art Dept., James Madison University, Harrisonburg, VA 22807; 703/568-6216. *Deadline: January 15, 1993.*

**Time Cards, Time, and Paid Labor** is the theme of a mail-art exhibition to be held February 1993 at W. R. Harper College, Palatine, Ill. Max. size is 3" x 10". No fee, no returns. Submit to: Julia Morrisroe, 1151 W. Grand Ave., Chicago, IL 60622. *Deadline: January 15, 1993.*

**CEPA Metro Bus Show** is an exhibition of original camera-derived work, which will be installed on 5-10 Rochester, N.Y., buses during Montage '93: International Festival of the Image. All aspects of contemporary photographic practice will be considered. For information: Robert Hirsch, Metro Bus Show '93, Center for Exploratory and Perceptual Art, 700 Main St., 4th Fl., Buffalo, NY 14202; 716/856-2717. *Deadline: February 1, 1993.*

**In the Spirit of Jefferson: A Photographic Essay Competition** is an exhibition, May 29-August 8, 1993, open to all artists living in the U.S. All work must be original photographs or photo-derived images exploring ideas and images in the spirit of Thomas Jefferson. Fee: \$5 per entry.

For entry form: In the Spirit of Jefferson, Muscarelle Museum of Art, College of William and Mary, Williamsburg, VA 23185; 804/221-2700. *Deadline: February 1, 1993.*

**The Franklin Mint** is seeking artists who have images already created that could be reproduced on various products. Themes include: wildlife, mother and child, religious, Oriental, Victorian, Russian, Amish, florals, holiday scenes, Americana/patriotic, transportation, horses, fairy tales/nursery rhymes, and Western (cowboys/Native Americans). Send 8 x 10 or larger prints, 8 x 10 transparencies, or 35-mm slides with SASE: Louis K. Ternay, Artists Relations, Franklin Mint, Franklin Center, PA 19091.

## Grants and Fellowships

**Humanities Projects in Museums and Historical Organizations** supports the planning and implementation of temporary, traveling, and permanent humanities exhibitions, publications, and educational programs and materials. For information: Div. of Public Programs, Rm. 420, NEH, 1100 Pennsylvania Ave., NW, Washington, DC 20506; 202/606-8284. *Deadline: December 4, 1992, for projects beginning after July 1, 1993.*

**The Visual Arts Fellowship Program** of the Mid Atlantic Arts Foundation offers fellowships of \$5,000-10 in crafts, 10 in sculpture—to artists living in the mid-Atlantic region. The awards are offered in cooperation with the NEA and state arts agencies in Del., D.C., Md., N.J., N.Y., Pa., the U.S. Virgin Islands, Va., and W.Va. For applications: Mid Atlantic Arts Foundation, 11 E. Chase St., Suite 2A, Baltimore, MD 21202; 410/539-6656. *Deadline: December 11, 1992.*

**The Huntington** invites applications for resident fellowships in the humanities for 1993-94. The Huntington is a research institution devoted primarily to the study of British and American history, art, literature, and science. Most awards are for short-term resident study in the collections. For information: Robert C. Ritchie, Huntington, 1151 Oxford Rd., San Marino, CA 91108. *Deadline: December 15, 1992.*

**The American Society for Hispanic Art Historical Studies** invites graduate students who are preparing doctoral dissertations on topics drawn from the history of Spanish and Portuguese art and architecture to apply for grants of up to \$500 for the acquisition of photographs. For information: Steven N. Orso, School of Art and Design, University of Illinois, 408 E. Peabody Dr., Champaign, IL 61820. *Deadline: January 15, 1993.*

**The University of Rochester Rockefeller Humanities Fellowships in Feminism and Visual Culture** is seeking proposals from scholars, theorists, and producers of visual culture for research projects. Projects are sought that are informed by feminist thinking and that are attentive to the particular claims of race, ethnicity, and sexuality in the work of visual representation. For information: Sharon Willis, Susan

B. Anthony Center, University of Rochester, 538 Lattimore Hall, Rochester, NY 14627. *Deadline: January 15, 1993.*

**The Samuel H. Kress Publication Fellowship** is for scholars engaged in preparing a completed doctoral dissertation on architectural history or a related field for book publication. The \$10,000 fellowship can be used for any purpose connected with the project. Preference will be given to subjects that are international or intercultural in treatment. For information: Architectural History Foundation, 350 Madison Ave., New York, NY 10017; 212/557-8441; fax 212/682-5969. *Deadline: January 31, 1993.*

**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. 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, 1993, for the 1993-94 academic year.*

**The Library Company of Philadelphia** offers short-term fellowships for research in residence in its collections, which can support scholarship in fields related to the history of North America, principally in the 18th and 19th centuries. Fellowships are for one month any time from June 1993 to May 1994. The stipend is \$1,250. For information: James Green, Library Company of Philadelphia, 1314 Locust St., Philadelphia, PA 19107; 215/546-3181; fax 215/546-5167. *Deadline: February 1, 1993.*

**The Vincent Scully, Jr., Research Grant** is offered by the Architectural History Foundation to stimulate book publication on an American architect or group deserving scholarly investigation. For information: Architectural History Foundation, 350 Madison Ave., New York, NY 10017; 212/557-8441; fax 212/682-5969. *Deadline: February 1, 1993.*

**The United States Capitol Historical Society Fellowship** is designed to support research and publication on the history of the art and architecture of the United States Capitol and related buildings. Graduate students and scholars may apply for periods of one month to one year; the stipend is \$1,500 per month. For information: Barbara Wolanin, Architect of the Capitol, Washington, DC 20515; 202/225-1222. *Deadline: February 15, 1993.*

**The Camargo Foundation Fellowship Program** maintains a center in Cassis, France, for scholars and artists to pursue projects in French studies. The award is a residential grant, and usual residence is one semester. For information: Jane M. Viggiani, Camargo Foundation, 64 Main St., PO Box 32, East Haddam, CT 06423. *Deadline: March 1, 1993, for the following academic year.*

## Internships

**The Asia Society** has a full-time museum internship with salary for 6 months, January 2-June 30, 1993. The intern works with staff on Asian art projects for planning and implementation, including conceptualization of exhibitions, selection, organization and installation of objects, and research. For information: Denise Leidy, Asia Society Galleries, 725 Park Ave., New York, NY 10021. *Deadline: December 15, 1992.*

**The J. Paul Getty Museum** has graduate internships for 1993-94. Each assignment is full-time in one department, including curatorial, conservation, education, and administration. Internships are 9-12 months, \$12,462 or \$18,000, respectively, financial support for educational travel, plus health benefits. For information: Courtney Wolff, Dept. of Education and Academic Affairs, J. Paul Getty Museum, PO Box 2112, Santa Monica, CA 90407; 310/459-7611, ext. 254. *Deadline: December 18, 1992.*

## Calls for Manuscripts

*Art Journal* is seeking articles for an issue tentatively titled "Clothing as Subject," to be guest-edited by Nina Felshin. It will focus on the use and significance of clothing as a vehicle for the expression of meaning in 20th-century art and culture. The subject can be approached from a historical, anthropological, iconographic, theoretical, or formal perspective. Papers are sought that freshly address some aspect of clothing's role in the major movements of the earlier part of the century. Papers might also examine such topics as why certain garments that recur in the history of art are selected for their sexually evocative and symbolic character; the role of clothing in Happenings and performance art of the 1960s and 1970s; and the contemporary phenomenon in which many artists employ clothing abstracted from the human form. Particularly encouraged are papers with a broad cultural range and interdisciplinary approaches that reflect clothing's important relationship to other areas such as fashion, anthropology, psychoanalysis, feminism, and gender studies. Artists are invited to submit proposals for projects. Send 1-page proposals to: Nina Felshin, 27 W. 96th St., New York, NY 10025. *Deadline: December 15, 1992.*

*Art Journal* is seeking essays for an issue on contemporary CIS and Russian as well as recent Soviet photography. This exploration of photography since "glasnost" will feature a range of practices and analyses. Proposals are sought focusing on the crises of form and imagery the new freedoms of expression present to artists. Work is also sought addressing the seeming lack of interest in documentary photographic practice in the former USSR. Articles on women and photography are particularly welcome; articles on regional, ethnic, or individual practices are also invited. Proposals are especially sought that, while considering photography since glasnost, leave room for forthcoming developments we cannot

possibly imagine. Send proposals to: Diane Neumaier, 207 W. 106th St., #10E, New York, NY 10025. *Deadline: December 31, 1992.*

**Critical Matrix: The Princeton Journal of Women, Gender, and Culture** invites submissions of articles for publication in this journal of writings by graduate students. *Critical Matrix* is committed to articulating the intersections of feminist, academic, and social thought. Submit 2 copies of manuscripts (10,000 words max.) or abstracts with SASE: Gwen Bergner and Erin Mackie, Program in Women's Studies, 113 Dickinson Hall, Princeton University, Princeton, NJ 08544; 609/258-5430. *Deadline: December 15, 1992, for upcoming cultural studies issue; open deadline for subsequent issues.*

## Publications

**Artistic Freedom under Attack**, by Artsave, the project of People for the American Way, documents attacks on freedom of expression on both the local and national level. This report documents incidents from 1991. To order: Jill Bond, People for the American Way, 2000 M St., NW, Suite 400, Washington, DC 20036; 800/743-6768.

**Telling the Truth: A Report on the State of the Humanities in Higher Education** is a report from the National Endowment for the Humanities. For a free copy: Telling the Truth, NEH Public Information Office, Rm. 406, Washington, DC 20506; 202/606-8438.

## Residencies

**The Lila Wallace-Reader's Digest International Artists Program** provides 3- to 6-month residencies throughout the world and for participating artists to share their experiences with their communities upon their return. All professional artists working in visual media are eligible. For information: Lila Wallace-Reader's Digest International Artists, Arts International, Institute of International Education, 809 U.N. Plaza, New York, NY 10017. *Deadline: December 11, 1992.*

**The Vermont Studio Center** offers 2- and 4-week sessions for painters, sculptors, and writers from the U.S. and many countries. The winter residencies are retreats for focused independent studio work and offer 2-week interactive sessions for writers. Fellowships and scholarships are available. For information: Vermont Studio Center, PO Box 613N, Johnson, VT 05656; 802/635-2727.

## Workshops and Schools

**Culture in Crisis: Italy, 1494-1527** is an interdisciplinary Northwestern Summer Institute, June 21-July 30, 1993, sponsored by the National Endowment for the Humanities. For information and applications: Italy Institute, Dept. of French and Italian, Northwestern University, Evanston, IL 60208. *Deadline: March 1, 1993.*

**Narrative and Synthesis in Medieval Book Illumination** is an NEH summer seminar for college teachers at Cornell University, June 21-August 6, 1993. The focus will be on the illuminated manuscript as a functioning, aesthetic entity. Participants will explore how pictorial allusion and metaphor function in relation to literary allusion and metaphor. For information: Robert G. Calkins, Dept. of History of Art, 35 Goldwin Smith, Cornell University, Ithaca, NY 14853-3201. *Deadline: March 1, 1993.*

## Information Wanted

**The Design Laboratory** of the WPA art project in New York is the subject of a book. Materials sought from faculty members and students. Karen A. Kearor, Dept. of Art History, R-133B, Florida State University, Tallahassee, FL 32306-2037.

**Dog Paintings Sought.** If you know of any early American paintings that include depictions of dogs, photocopies and/or relevant information are sought. Laurelnae Jack Dempster, 755 N.E. Circle #41, Corvallis, OR 97330.

**Merrifield Reprint.** The work is original treatises, 12th-18th centuries, on the art of painting in oil, miniature, mosaic, and on glass; of gilding, dyeing, and the preparation of colors and artificial gems. The book is out of print, and to persuade a publisher to reprint it, there must be sufficient interest. Write to: Margaret Lawson, Paper Conservation, Metropolitan Museum of Art, 1000 Fifth Ave., New York, NY 10028.

**The Sale, Distribution, and Promotion of Art at International Art Fairs**, like Art Expo, is the subject of a thesis. Addresses, brochures, and other information related to these exhibitions, held worldwide, are sought. Geraldine Behan, Hatlestad terrasse 90, 5050 Neshun, Bergen, Norway.

**Reynold H. Weidenaar**, printmaker, is the subject of research on his career history, including prizes, awards, etc., from institutions that collected his work over the past 30-40 years. Paula Weidenaar Graf, PO Box 6112, Grand Rapids, MI 49516-9998; 616/459-6946.

## Datebook

**November 25**  
Deadline for submitting materials to the January/February newsletter

**December 4**  
Deadline for submissions to *Careers*, to be published January 6

**February 3-6, 1993**  
CAA annual conference, Seattle



## Classified Ads

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

**Art Translation.** English/Japanese, Japanese/English. Experienced with exhibition-related and scholarly projects. Production consultation also available. Call or fax 212/924-5898.

**Art Workshop International, Assisi, Italy: Summer 1993.** Live and work in a 12th-century hill town surrounded by the Umbrian landscape. Courses in painting and drawing, all media, landscape painting on site, art history, creative writing, and Italian language. Special program for professional and advanced painters and writers. Housing, most meals, studio space, critiques, and lectures. Art Workshop International, 463 West St., 1028H, New York, NY 10014; 212/691-1159.

**Books on the Fine Arts.** We wish to purchase scholarly out-of-print books on Western European art and architecture, also library duplicates and review copies. Contact: Andrew Washton Books, 411 E. 83rd St., New York, NY 10028; 212/481-0479; fax 212/861-0588. Catalogues available upon request.

**Continuous Runs of Art News,** summer 1955–December 1974; *Art in America*, #40, 1965–present; *Artforum*, January 1966–present; *Art and Artists*, June 1966–October 1978; *Arts Magazine*, February 1955–present; plus shorter sets of *Cimaise* and *Flash Art*; best offer. Call: Athena Tacha, 919/968-0264.

**Exhibition Announcements.** Full-color reproduction—12 pt., coated stock, 200-line separations—

varnished. Write for samples: Images for Artist, 2543 Cleinview, Cincinnati, OH 45206.

**Flip.** A new art/literature journal; send submissions or inquiries with SASE to: Flip, PO Box 40607, San Francisco, CA 94140; or call 415/826-FLIP.

**Florence Apartment.** 2 bedrooms, living room, 2 terraces, phone, quiet street near Piazza Becaria. Rent 1,500,000 lire monthly plus utilities. Nachum Niv, 212/288-8810.

**For All Things Photographic.** Use Duggal Downtown, Inc. CAA members receive a 20 percent discount on all services. Slide duplicates, E-6, B+W, C-Prints, computer imaging. Call 212/941-7000, or visit 560 Broadway, New York, NY 10012.

**Manhattan.** Bright 2-bedroom, southern exposure, overlooks museum park, doorman. Excellent transportation. One year from Jan. 1993. 212/362-9073.

**Pratt Institute.** New art history grad. degree programs. For the first time Pratt is offering undergrad. and grad. degree programs in the history, theory, and criticism of art, design, and architecture. Both programs stress matters of materials, techniques, and technology, as well as serious research in this area where practice and history come together. Pratt prepares its art history degree grads to assume positions in museums and academic institutions through specialized classes in the history of art, architecture, and design from the history of costume, film, and industrial design to a full range of chronological and geographical areas such as African, Venetian, and Oriental art; a curriculum that carefully blends theory and practice; a museum internship with the Brooklyn Museum; an award-winning faculty of professionals who are

leaders in their field; day, evening, and summer classes; and comprehensive financial aid and scholarship packages and graduate assistantships. Students may combine a master's of art history with a master's of fine arts or library science degree. To find out more, call Pratt's Office of Admissions at 718/636-3669, ext. 739; 800/331-0834, ext. 739; or Diana Gisolfi, chair of art history, at 718/636-3598.

**Rome Apartment.** 3 rooms furnished, sleeps 2, near American Academy. Rent one million lire per mo., + utilities and phone. Available Jan. 15–May 15, 1993, and Aug. 15–Dec. 15, 1993. Carolyn Valone, Art History, Trinity University, San Antonio, TX 78212.

**Six Years: The Dematerialization of Art.** Lucy Lippard, ed. Need 1 copy, good condition, reasonable price. Steve Pavlovic, 230 Waitman St., Morgantown, WV 26505; 304/292-5287.

**Sunny Loft.** Quiet, open space, 1,400' live/work, seven 7 1/2' x 4 1/2' windows (north + east exposure), exposed brick, custom shoji, bookcases and storage, original maple floors, 1 bath, renovated kitchen (Garland stove), washer/dryer, air cond., \$430 main. \$240,000. 212/929-8718.

**Sunny Custom Saltbox.** Mountainside overlooking Rondout Reservoir, 15 acres, streams, cathedral ceilings, 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. \$195,000. 212/929-8718.

**Translation Services.** For art historians and museum professionals. French, German, Spanish. Fax or on disk. Call for free estimate: 718/797-1306.



November/December 1992

College Art Association  
275 Seventh Avenue  
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