Venturi to Highlight Conference Convocation

Internationally 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
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: Patricia Stivo, Seattle Art Museum) will be held as the session "Transitions in Art Museum," Saturday, 9:30-11 a.m. 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 R. 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 Art History" (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 Aukin, Visual Humor Project), addressing the questions, "What Are the Pressing Issues in Arts Education at the College and University Levels?" 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 Resources (Chair: Judith Santley) will co-sponsor the session "Electronic Imaging for Art History Information Research and Testing" (chair: Michael Ester, Getty Art History Information Program), Thursday, 16:30-17:45 p.m.

The CAA Board of Directors and the Virtual Art History Association will co-sponsor the session "Electronic Imaging: A Visual Resources Perspective" (chair: Benjamin Kanstul, 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 chair: "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 Bettleheim, chair); "Asian American Representations of Sexuality and Gender" (Young Soon Min, chair); "New Languages, Media, and Strategies for Change" (Robina Rich, chair); and "Art History and the Public Interest" (Albert Eisen and Patricia Failing, chairs).

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

Make Your Airline Reservations Now
American Airlines has designated the official conference hotel, 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 800/333-1790, and ask for CAA Starlite R0113BD. Request that your ticket be issued by Zenith. You will be given the best fare available. Refunds 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 requirement on any fare that usually requires it. In addition, members of OAS/AA (Continental's frequent flyer mileage program) will receive a bonus of 1,000 miles by flying Continental to Seattle. For reservations, call 800/231-0722, and ask for the flight code 6E1P1.

Tickets will be issued by Zenith Travel, 16 E. 54th St., New York, NY 10016.

Fly American or By 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 to either continent 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 E7 flies, and tickets must be issued by Zenith Travel. The winners will be notified by April 1, 1990.

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 any a full walk from the Washington State Convention and Trade Center, where the conference will be held. Detailed information and a housing reservation form is 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.

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Age Is No Barrier

Of course, nobody really read the amended CAA By-Laws, but right there at the top under organizational purposes stands Article II, section 2: "To discourage discrimination based on race, religion, gender, national origin, sexual preference, physical disability, and age." ...I see the final paragraph, because it is often the most overlooked and undervalued by our profession. Despite the national political clout as 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 "ageism" castigated, compared to other societal discriminations like racism, sexism, or homophobia?

Because of unexamined ageism, when a valued university professor retires, or 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 consistently guilty of similar omissions, even though we have the right 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 art history. But these are at the teaching of both art and art history.

While our prizes for outstanding books, exhibitions, and criticism do not take into consideration, naturally more than is 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 more generously younger slate; this slate is selected by an independent Nominating Committee elected by the CAA Board. In the future we should strive to include nominations from our most senior candidates, who are more attuned to diversity in terms of age, in addition to the interests of more women-oriented 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 committee 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 nominations (and self-nominations) for the editorial board.

These publications are our most complete shared repositories of knowledge and would benefit most from the talents of our most experienced colleagues. Referring to the preceding subject, Robert Bertin is guest editing an issue of Art Journal, which will include 20 interviews with senior artists and is scheduled to be published in summer 1993. Of course articles by drops in our proflura or about senior artists only enhance the visibility and prestige of those already distinguished individuals.

In similar fashion, the other shared CAA experience, the annual conference, would benefit from increased participation by senior contributors, either as proposers of sessions, seat holders, 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 artists 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 emerging fellows. We are in the early stages of an artistic or scholarly career, CAA is, after all, fundamentally the organization for 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 ageism and the necessities "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 mentoring, as well as energetic participation in publications and annual conferences.

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 Modern Art Historian

The Board of Directors has appointed a committee to begin searching for an opening on the board for a modern art historian (19th and 20th centuries), the term to be three years beginning July 1993 and renewable once. Nominations 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 of expertise in the discipline, as well as the geographically, philosophically, institutionally, gender, and ethnic range of the CAA membership. The editorial board meets in New York three times a year and at CAA's annual conferences. CAA Board members will attend meetings. Board members must pay their conference fees. CAA provides financial assistance for the next conference.

Nominations and self-nominations must include a 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 CAA, page 15, August 23, 1992, section 1, page 12, and should also be aware of the following:

Five members of the College Art Association Nominations Committee have asked that SCAD be added to the list of accredited institutions to which the 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: December 15, 1992, for mentoring-program participants.
During the 1991-92 academic year, 1,482 positions were listed in the six issues of Carreño, which announces the availability of positions to CAA members. The majority of positions listed for art historians and artists required a Ph.D. or an M.F.A. Nonacademic positions, however, continued to represent a growing number of 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 for positions, more positions now require a master’s in a variety of teaching or professional areas for the artist.

\section*{Jobs Available, Fewer Ties, and at CAA's Annual Conference}

While the number of positions advertised has decreased by 28 percent over the 1,324 positions advertised in 1991, the number of positions outside academe have increased by 21 percent, respectively. Although employment opportunities for arts in design/computer graphics, and positions outside academe have increased, the distribution of openings remains consistent with previous years. The 1,024 listings were not evenly distributed to areas in studio art. The majority of positions listed for art historians and art historians in 1991 were in art education; 75 percent were in art education. Among applicants, people of color represent 4 percent of those considered for higher-level positions, the average compensation for nonacademic positions was also increased by 50 percent. Over the last 2 years, there have been more applicants applying for the decreasing number of reported final appointments has decreased by 20 percent, the applicant pool has increased by 16 percent.

\section*{Requirement}

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 a growing number of 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 for positions, more positions now require a master’s in a variety of teaching or professional areas for the artist.

\section*{Interviews and Appointments}

This past academic year, 2,714 candidate interviews were conducted in response to the 546 openings reported for art historians and artists. The majority of the employers reported to the association by employers can be considered neither a representative sample of existing salaries in the field nor a representative sample of salaries for new jobs. As has been the case in prior years, positions listed with CAA are for the most part entry-level positions: lecturer, instructor or assistant professor. While the sample size for these positions was larger than for higher-level positions, the averages given for them are probably more accurate estimates of current salaries. The following are average salaries for new positions:

- artist, $44,150
- art historian, $41,850
- assistant professor: artist, $35,725
- assistant professor: art historian, $32,892

For artist positions, 18 percent of the total, did not specify a particular area in studio art. The competition for employment opportunities has increased for artists by 13 percent, with salary increases to the number of applications—over twice the figure from last year—for art historian positions. Competition for nonacademic positions has also increased by 50 percent. Over the last 2 years, there have been more applications for the decreasing number of reported final appointments has decreased by 20 percent, the applicant pool has increased by 16 percent.

\section*{Conclusion}

As soon as two years ago, reductions in institutions' budgets have had a direct effect on employment opportunities for the art historian position 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 have 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 appointments, a particular area of importance of fellowships and internships to gain critical employment experience.
People in the News

In Memoriam

Jacqueline Richards, curator of paintings and sculpture at the National Institute of Medical Research, died December 20, 1992, at age 78. She was a leading expert on the history of medical art and was known for her scholarship on the work of artists such as Vincent van Gogh, who painted self-portraits as a means of coping with illness.

Joan Heffernan, a renowned art historian, died on January 1, 1993, at age 80. She was a leading expert on the art of the 20th century and was known for her work on the art of Europe and the United States.

Karen Liss, a noted art critic and writer, died on January 5, 1993, at age 74. She was a leading voice in the art world and was known for her insightful and incisive commentary on the art of her time.

Harry Fr. Gaugh, longtime art critic for the New York Times, died on January 10, 1993, at age 79. He was a leading voice in the art world and was known for his acerbic wit and his insightful commentary on the art of his time.

Harry F. Gaugh, 1938–1992

Harry F. Gaugh, 1938–1992, was a long-time art critic for the New York Times, known for his acerbic wit and his insightful commentary on the art of his time. He was a leading voice in the art world and was selected to deliver the Edwin M. Moseley Faculty Research Lecture at Skidmore, the school's highest faculty honor.

Judy Shiroki, artist, died on March 1, 1993, at age 82. She was a leading voice in the art world and was known for her unique approach to the medium of sculpture.

William R. Leibler, executive director of conservation at the Art Institute of Chicago and chair of the National Institute for the Conservation of Cultural Property, died September 9, 1992. He was a leading voice in the field of conservation and was known for his work in the preservation of cultural heritage.

Jon Schaefer, painter, died August 8, 1992, at age 73. He received a B.A. in English and a 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 1919. He had his first solo exhibition in 1945 at the Galerie St. Etienne and displayed his work in important exhibitions in 1957 and 1959 at the Leo Castelli Gallery. He was widely regarded as a major figure in the modern art world, and his work is well represented in major collections around the world.

Nina Kuo, a noted art historian and curator, died March 10, 1993, at age 80. She was a leading voice in the field of art history and was known for her work on the art of Asia and the Middle East.

Kathryn J. Reeves, Schoenherr, 1931, color lithograph, 24" x 15"
Dorothy G. Shepherd, retired curator of textiles and history at the Cleveland Museum of Art, died August 15, 1992. She was 75. She received her B.A. in 1959 and her M.A. in 1961 from the University of Michigan. She studied for her doctorate at the Institute of Fine Arts, New York University, and in 1962 she was appointed assistant to the curator of the textile collection of the Cooper Union Museum, New York. She left in 1964 to work as 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 held by the Nazis. She returned to the Cleveland Museum in 1947 as associate curator of textiles. In 1959 she was put in charge of the museum’s collection of Near Eastern art and was named 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 1975 she was named 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 the University of Alabama, died October 9, 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 construction and his interest in poetry and esoteric design. In 1962 he had his first solo exhibition in New York at the Royal Merki 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 1981. 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 Apresian is chair of the Fine Arts Department of Art History, Education. He has been a member of the faculty at Moore College of Art and Design, Philadelphia.

Yoheng Ban has been named assistant professor in the Department of Agricultural and Technical State University, Guangzhou.

Sharon G. Cox, assistant professor of art, has been appointed head of the Art Department at Northern Kentucky College Galleries in Fredericksburg, Va.

Norman Nilsen has been named director of the Phillips Museum of Art’s Royal School.

Celia Raffolstitch has been appointed program director in the arts and graphic design at UC Berkeley Extension.

Ankie 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. Seidell, professor and director of graduate studies in the History of Architecture and Art, Department of Architecture at University of Illinois, Champaign, has been elected chair of the department.

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

Teeple University’s Department of Art History, which was housed at the school and which was started by Jack Wasserman has retired. Terry Cooper has been appointed to the graduate faculty.

Erika Well is visiting graduate instructor at the John Andress Academy of Art in Clay, Rome, teaching 20th-century and contemporary American art.

The University of Chicago has made the following appointments: P. Edward Shaw has been assistant professor of art in 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 Krych is has been named director of the Allan Kollee program. Rita McCarthy is curator of the Maryland Print Gallery, Loyola University’s museum of southwestern, western, and Baroque art. She worked previously at the Art Institute of Chicago.

Robert P. Bremberg has been named director of the Cleveland Museum of Art. He had been director of the Warner Art Gallery, Baltimore, since 1985.

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

Elizabeth Brown has been named director of the Phillips Museum of Art’s Royal School.

Joseph S. Mevish has been appointed curator of art in charge of the fine arts gallery and overseeing the collection for the Department of Fine Arts at Vassar University. He had been curator of exhibitions and collections at the Rackett 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.

William Mack has been appointed to a 5-year term as the first William Browning Professor of the Italian Renaissance.

Deborah J. Johnson is president of the New England Art Association. She has been a curator at the Jewish Museum.

She is writing a book on the Salimbeni Prize for Italian art history for his book The Sculpture of Iacopo Sansovino.

E. O. Wilson’s “Sapiens: A Book for All Time” was awarded a Fulbright Junior Research Fellowship at the Metropolitan Museum of Art to complete a book on the Cesnola Renaissance paintings.

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

Sharon G. Cox, assistant professor of art, has been appointed associate director of the Art Institute of Boston. He had been a member of the faculty at Moore College of Art and Design, Philadelphia.

Eunice K. Hunsicker has been named chief curator of textiles and Islamic art at the Oeveland Museum of California. She received her B.A. in 1939 and her M.A. in 1944 from the University of Michigan.

She was named chief curator of textiles and Islamic art at the Oeveland Museum of California in 1945 and has been chief curator since 1955. She is a CAA member.


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 Art of the Museum of Turin.”


Robert Berlind has received a grant 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 University of potsdam art history for his book The Sculpture of Joseph Swenson (1705-1771), along with Gil(DialogInterface Alagna and Anna Dea Dominican for their collaboration in 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 appointed an Eastern Art Fellow for 1992 to support the arts at Dartmouth College. He is working on government funding and cultural policy.

Charles Randall Mack, professor of art history at the University of South Carolina, has been appointed associate professor of art history at the University of South Carolina. He is the co-writer of the Salomons’ Italian Renaissance, which was awarded a Fulbright Research Fellowship to complete her study of the emergence of Symbolism and national Romanticism in late-19th-century Swedish painting.

Lisa Tubis, assistant professor of art at Case Western Reserve University, has been appointed a 1992-93 Fulbright Research Fellowship at the Zentralinstitut für Kunstgeschichte in Munich and the Chester Dale Fellowship from the Metropolitan Museum of Art to complete a book on the Cesnola Renaissance paintings.

Donna Conklin has been awarded a 1992-93 fellowship from the National Endowment for the Arts for sculpture.

Michelle Fasce, assistant professor of art history at Case Western Reserve University, has been appointed a 1992-93 Fulbright Research Fellowship at the Zentralinstitut für Kunstgeschichte in Munich and the Chester Dale Fellowship from the Metropolitan Museum of Art to complete a book on the Cesnola Renaissance paintings.

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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 Ford Foundation Fellowship for College Teachers for her project “Photography and the Women’s Movement.”

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

Norman Land has been named president of Wesleyan University, which will establish the J. Carter Brown Fund for 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.

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Shelley Rice has received a 1992 Guggenheim grant from the Academy of Cincinnati, has received a 1992 humanities grant from the Kentucky Foundation for Women, and has received the professor of art grant from the University of Arizona and received the professorship at Fairfield University. David M. Sokol, professor and chair in the History of Art, University of Arkansas, Fayetteville, was awarded the Internationale des Arts, Paris, May-June 1992. Ken Stout, associate professor of art at University of Illinois, Urbana-Champaign, has received the 1992-93 scripting grant for contributions in the field of computer art. For information: Franklin Galassi, Frick Collection, 1 E. 70th St., New York, N.Y. 10021; 212/783-7371.

The Virginia Museum of American Arts’ 1992-93 Independent Study Program has the following: (a) 1992-93 Independent Study Grant Program; (b) a graduate assistantship, “Curatorial Studies Program—Monica Chau,” M.A. in the field of curatorial studies, (c) a graduate assistantship, “Curatorial Studies Program—Molly Bleasdale,” M.A. in the field of curatorial studies. The program is open to all students who are currently enrolled in a graduate program in art history, art education, or related fields. Applicants should submit a letter of application, along with a complete résumé, to: Franklin Galassi, Frick Collection, 1 E. 70th St., New York, N.Y. 10021; 212/783-7371.

Women's Art Works III is an exhibition of women's works on and off paper, March 6-27, 1993. Women artists over 18 are eligible. Any works on or off paper will be considered, and size is not relevant. Entry fee is $5 per slide up to 5 slides maximum. The exhibition will be March 6-27, 1993, at the New Image Gallery, Harrisonburg, Va. Submit to: Ternay, Artists Relations, Frankfurter, 300 W. 43rd St., New York, NY 10018.

For information: SASE.

The Design Laboratory of the WPA is giving the new grant to New Images. Material sought from faculty members and students. Karren A. Sauer, Dept. of Art History, 1178, Florida State University, Tallahassee, FL 32307.

Dog Paintings Sought. If you know of any early American paintings that include depictions of dogs, photographs and for relevant information are sought. Susan Ternay, Jack Dempster, 755 N.E. Circle #41, Coralville, 02706.

For the summer of 1993, a residential grant of $1,250.00 is available for professional art historians who are preparing doctoral dissertations on architectural history or a related field for book publication. The award is a residential grant, and usual residence is one semester. For information: Jane Mackie, Program in Women's Studies, Washington University, Box 32, East Haddam, CT 06423.

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