

CAAS

Membership Survey

Two thousand members have been selected to be surveyed about their views and satisfaction with College Art Association programs, publications, and policies as well as their concerns about the field. With an increase in membership of over 50 percent over the last five years, there have been changes in some programs, while others have remained the same. The Board of Directors has been increasingly concerned that the changes and new initiatives in governance, programming, and priorities have been meeting the needs of the expanded constituency. The membership survey will address such diverse issues as satisfaction with the annual conference, the program as well as the location and cost; the relevance of CAA publications to scholarly and professional life; member participation in CAA activities; ability of artists to make a living from art; the effect of censorship on scholarship; and the use of computers in an academic setting. A profile of the membership will be developed regarding individual characteristics such as age, race, religion, sexual orientation, employment status, and academic rank.

The questionnaire, which was mailed in late October, was developed by an ad hoc committee of the Board of Directors headed by Suzanne Preston Blier working closely with Bettina

Huber, a social scientist who is director of research at the Modern Language Association. In engaging the services of Huber and the MLA research department, CAA will benefit from experience acquired from a recent survey of the MLA membership. These services were made available as part of an ongoing arrangement with the Modern Language Association to share administrative and operational costs as part of a consortium of academic associations and learned societies. Huber's expertise proved invaluable in formatting questions to elicit clear, unbiased responses, which are critical to a successful survey. Both to assure accuracy and to keep costs down, the CAA survey uses a randomly selected sample of 2,000 members. A sample of this size—over 15 percent of the membership—should provide results similar to a survey of all members.

The responses to the questionnaire will be kept confidential, with final findings to be reported only in summary form. Because the survey was sent to a sample pool, it is important for those members selected to take advantage of the opportunity to respond to the questionnaire and express their views. In order to process all responses in a timely fashion and begin the complex task of tabulation and analysis, we would be grateful if all those receiving questionnaires would complete and return them promptly.

The results of the survey will be available in one year. The information collected will help CAA learn more about the membership as a whole. Thus, we will be better equipped to provide the appropriate level and mix of services for an ever changing College Art Association. We appreciate and thank you for your cooperation and input.

CAA Receives Two Grants

The Rockefeller Foundation and the Samuel H. Kress Foundation have awarded CAA grants in the amounts of \$40,000 and \$7,500, respectively. The Rockefeller Foundation grant supports the continuation of a travel grant and mentor program in which annual conference chairs and speakers receive funding to attend the conference, as well as to select protégés to whom they act as mentor, and who also receive funding to attend the conference. This is the third consecutive year that the foundation has provided funding for this program, the aim of which is to encourage diversity in art and art history. The Kress Foundation grant is in support of travel grants for foreign and interdisciplinary annual conference participants.

Metropolitan-area colleges, universities, art schools, and museums are urged to take advantage of the presence of CAA grant recipients in the New York area in February. We urge you to invite one or several to visit and/or lecture. For further information, contact CAA Conference Coordinator Suzanne E. Schanzer.

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Annual Conference Update

Post-Conference Trips

Two trips to museums outside New York will be offered on Sunday, February 20. The first, to the Pennsylvania Academy of the Fine Arts and the Philadelphia Museum of Art, will depart New York at 8:30 A.M. and return at 6:00 P.M. It will begin with a tour, led by curator Judith Stein, of the landmark exhibition "I Tell My Heart: The Art of Horace Pippin," at the Academy, followed by a buffet luncheon and a special tour of "Ten African-American Quilters" at the Museum of Art, with ample time for exploring the permanent collection. Price: \$50.00; sign up by checking box on conference registration form.

The second trip will be to the Newark Museum, a "hidden" metropolitan-area gem renovated by Michael Graves. The bus will leave New York at 11:30 A.M. Upon arrival, participants will have the opportunity to purchase lunch in the museum's café, explore the museum, and browse in the gift shop, after which they will be treated to a docent-led tour of outstanding American painting and sculpture, Classical, African, decorative arts, and Asian collections, culminating in a visit to the renowned Tibetan altar consecrated in 1990 by the fourteenth Dalai Lama. Major exhibitions will include "Ancient Nubia: Egypt's Rival in Africa" and "New Jersey Arts Annual." On the return trip to New York, the bus will make a stop at Newark Airport for those departing from that airport, before returning to the Hilton at 4:00 P.M. Price: \$25.00; sign up by checking box on conference registration form.

Session Omitted in Program

The session "Data ex Machina: How the Art History Information Task Force Is

Paving the Way for Research across Data Highways" (chairs: Eleanor Fink, Getty Art History Information Program; John R. Clarke, University of Texas at Austin), scheduled for Friday, 12:30–2:00 P.M., was not listed in the preliminary program. We regret the omission.

Session Added

Patrick Murphy, project director of the Estate Project for Artists with AIDS, will present an information session on Saturday, February 19, 12:30–2:00 P.M.

Art Editors Unite

Art editors who are interested in forming a CAA affiliated society are invited to an organizational meeting during the annual conference, Friday, February 18, at 12:30 P.M. (see conference program for meeting room). People who work in any area of art publications are invited to attend. Some of the topics that might be taken up by the group at later meetings are style guides, rights and permissions, authors' contracts, co-publications, desktop publishing, and electronic publications. The group could co-sponsor symposia for people involved in art publications. Job information could be shared among members, and the group could be a networking forum for freelancers. Ideas are welcome both for the goals of the organization and topics of annual conference sessions. Organizer of the group is Virginia Wageman, manager of publications at CAA.

19th-Century Art Historians Organize

Historians of nineteenth-century art have also been planning an affiliated society and will be meeting during the annual conference for this purpose. The meeting will be held on Thursday, February 17 at 12:30 P.M. (check the program for room number). Many proposals have already been put forth for what such a society could accomplish: regularly scheduled CAA conference sessions, regional and national colloquia on nineteenth-century themes, a newsletter and directory of art historians working in this area, discus-

sion of the place of nineteenth-century studies in the curriculum, exchange of bibliography and ideas on current projects. The group is focused on European art but open to anyone interested in international studies. Those who have not already done so should send their names, addresses, phone, fax, and e-mail numbers, as well as current projects and suggestions for what such a society should and could accomplish, to Patricia Mainardi, 602 Carlton Ave., Brooklyn, NY 11238. And come to the meeting!

Photographer Wanted

CAA is seeking a photographer for the 1994 annual conference, to be held in New York, February 16–19, 1994. In addition to general conference shots, photographs are needed of the awards ceremony, reception at the Metropolitan Museum, and M.F.A. exhibition at Hunter College. Photographer will receive \$350.00 and complimentary conference registration. CAA will pay for film and developing. Send résumé and samples of work, if possible, to: Publications Dept., CAA, 275 Seventh Ave., New York, NY 10001. No telephone calls. *Deadline: December 31, 1993.*

Make Your Airline Reservations

American Airlines has been designated the official airline of the 1994 annual conference, and Zenith Travel is the official conference travel agency. American Airlines is offering a 10 percent savings off full coach fare and 5 percent off any published fare to any attendee traveling to New York. For reservations on American Airlines call 800/433-1790 and ask for CAA Starfile # S0124BD.

Special discounts are also available on US Air, including the Boston and Washington, D.C., shuttles. To be eligible for these discounts, you must make your reservations through US Air's meeting and convention desk, 800/334-8644, and request CAA Gold File # 36330256.

Seats are limited and restrictions may apply. When making reservations on American or US Air, specify that the tickets are to be issued through Zenith Travel. For the flight of your choice and

lowest fare available, make your reservations as early as possible.

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

Fly American and 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 who flies to New York on American.

To be eligible, you must make your reservation through the Star and Gold files and tickets must be issued by Zenith Travel. The winners will be notified by April 1, 1994.

Housing

CAA has reserved a substantial block of rooms at the New York Hilton and Towers, Sheraton New York, and Park Central hotels. The Sheraton and Park Central are located within easy walking distance of the Hilton, which is where sessions will be held. Detailed information and a housing reservation form are forthcoming in the conference preliminary program, mailed to members in early November. To be eligible for special conference rates, you must make your reservations through the Housing Bureau using the conference housing registration form. Because space is limited in any one hotel, for the best selection make your reservations as early as possible.

Schedule Change

Thursday evening sessions will take place 8:00–10:30 P.M. Wednesday evening sessions remain scheduled for 7:30–10:00 P.M.

Correction

Therese Lichtenstein's institutional affiliation was incorrectly identified in the September/October Annual Conference Update. She is a faculty member at State University of New York at Old Westbury and New York University.

From the President

CAA— The Big Tent

The coincidence of the academic new year and the Jewish New Year brings a fresh of wholeness, as institutions renew and reaffirm themselves. In that spirit—and in anticipation of our biggest annual conference of all, the New York extravaganza, upcoming in mid-February—I pen some lines about CAA as an entity.

There are many reasons for being the largest representative body we can possibly be. Declarations of "cultural wars" by enemies of free expression in the arts demand a loud chorus of response in concert by artists, critics, and art historians. For those reasons, as outlined in earlier newsletters, CAA has joined various larger interest groups on behalf of the arts, including the National Cultural Alliance, whose October campaign for National Arts and Humanities Month has just begun.

But this kind of collective activism based on self-interest as well as principle means being defined from outside, by one's enemies (though that is certainly a distinct form of identity). The question remains—and is implicit in every annual meeting—what does CAA as a whole stand for, and is there any larger unity out of our diversity?

Certainly one of the hallmarks of the current College Art Association is its variety of interests and interest groups. I speak as a proud member of the Historians of Netherlandish Art, an active and effective organization that holds its own occasional international symposia but remains one of the many affiliated societies of CAA (they are all listed in the July/August newsletter). The number of such groups, many of which hold their own annual meetings within the framework of the larger CAA gathering, is growing. Some of these groups are enormous in size, especially the Women's Caucus for Art (4,000

members); others represent important overlaps with cognate disciplines, such as the Visual Resources Association or ARLIS, the Art Libraries Society. In New York, two new interest groups—nineteenth-century art historians and art editors—are having organizational meetings. I am also pleased to announce that through the open-mindedness of its president, Franklin Toker, the Society of Architectural Historians will once again be joining with CAA for overlapping annual meetings on occasion, beginning with the next gathering in New York City after this one. This practice resumes a cordial overlap that once existed when CAA and SAH were smaller, a custom that had lapsed two decades ago.

By way of offering some thoughts on the usefulness of an encompassing CAA, let me offer some personal reflections. I have had the opportunity at my university to team teach one course with a member of our studio art department for five years now, on the theory that those who analyze will benefit from making, and vice versa. (I gather that some of these premises underlie many of the innovative proposals for K-12 teaching of art, something that will be discussed in a session at the upcoming New York meeting.) Moreover, I have learned from my experience of the rich human resources of the CAA Board how wonderfully and productively fluid the boundaries between artist/critic/art historian can be. I have also recently participated in the writing of a textbook and in the recasting of a set of survey courses in art history at my university, where continents other than Europe have come to play an increasingly active role.

The end result of all of these experiences has been my gradual recognition of the value of the broadest possible dialogue with colleagues, however defined. Moreover, like the effects of minor fields required of most of us as graduate students, I find the contrasts with my own visual and intellectual habits to be both stimulating and revealing (even of "identity"). Without proposing here to take on the particular merits of studying diverse cultures or art productions, I simply want to reassert the importance of CAA as a collectivity where such colleagues and fields can represent themselves, free of censorship, for all who wish to come and listen.

CAA conferences have been criticized for the content of the indi-

vidual sessions. But I am proud of the range and the remarkable quality of the sessions I have been able to attend at recent annual meetings as well as the aggregate picture of diversity and inclusivity represented by the full roster of participants and topics. CAA annual conference program chairs have striven to provide our entire membership with offerings in the best traditional sense of liberal (i.e., liberating) education—even making the effort in New York to blur the boundaries between art and art history sessions while providing one of the fullest rosters ever of distinctive choices.

Let us celebrate together our diversity within the College Art Association. We can still be members of our special interest groups (not a dirty word, even after all the Washington-speak), as we lobby (ditto) together for our common cause (ditto). Our annual conference, like our organization during the rest of the year, can truly be a "big tent" for a range of concerns, including conflicts and debates, rather than a site for anybody's dogmatism or intolerance. —Larry Silver

CAA News

New Directory Published

Directory of People of Color in the Visual Arts has been published by CAA. The 72-page publication identifies over 750 individuals of African American/black, Asian, Hispanic/Latino, Native American, and other nonwhite descent who are artists, art historians, museum professionals, arts administrators, art students, or other arts professionals. Listings are indexed by state, discipline, and ethnicity. Copies are available from the CAA office for \$7.50 (\$9.00 nonmembers).

Faith Ringgold, a former CAA Board member and initiator of the

project, asserted the need for identification of people of color in the arts because "there is a great inequity of opportunity for visual artists, academics, and other arts professionals of color." This directory will serve as a resource for people of color to contact one another and for colleges and universities, museums, and other arts organizations to seek out candidates for jobs, panels, competitions, and other similar purposes.

Included in the directory is a questionnaire (also available from the CAA office), which should be returned to the CAA office for listings in the next edition.

In the four years since the project began, CAA has attempted to demon-

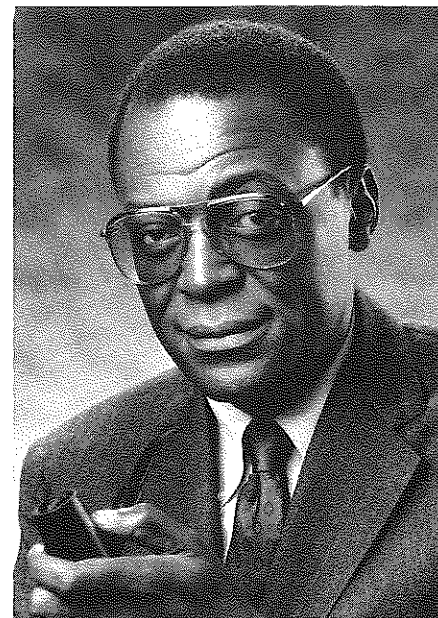


Faith Ringgold

PHOTO: C. LOVE

strate increased sensitivity to the needs and interests of its members of color. Murry DePillars, chair of CAA's Committee on Cultural Diversity, remarks, "The CAA Board not only endorsed Ringgold's proposal, it also took immediate measures to ensure that CAA annual conference sessions consistently consider in a serious manner issues of gender, race, and ethnicity." Executive director Susan Ball is currently researching CAA's involve-

ment with the Committee for the Development of Art at Negro Colleges in the late 1960s and early 1970s.



Murry DePillars

Standards for Visual Arts Faculty

CAA's Board of Directors recently approved new "Standards for Retention and Tenure of Visual Arts Faculty" (see pages 7-8), drafted by a committee appointed in 1991 by then CAA president Ruth Weisberg. The new standards reflect many of the changes in academia since the adoption of the first standards for studio arts faculty over twenty years ago and should serve as a meaningful instrument for enhancing communication between faculty and university administrators. Many of the current concerns of studio artists are identified in the new standards, which allow institutions to address those concerns in a manner consistent with their unique educational missions.

There are several significant key features of the standards. The committee made a special effort to address the needs of artists in the early stages of their teaching careers. Special emphasis has been placed upon clarifying professional expectations for faculty promotion, tenure, and retention. The importance of regular faculty status for studio artists is underscored, and

prudent methods by which professional reviews should proceed are delineated.

Although CAA does not have the power to enforce the standards for visual arts faculty, special efforts are being made to ensure that the terms of the standards are adhered to. The form completed by institutions submitting listings for *CAA Careers* includes ten items that the institution should be prepared to address at the request of a job candidate. Listings in *CAA Careers* now have a code to indicate that an institution is willing to comply with the spirit of the standards. The appearance of the code serves as a signal to the candidate that the institution is willing to make specific job information available to all candidates at their request.

Members of the committee who drafted the standards for visual arts faculty were Michael Aurbach, chair, Emma Amos, Phillip Blackhurst, Jon Meyer, Larry Scholder, Gregory Shelnutt, Victoria Star Varner, and Barbara Hoffman, CAA counsel.

Art Bulletin Editorial Board Call for Nominations

Nominations and self-nominations from the CAA membership are sought for vacancies on the *Art Bulletin* editorial board (for details, see *CAA News*, September/October 1993). All members of the College Art Association are urged to nominate or self-nominate candidates for the vacant positions. Candidates must be members of CAA. 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. Nominations and the necessary supplementary materials should be sent to: *Art Bulletin* Editorial Board Nominations, CAA, 275 Seventh Ave., New York, NY 10001. **Deadline: December 15, 1993.**

Job Market Still Competitive

During the 1992-93 academic year, 1,002 positions and opportunities were listed in the six issues of *CAA Careers* and at CAA's annual conference placement service. In an attempt to discern trends in hiring, CAA evaluates the positions listed and employers' hiring reports, which are then compared to statistics for the previous years.

In the past academic year, universities, colleges, and visual arts employers listed 464 vacancies for artists, 232 openings for art historians, 63 announcements of internships and fellowships, and another 306 employment opportunities for nonacademic positions—curators, museum and gallery directors, art librarians, art educators, and arts administrators. These 1,002 positions represent a decrease of 8 percent over the 1,082 positions advertised last year and a reduction in position listings for the third year in a row.

Though the number of openings listed has decreased 33 percent over the past 4 years, the distribution of opportunities has remained consistent—25 percent of position listings were for art historians, 45 percent for artists, and 30 percent for other visual arts employment opportunities.

Areas of Specialization

Of the 232 art historian positions listed, 23 were in ancient and medieval; 32 in Renaissance and Baroque; 29 in 19th- and 20th-century Europe; 7 in art of the United States; 12 in art of Africa, Oceania, and the Americas; 23 in art of Asia; and 17 in architectural history. Another 89 positions were to teach

survey and broad courses or were unspecified.

For the 464 opportunities listed for artists, 113 required a specialization in painting or drawing; 40 in sculpture; 36 in ceramics, jewelry, or metalwork; 21 in printmaking; 40 in film, video, or photography; another 115 in either design or computer graphics; and 13 in textiles. An additional 86 positions did not specify a particular area in studio arts.

Of the 306 nonacademic listings, 52 were in arts administration; 37 were curatorial related; another 57 were for various positions, including registrarial, in museums and galleries; 35 in art education; 13 for art and slide librarians; and 49 represented other visual arts vacancies. In addition, 37 internships and 26 fellowships were listed.

Despite reduced employment listings, the distribution of openings among the different specializations has remained consistent with previous years with no notable increase or decrease in any specialization, with the exception of the increased number of internships and fellowships.

Requirements

Positions now require a number of years of teaching and/or professional experience, as well as an advanced degree. Of the 1,002 positions listed, 65 percent specified certain experience levels and 85 percent required a Ph.D. or master's degree. Nonacademic positions continue to represent better employment opportunities for those not holding higher degrees. Only 30 percent of nonacademic positions required a doctorate-level degree; another 46 percent specified a master's degree.

Hiring Reports

Employers listing any positions in *Careers* are requested to complete hiring reports that provide a brief description of the applicant pool and subsequent final appointments. The following analysis is based on 298 reports, a return of 30 percent. In addition, 62 positions were canceled or postponed, and 7 reported not yet filled.

This past academic year there were

21,773 applicants for these 298 positions, resulting in an overall average applicant/position ratio of 21:1. Last year's median applicant/position ratio was 78:1 (456 hiring reports received and 35,732 applicants reported). This year employers reported the average applicant/position ratio for art historians was 43:1, a drop from last year's 75:1. The competition for artists, however, reached a high of 123 applicants per opening (last year's applicant/position ratio was 98:1). There was little change reported for nonacademic positions, on average 50 applicants for each vacancy.

Interviews and Appointments

Employers interviewed an average of 8 applicants for each art historian position, 6 for nonacademic positions, and 7 for each artist vacancy. The interviewing and appointment of women reflect proportionate representation in the population. People of color represent 10 percent of those interviewed for artist positions and 16 percent of final appointments; for art historians, 5 percent of applicants interviewed were people of color and 4 percent were final appointments. Comparable statistics describing the ethnic composition of the respective fields are not available.

Of the 1,998 interviews conducted, 6 percent were scheduled at CAA's 1993 annual conference, and 58 percent of final appointments were CAA members.

Salary and Rank

Positions listed in *Careers* are for the most part entry-level positions: lecturer/instructor or assistant professor. Because the sample size for these positions was larger than the higher-level positions, the averages given for them are probably more accurate representations of salaries. The salaries reported, however, to the association by employers should not be considered a representative sample of the field. The following are average salaries: full professor, insufficient data for both

artist and art historian; associate professor: artist, \$ 33,851; art historian, \$43,719; assistant professor: artist, \$30,902; art historian, \$32,561; lecturer/instructor: artist, \$27,287; art historian, \$29,561. Reported salaries, for the most part, have remained unchanged from the previous year.

Of the 147 hiring reports for artists, 63 percent were tenure or tenure track positions—40 percent were for 1 year, and 31 percent for 3 years or more. For art historians, 71 percent of the 88 positions filled were tenure or tenure track positions—27 percent for 1 year, and 44 percent for 3 years or more. Only 55 percent of nonacademic positions were limited to 1-3 year(s) appointment terms.

Conclusion

If information gathered through CAA's placement services is representative of the field, reductions in employment opportunities for CAA members have stabilized as compared to the past 2 years. Statistics for this past academic year may not be an accurate depiction of the job market because the number of employers returning hiring reports has reached an all-time low. Even if the fault lies with under-reporting from employers, CAA members seeking employment continue to face a competitive market with fewer job opportunities and limited budgets.

College Art Association Standards for Retention and Tenure of Visual Arts Faculty

Adopted by CAA Board of Directors, April 24, 1993:

That the College Art Association establish the following standards respecting visual arts faculty, a copy of which will be sent to each accrediting body in the United States and to institutional members of CAA under cover of a letter from the current president of the Association urging the said accrediting body to recognize the standards as appropriate to any college visual arts program.

The standards are to appear annually in CAA *Careers*. These standards are to be updated or approved by the appropriate CAA committee in a timely manner.

CAA encourages institutions to maintain their diverse and unique departmental missions. Given the great range of missions and standards among institutions, it is essential that all applicants be provided with as much information as possible.

Status of Visual Arts Faculty

All visual arts faculty on full-time annual appointments other than visiting artists, critics, or artists-in-residence are to be regarded as having regular faculty status including eligibility for academic rank, promotion, tenure, retirement, and

other benefits, and participation in college and university governance. The title "artist-in-residence" should not be used as a construction to circumvent normal hiring practices. Equal access to university support for research and professional development is essential for regular faculty status.

The work of visual arts faculty is not extra-academic. Their commitment to creative work (production, expression, research, etc.) should be regarded as the same as that of academics in other disciplines:

1. Exhibition of creative work is to be regarded as analogous to publication in other fields.

2. Artists are entitled to safe, secure, and appropriate studio teaching spaces.

3. Freedom of expression and inquiry must be supported and protected.

4. Recognition of regular faculty status for visual arts professionals teaching at colleges or universities implies that visual arts faculty will not be expected to provide professional services other than those directly related to their teaching without proper additional compensation or reduction in teaching load.

Terminal Degrees

The Master of Fine Arts (M.F.A.) is the terminal degree for visual artists. No academic degree other than the M.F.A. or equivalent professional achievement should be regarded as qualification for appointment to professional rank, promotion, or tenure. Degrees in education and related fields shall not be required except for faculty appointed specifically to teach courses in education. Similarly, education degrees should not be regarded as constituting appropriate preparation for teaching studio art.

Academic Advancement

The criteria for promotion, retention, and tenure for visual arts faculty shall be professional development, teaching effectiveness, and service to the college or university. Evaluation of professional development and teaching effectiveness shall be carried out with the participa-

tion of other visual arts professionals. Whenever possible, visual arts professionals shall be represented at the first stage of promotion, tenure, renewal, and retention recommendation procedures.

Universities and their respective visual arts departments should make all matters of renewal, retention, promotion, and tenure as clear as possible and in writing to all members of the department. These matters should be made as discipline-specific as possible. Confer-ences between the appropriate administrator(s) and the candidate (for promotion, tenure, etc.) should be held regularly.

In discussing the professional activities related to research or creative production, the relative importance of activities under those headings must be made clear and in writing to the faculty and appropriate administrators. Issues of national, regional, and local recognition must be clarified at institutions that make those distinctions as these expressions do not hold universal meaning. Should outside referees or reviewers be part of the decision processes for professional advancement, they too should be informed of the standards and definitions used by the candidate's institution. In addition, outside reviewers should be given a profile of the institution's weighting of teaching and service responsibilities in tenure, retention, and promotion consideration.

Should university or departmental standards be changed with respect to research or creative expression, the faculty members should be allowed either to continue with the standards under which they were initially employed or be given a minimum of three years to comply with the new standards. If the candidate chooses the latter, the need for a period of adjustment should be taken into consideration in regard to the normal timetable related to renewal, retention, promotion, or tenure.

CAA encourages institutions to comply with AAUP (American Association of University Professors) standards with respect to normal time frames of academic advancement.

Teaching Loads

The full-time teaching assignments of artists shall not exceed eighteen contact hours per week consonant with practice

across the institution. Appropriate reductions in teaching loads are warranted to support research, managing and maintaining classroom/studio facilities, and for administrative responsibilities.

Class Size

CAA encourages institutions to place limits of fifteen or less on classes where safety and the use of specialized equipment are major factors. Generally, to ensure quality instruction in visual arts courses, twenty students or less is appropriate. Class size of twenty-five or more is inappropriate for effective visual arts teaching.

The use of dangerous machinery, complicated equipment, solvents, chemicals, etc., shall be taken into consideration in determining an effective teaching and learning situation.

Graduate Students

When graduate students are assigned teaching duties, they should be closely supervised by members of the regular teaching staff. In no case should graduate students be given teaching assignments in excess of one half the normal teaching load.

Listings for Teaching Positions

Detailed information (beyond the position listing) regarding responsibilities and departmental policies should be available for any job candidate requesting such material.

To encourage art departments to engage in this kind of professional practice, an appropriate code will accompany the job listings in CAA Careers. The CAA order form for positions listings will allow institutions to state whether or not they will make available additional job information for candidates (candidate provides SASE).

For compliance, all of the following information should be available upon a candidate's request:

1. A thorough description of the position.
2. A brief statement of departmental mission or philosophy.
3. Course descriptions, numbers of sections, and maximum number of contact hours per week. If these items are unknown at that time or are to be shaped to the candidate's strengths, that too should be stated.
4. A description of responsibilities related to advising, supervision of graduate students, gallery responsibilities, shop and classroom maintenance, office hours, etc.
5. Availability of studio space for the faculty member.
6. Availability of office space for the faculty member.
7. Availability of support for research and professional development through the department, the university, the community, etc.
8. Relative weights of Teaching-Research-Service (as they apply to institutional standards for renewal, promotion, tenure, etc.).
9. Being discipline-specific, brief comments regarding the kinds of professional activities and honors that are considered important for regular progress toward renewal, promotion, tenure, retention, salary increases, etc.
10. Brief descriptions of procedures and evaluation processes used in making decisions of professional advancement. Examples: periodic meetings with chair or dean, written peer reviews, external referees or reviewers, classroom visitations, etc.

Other CAA Recommendations

When visual arts programs define their standards of excellence, they should be founded upon realistic criteria. Research expectations should be commensurate with teaching loads, service to the institution, professional support, geographical setting of the institution, availability of studio space, etc. Teaching expectations should be commensurate with class size, facilities, teaching loads, etc.

Professional expectations should also take into consideration changes in academia, the commercial marketplace,

the discipline of the visual arts faculty member, and so on. For some, the commercial gallery may not be a suitable indicator of excellence or national recognition.

Safety at both the personal and environmental levels should be a major concern. Institutions are encouraged to establish standards and policies related to these matters.

Committee on Revising Tenure Procedures: Michael Aurbach, chair, Vanderbilt University; Emma Amos, New York; Phillip Blackhurst, University of Kansas; Jon Meyer, University of Dayton; Larry Scholder, Southern Methodist University; Gregory Shelnut, University of Mississippi; Victoria Star Varner, Indiana University; Barbara Hoffman, CAA counsel.

Solo Exhibitions by Artist Members

Only artists who are CAA members are included in this listing. When submitting information, include name of artist, gallery or museum name, city, dates of exhibition, medium. Please indicate CAA membership.

Photographs are welcome but will be used only if space allows. Photographs cannot be returned.

ABROAD /

Orly Azran. Arsof Gallery, Moshav Ryspon, in collaboration with Tova Osman Gallery, Tel Aviv, December 23, 1993-January 30, 1994. "Shin. Mem. (Name/There)," site-specific installation.

Banerjee. Chemould Gallery, Calcutta, August 17-27, 1993. "Fumage," works on paper.

Robert Broner. Israel Museum, Jerusalem, June 8-July 5, 1993. "Aloft, Descent," woodcuts.

Manuela Friedmann. Gallery Shirakawa, Kyoto, Japan, November 1993. "Stones of the Sky" and "Traces," paintings. Takada Gallery, San Francisco, November 2-December 11, 1993. "Memory Gardens," works on paper.

Rita Myers. World Wide Video Center, Hague, the Netherlands, October 17-November 21, 1993. "Correspondences" and "Resurrection Body," video installations.

Susan Schwalb. American Cultural Center, Jerusalem, April 15-May 15, 1994. Silverpoint drawings. Robert I. Kahn Gallery, Congregation Emanu El, Houston, Tex., November 19, 1993-January 15, 1994. "Creation Series."

MID-ATLANTIC /

Thomas Beckman. Delaware State Arts Council Gallery, Wilmington, November 1-24, 1993. "Strangers and Brothers," sculpture.

Sydney K. Hamburger. Hood College, Frederick, Md., September 9-December 3, 1993. "Safe Spaces and Ritual Objects," sculpture.

MIDWEST /

Sam Gilliam. Klein Art Works, Chicago, October 23-November 27, 1993. Paintings.

Nicholas Hill. Zanesville Art Center, Zanesville, Ohio, September 1-30, 1993. Intaglio prints.

Franklin Conservatory, Columbus, Ohio, September 10-October 8, 1993. Cyanotypes. Ohio Northern University, Ada, Ohio, January 3-21, 1994. Paintings.

Gregory Huebner. Eric Dean Gallery, Wabash College Fine Arts Center, Crawfordsville, Ind., October 30-December 10, 1993. "Abstracting the Spiritual," paintings.

Karen Kunc. Atrium Gallery, St. Louis, November 5-December 31, 1993. Monotypes, drawings, woodcuts. Norman R. Eppink Gallery, Emporia State University, Emporia, Kans. November 3-30, 1993. Woodcuts.

Ralph Murrell Larmann. Denison University Art Gallery, Granville, Ohio, November 12-December 10, 1993. Paper and acrylic paintings.

Clarence Morgan. Carolyn Ruff Gallery, Minneapolis, September 11-October 16, 1993. "Language of Abstraction."

Sungmi Naylor. Zolla/Lieberman Gallery, Chicago, October 15-November 13, 1993. Photographs.

Marlena Novak. Ruschman Gallery, Indianapolis, September 10-October 2, 1993. "Chthonic Operas," encaustic paintings/mixed-media constructions.

Anne Scott Plummer. Rochester Art Center, Rochester, Minn., September 18-October 31, 1993. "Mural/Manchild in the Making," multimedia.

Steven W. Wadzinski. Godschalx Gallery, St. Norbert College, De Pere, Wis., October 21-November 12, 1993. Paintings and drawings.

NORTHEAST /

Mary Abbott. Benton Gallery, Southampton, N.Y., June 26-July 16, 1993.

Joan Arbeiter. Ceres Gallery, New York, October 12-November 6, 1993. "Street People."

Suzanne Biggins. Prince Street Gallery, New York, November 26-December 15, 1993. Paintings.

Gregory Botts. Renée Fotouhi Fine Art, East Hampton, N.Y., September 4-October 4, 1993. Paintings. Tony Shafrazi Gallery, New York, September 11-October 9, 1993. Paintings.

Paul Calter. Vermont Technical College, Randolph Center, July 23-August 15, 1993. Sculpture and painting.

Michael Chelminski. Kosciuszko Foundation, New York, March 2-30, 1994. Paintings.

Michael Cochran. Macy Gallery, Teachers College, Columbia University, New York, September 7-17, 1993. Sculpture.

Steven Dunning. N. Bennington Independent Artist's Space, N. Bennington, Vt., December 4-31, 1993. "Flaming Senses," paintings.

Douglas R. Geibel. Kenneth B. Keating Memorial Library, Roberts Wesleyan College, Rochester, N.Y., October 1-30, 1993. Paintings and drawings.

Sid Gelbwaks. 80 Washington Square East Gallery, New York, September 15-October 8, 1993. "Pages from My Life," artist books, mixed-media.

Janet Goldner. SoHo 20, New York, September 28-October 23, 1993. "Sticks and Stones."

David Greenstein. Agostino Gallery, Ardmore, Pa., September 29-October 30, 1993. Paintings.

James Vincent Langer. Loft Gallery, Guilford Handcrafts Center, Guilford, Conn., September 4-October 9, 1993. "Erotic Mystique."

Jeff McMahon. Dance Theater Workshop, New York, December 2-5, 1993. "City of God."

Leigh Merinoff. OCCC School of Art, Demarest, N.J., "Construction of Identity: Gender Wall and Walk," outdoor installation.

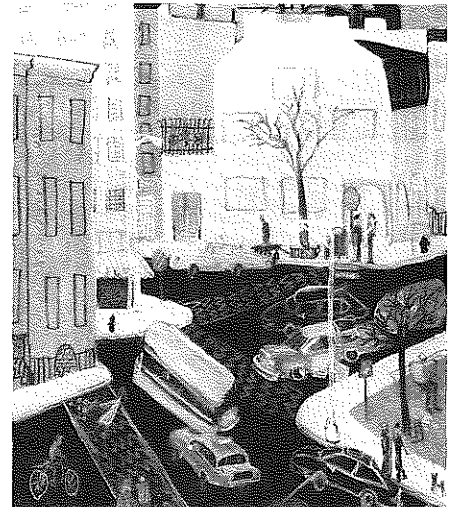
Elizabeth Meyer. Mangel Gallery, Philadelphia, October 15-November 6, 1993. "Traversing."

Allen Moore. Haas Gallery of Art, Bloomsburg University, Bloomsburg, Pa., September 6-16, 1993. Paintings.

Michael Rocco Pinciotti. M & M Art Gallery, New York, September 9-October 2, 1993. "Feathers."

Howardena Pindell. College Art Gallery, College at New Paltz, New Paltz, N.Y., August 31-September 28, 1993. "Retrospective Exhibition, 1970-1990," paintings and drawings.

Janet Sawyer. Blue Mountain Gallery, New York, November 5-24, 1993. "New Paintings of New York City and Travel Gouaches."



Janet Sawyer, 6th Avenue and Prince Street, 1993, oil on canvas, 54" x 64"

Don Scheller. Joseph C. Mazur Gallery, Polish Community Center, Buffalo, N.Y., November 5-29, 1993. Collage and photographs.

Maria Termini. Java House Gallery, Bethel, Me., September 1-October 31, 1993. Watercolors and pastels.

John Wallace. Blue Mountain Gallery, New York, November 26-December 15, 1993. "Phenomenological Observations."

Ann Wilson. Dutchess Community College Art Gallery, Poughkeepsie, N.Y., September 6-30, 1993.

SOUTH/

Beatriz Arnillas. Art on Main, Community Bank, Lexington, Ky., June 1–September 30, 1993. "On the Road," paintings.

Susan Balboni. Carnegie Art Center, Covington, Ky., October 8–17, 1993. "The Warhead Series," sculpture.

Janet Ballweg. Bellarmine College, Louisville, Ky., September 10–October 9, 1993. Drawings, paintings, and prints.

Jackie Battenfield. Marsh Art Gallery, University of Richmond, Richmond, Va., September 9–October 3, 1993. "Mizu, the Sounds of Water."

Kyra Belán. 621 Gallery, Tallahassee, Fla., September 10–26, 1993. "Mother Earth, Mother God: Magic Circle XXIII," site-specific installation.

Caren Cunningham. Brownsboro Gallery, Louisville, Ky., August 30–October 1, 1993. "The Collections."

Virginia Derryberry. McIntosh Gallery, Atlanta, Ga., November 3–December 31, 1993. Paintings.

Ross Horrocks. Gallery at l'Alliance Française d'Atlanta, Atlanta, Ga., March 1994. Paintings and monotypes.

JoEl Levy Logiudice. Appalachian Center for Crafts, Tennessee Technological University, Smithville, October 14–November 21, 1993. Handmade paper and mixed media.

Iain Macell. Frank Center for the Creative Arts, Shepherd College, Shepherdstown, W.Va., August 9–20, 1993. Stifel Fine Arts Center, Oglebay Institute, Wheeling, W.Va., September 4–26, 1993. Kipp Gallery, Indiana University of Pennsylvania, Indiana, Pa., November 7–20, 1993. "Something Wrong," installation in three parts.

Regina Vater. Carrington/Gallagher. Fine Art, San Antonio, Tex., "Translations."

Mary Vernon. Meadows Museum, Southern Methodist University, Dallas, September 8–October 31, 1993. "Cars," paintings/installation.

Jeff Whipple. Visual Arts Gallery, Pensacola Junior College, Pensacola, Fla., September 3–30, 1993. "Inane Heroes," paintings.

Holly Wright. Reynolds Gallery, Richmond, Va., September 10–October 9, 1993. "Privacy," photographs.

Gregory Zeorlin. Tyler Museum of Fine Art, Tyler, Tex., November 14, 1993–January 31, 1994. "Notes and Letters," ceramics.

WEST/

Julia Couzens. Christopher Grimes Gallery, Santa Monica, Calif., December 2, 1993–January 7, 1994. Drawings.

Dawn-Starr Crowther. Arttrek, Flagstaff, Ariz., September 15–November 1, 1993. "Tracing Culture: Reframing the Human Landscape," photographs.

Julia A. Engler. Tornatore Studio, Missoula, Mont., August 1–September 20, 1993. Collagraph prints.

Steffani A. Frideres. Kittridge Gallery, University of Puget Sound, Tacoma, Wash., October 1–31, 1993. Photographic sculpture.

Kathy Kauffman. Sierra Nevada College Art Gallery, Incline Village, Nev., September 23–October 22, 1993. "Nu Clear Reactions: Indigenous Women Speak Out."



Kathy Kauffman, *Runner III*, charcoal and ink, 45" x 58"

Sharon M. Loudon. Giustina Gallery, Oregon State University, Corvallis, October 4–November 3, 1993. Paintings and drawings.

Patrick A. Luber. Isaac Lincoln Art Gallery, Northern State University, Aberdeen, S.Dak., January 15–February 20, 1994. Wood and paint constructions.

Frank Morbillo. Shidoni Gallery, Tesuque, N.Mex., August 6–September 4, 1993.

Roy Pardi. Barbershop Gallery, Taos, N.Mex., August 6–24, 1993. "American Standard: Genital Mutilation of the Male Neonate (6,459 circumcisions per day)."

Janet Shapero. Nora Eccles Harrison Museum of Art, Logan, Utah, September 28–November 14, 1993. "Tessuto Vitale," sculptural installation.

Anthony Wellnitz. Santa Barbara Public Library, Santa Barbara, Calif., December 1993. Prints.

Michael Wright. Fine Arts Gallery, Cerro Coso College, Ridgecrest, Calif., October 4–29, 1993. Computer-generated images.

People in the News

In Memoriam

Stella Kramrisch, an authority on Indian art, a teacher, and a curator, died August 31, 1993. She was 97. After earning her Ph.D. in 1919, Kramrisch became the first professor of Indian art at the University of Calcutta, and in 1924 published *Principles of Indian Art*, laying the foundations for the systematic study of Indian art. Between 1932 and 1959 Kramrisch was co-editor of the *Journal of the Indian Society of Oriental Art*, and also lectured on Indian art at the Courtauld Institute in London. In 1950 she moved to the United States, where she was professor of South Asian art at the University of Pennsylvania and curator of Indian art at the Philadelphia Museum of Art. She was highly regarded as an exhibition organizer, her last show being "Painted Delight," a show of Mogul paintings, at the Philadelphia Museum of Art, in 1986.

Academe

Pat Adams will be artist-in-residence at Dartmouth College, Hanover, N.H., January 11–March 15, 1994.

Michael D. Day, professor of art at Brigham Young University, has been appointed the first visiting scholar at the Getty Center for Education in the Arts.

Diane De Grazia, curator of Southern Baroque painting at the National Gallery of Art, has been appointed Flora Stone Mather Distinguished Visiting Professor for the fall semester in the Department of Art History and Art at Case Western Reserve University.

Kelly Deines was appointed assistant professor of interior design and architecture at Wayne State University.

Elise Goodman has been promoted to professor of art history at the University of Cincinnati.

Julie Harrison is the Stephen L. Barstow artist-in-residence at Central Michigan University, Mt. Pleasant, for the 1993–94 academic year.

Sharon M. Loudon is special appointment/visiting artist in painting at the Kansas City Art Institute for 1993–94.

Leni Schwendinger, New York, has joined the faculty of the Interior Design Department at Parsons School of Design.

Lee Anne Wilson has been appointed full professor and chair of the art department at Central Michigan University, Mt. Pleasant.

The New Mexico State University art department has announced the following appointments: **Julia Barello** is assistant professor of metal smithing, and **Debora Rindge** is assistant professor of art history.

Museums and Galleries

Bernard Barryte has been appointed associate director and chief curator at the Stanford University Museum of Art.

Terry Gips has been appointed director at the art gallery of the University of Maryland at College Park.

John S. Gordon has been appointed director of academic affairs at the Kansas City Art Institute.

Mary Davis MacNaughton has been appointed director of the Ruth Chandler Williamson Gallery at Scripps College, Claremont, Calif. She was formerly curator of exhibitions at the Galleries of the Claremont Colleges.

Richard Oldenburg has stepped down from his position as director of the Museum of Modern Art in New York. He served in this position for twenty-one years. He was appointed director emeritus and elected an honorary trustee, to take effect once his successor is named.

Elizabeth O'Leary has been named academic affairs coordinator at the Reynolda House Museum of American Art in Winston-Salem, N.C.

Diana Strazdes is curator of American art at the Stanford University Museum of Art.

Karen Werth is exhibitions designer at the art gallery of the University of Maryland at College Park.

Sylvia Yount is curator of collections at the Museum of American Art, Pennsylvania Academy of the Fine Arts, Philadelphia.

Meadows Museum, Southern Methodist University, has announced the following appointments: **Samuel K. Heath**, director, and **Pamela A. Patton**, curator and visiting professor of art history.

Organizations

Janet Ballweg has been named president of F.A.T.E. (Foundations in Art: Theory and Education), a national organization dedicated to issues in foundations teaching.

Dennis Barrie is director of the Rock-and-Roll Hall of Fame and Museum in Cleveland, Ohio.

Grants, Awards, & Honors

Publication policy: Only grants, awards, or honors received by individual CAA members are listed. The grant/award/honor amount is not included. Please note the following format: cite name, institutional affiliation, and title of the grant, award, or honor, and (optional) use or purpose of grant. Please indicate that you are a CAA member.

William A. Berry, Curators' Professor of Art at the University of Missouri-Columbia, won first prize for his drawing in a national juried exhibition at the Clara Kott von Storch Gallery at the Farrington-Keith Creative Arts Center in Dexter, Mich.

Gloria DeFilipps Brush, University of Minnesota-Duluth, has received an Arts Midwest Regional Fellowship in photography.

Linda Butti was awarded a N.Y.C. Dept. of Cultural Affairs Public Artwork grant to develop a large-scale painting to be placed in the Staten Island University Hospital emergency room.

Cynthia Carlson has been awarded a Rockefeller Foundation, Bellagio Study and Conference Center Residency Award for spring 1994 in Bellagio, Italy.

Julia Couzens has been awarded a one-year artist-in-residence grant at the Roswell Museum and Art Center, Roswell, N.Mex., beginning January 1994.

Loretta Dunkelmann, visiting professor, University of California, Berkeley, has won a 1993–94 NEH visual artist fellowship grant in painting.

Chawky Frenn, Boston, Mass., has been awarded the Sheldon Bergh award. He will use it to produce a new body of work.

Michele Hannoosh, associate professor of French and comparative literature, University of California, Davis, has received a two-year grant from the NEH Division of Research Programs to produce a new edition of the *Journal* of Delacroix. The edition will be published in French by Macula and will incorporate unedited material from the original manuscripts as well as from new sources.

James D. Herbert, associate professor of art history, University of California, Irvine, has

received the Hans Rosenhaupt Memorial Book Award from the Woodrow Wilson National Fellowship Foundation for his book *Faune Painting: The Making of Cultural Politics* (Yale University Press, 1992).

Bo Joseph, Providence, R.I., has been awarded the Basil H. Alkazzi award. He will use it to travel to and work with Aboriginal artists in Australia.

Kathy Kauffman, independent scholar and artist, received a 1993 grant from the Sierra Arts Foundation to conduct research and present a one-person exhibition, *Nu Clear Reactions: Indigenous Women Speak Out*.

Karen Kettering, Ph.D. candidate, Northwestern University, has received grants from IREX and ACTR (American Council of Teachers of Russian) for dissertation research in Moscow and St. Petersburg.

Andrea Liss, Ph.D. candidate, University of California, Los Angeles, has been awarded a 1993–94 American Association of University Women Educational Foundation American fellowship to complete her dissertation on contemporary photographic representations of Holocaust memory.

Patrick A. Luber, University of North Dakota, has been awarded a 1993–94 North Dakota Council on the Arts Visual Arts fellowship.

Anne-Marie Legaré, Université de Montréal, has won the Prix d'excellence universitaire from the Académie Montréalais for her thesis "L'Iconographie au service de la mémoire: L'œuvre du Maître d'Antoine Rolin, miniaturiste en Hainaut au XV siècle." She was also awarded a two-year postdoctoral fellowship from the Social Sciences and Humanities Research Council of Canada. These awards will be used in France to study feminine libraries in France in the 14th and 15th centuries.

Abby Lee McGehee, Berkeley, is a Paul Mellon Senior Fellow at the Center for Advanced Studies in the Visual Arts.

Catherine Murray, Maine, has been awarded a residency at the Ucross Foundation, Ucross, Wyo., for November 1993 and a 4-month residency at the Sitka Center for Art and Ecology, Otis, Oreg., for spring 1994.

Roy Pardi has been awarded the Edward L. Ryerson Traveling Fellowship by the School of the Art Institute of Chicago.

W. Jackson Rushing, University of Missouri-St. Louis, has received a 1993–94 University of Missouri Research Board Award in support of "Transformations in Native American Art since 1960." He will interview artists and study museum collections in 10 North American cities.

Susan Schwalb is artist-in-residence at the Tel Aviv Artists Studios, Tel Aviv, Israel, February–April 1994.

Elizabeth Stephens, Rutgers University, has received a 1993–94 fellowship from the New Jersey State Council on the Arts/Dept. of State in the experimental art category.

Carol Sun, New York, has been awarded two public art commissions: Percent for Art, New York City, P.S. 16, for a mosaic mural; and Lehman College Art Gallery, Bronx, New York, for a public art poster for the subway.

Ritsuko Taho is a 1993–94 fellow at Radcliffe College's Bunting Institute. She is working on the Nasu Project, a sculpture and landscape design project commissioned in Japan.

Lee Anne Wilson, professor and chair, art department at Central Michigan University, has received a grant from the Nathan Cummings Foundation and the University of New Mexico College of Fine Arts to participate in the two-part workshop/conference "Arts for Universities and Communities: Daring to Do It Together."

Saul Zalesch has been awarded an NEH/ Winterthur Museum postdoctoral fellowship. He is in residence at the museum researching art collecting in New York City during the late 19th century.

The Getty Grant Program has announced its 1993 Postdoctoral Fellows and the following CAA members have been named: **Elaine Beretz**, Yale University; **Janis Bergman-Carton**, University of Texas at Austin; **Ada Cohen**, Harvard University; **Melissa Dabakis**, Boston University; **Howard Lay**, Harvard University; **Catherine Levesque**, Columbia University; **Sheila McTighe**, Yale University; **Nasser Rabbat**, Massachusetts Institute of Technology; **Oscar Vazquez**, University of California, Santa Barbara; **Rochelle Ziskin**, Harvard University; **Rebecca Zurier**, Yale University.

Conferences & Symposia

Calls for Papers

Law and License is the topic of the 18th annual conference of the Northeast American Society for Eighteenth-Century Studies, to be held October 6–9, 1994, in New York. Proposals for discussion sessions on any aspect of the cultures and societies of the eighteenth century are invited. Send proposals to: Frank Boyle and Susan Greenfield, NEASECS Program Committee, Fordham University at Lincoln Center, 113 W. 60 St., Rm. 924, New York, NY 10023. *Deadline: December 1, 1993.*

Northern California Renaissance Conference, to be held April 30, 1994, at Sonoma State University, seeks papers on all aspects of Renaissance culture from its late-medieval roots to 1630, in any discipline. Send one-page abstracts to: Susan McKillop, Dept. of Art, Sonoma State University, Rohnert Park, CA 94928; fax 707/664-2505. *Deadline: December 15, 1993.*

University of Arizona Art History Graduate Student Association invites submissions for its annual symposium, to be held March 5–6, 1994. Papers that take alternative or multidisciplinary approaches to the study of art or material culture are encouraged. Send one-page abstracts to: Anne Heed and Cherise Smith, Art History Graduate Student Symposium, University of Arizona, Dept. of Art, Art Bldg., Tucson, AZ 85721. *Deadline: December 15, 1993.*

New Scholars/New Ideas is the theme of a symposium sponsored by Virginia Commonwealth University, to be held March 25–26, 1994, at the Virginia Museum of Fine Arts, Richmond. The art history department is seeking papers from graduate students that expand or confront the current discourse in all art media. Send one-page abstracts with *vita* to: New Scholars/New Ideas Symposium, Dept. of Art History, School of the Arts, 922 W. Franklin St., Richmond, VA 23284-3046; 804/367-1064; fax 804/367-7468. *Deadline: January 14, 1994.*

3rd Annual Symposium on the Decorative Arts: Renaissance through Modern, sponsored by the Cooper-Hewitt National Museum of Design and Parsons School of Design, will be held April 15–16, 1994, at the Cooper-Hewitt Museum in New York. Graduate students are invited to submit proposals for 20-minute presentations on all aspects of European and American decorative arts. Send 2-page abstracts and 1-page bibliographies to: Maria Ann Conelli, Master's Program in the History of the Decorative Arts, Cooper-Hewitt National Museum of Design, 2 E. 91 St., New York, NY 10128-9990; 212/860-6345. *Deadline: January 15, 1994.*

Mediterranean Interactions is the title of the 1994 Yale Graduate Symposium on Art and Archaeology, to be held April 9, 1994. The organizing committee is accepting abstracts (250 words) from graduate students for 20-minute papers. For information: Penelope Davies, Dept. of Classics, PO Box 208266, Yale University, New Haven, CT 06520-8266; 203/432-0977; fax 203/432-1079. *Deadline: January 15, 1994.*

Borders and Bonds: Society and Customs in a World of Regions is the theme of the 1994 American Studies Association meeting, to be held October 27–30, 1994, in Nashville, Tenn. Proposals are invited for individual papers, presentations, roundtables, workshops, etc. Participants must be members of ASA or of an affiliated, international American studies association. For information: Robert Gross, Charles Warren Center for Studies in American History, Robinson Hall, Cambridge, MA 02138; or Margaretta Lovell, Dept. of Art History, University of California, Berkeley, CA 94702. *Deadline: January 17, 1994.*

National Coalition of Independent Scholars will hold its 2d annual conference at Mills College in Oakland, Calif., October 21–23, 1994. "Independent Scholars: Finding an Audience" is the theme. Send a one- or two-paragraph summary of a 20-minute paper on any subject to: Alice Marquis, 8963 Caminito Fresco, La Jolla, CA 92037. *Deadline: April 1, 1994.*

Imagining Cornwall: English Modernism, Tourism, and the Pleasure Periphery is the theme of a conference to be held September 2–4, 1994, at the Tate Gallery St. Ives and Falmouth School of Art and Design. Papers are invited that address aspects of this theme in any field of visual culture. For information: David Cottington, Falmouth School of Art and Design, Woodlane, Falmouth, Cornwall TR11 4RA, England; 011 44 326 211077.

To Attend

Italian Art in American Public and Private Collections: New Attributions/New Iconography is a symposium sponsored by the Italian Encyclopedia Institute in association with Fordham University, November 19–20, 1993, in New York at Fordham Law School at Lincoln Center. For information: Irma B. Jaffe, 12 E. 46 St., New York, NY 10017; 212/818-0515.

Post World War II American Printmaking is the theme of a symposium, November 19–20, 1993, at the University of Louisville, Louisville, Ky., in conjunction with the exhibition *Rudy Pozzatti: Four Decades of Printmaking*. There is no charge for the symposium. For information: 502/588-6794.

The Appleton Art History Symposium and Gallery Discussion, November 20, 1993, at the Appleton Museum of Art in Ocala, Fla., will feature presentations by art history graduate students on such topics as Wilhelmine ideology and Orientalism. For information: Susan Baldino, School of Visual Arts and Dance, Florida State University, Tallahassee; 904/668-2036.

Future of the Past II: Vietnam and Laos is a two-day program at the Asia Society in New York, December 3–4, 1993, that will explore the arts of Vietnam and Laos and their survival in the context of recent economic and political changes. Panel discussions will include political and economic updates on the region and their implications for cultural policy and discussion of conservation of monuments from the perspective of current needs and possible solutions. \$30 members/\$35 nonmembers. For information: Asia Society, 212/288-6400, x 228.

Italian Drawings in the Cinquecento is an international symposium, January 11, 1993, at the Metropolitan Museum of Art, New York, in conjunction with the exhibition *Italian Renaissance Drawings in New York Collections*. Participants include scholars from Italy, France, and the United States. Symposium is free with museum admission; no tickets or reservations

required. For information: Education, Metropolitan Museum of Art, 1000 Fifth Ave., New York, NY 10028; 212/570-3710.

Myth and Allusion: Meanings and Uses of Myth in Ancient Greek and Roman Society is the 3rd Isabella Stewart Gardner Interdisciplinary Symposium, January 22, 1994, in Boston. For information: Symposium Administrator, Isabella Stewart Gardner Museum, 2 Palace Rd., Boston, MA 02115; 617/566-1401.

Hildegard of Bingen Symposium, sponsored by Yale Divinity School, will be held February 4, 1994. For information: Joanna Weber, Religion and the Arts, Yale Divinity School, 409 Prospect St., New Haven, CT 06511; 203/432-5325.

Symposium on the History of Art, sponsored by the Frick Collection and the Institute of Fine Arts, New York University, will be held April 8–9, 1994. Graduate students from participating institutions in the northeast will present papers based on their research. For information: Susan Grace Galassi, 212/288-0700.

Photography and the Photographic: Theories, Practices, Histories, a conference organized by the Center for Ideas and Society, University of California, Riverside, will be held April 8–10, 1994. For information: Center for Ideas and Society, University of California, Riverside, CA 92521-0439; 909/787-3987; fax 909/787-6377.

Vasari's Florence: Artists and Literati at the Medicean Court is the theme of an international symposium sponsored by the Beinecke Rare Book and Manuscript Library and the Yale Art Gallery, April 15–17, 1994. Sessions will focus on the Vite and biography, *Teorica* and *Practica*, *Istoria* and history painting, and Vasari as art collector. For information: Philip Jacks, Dept. of History of Art, Yale University, 203/432-2667.

Icons of Popular Culture I: Elvis and Marilyn will be held April 22–24, 1994, at Georgetown University, Washington, D.C. This multidisciplinary conference will bring together scholars from cultural history, art history, religious studies, literature, women's studies, and film studies. For information: EducArt Projects, PO Box 267, Davis, CA 95617-0267; 916/757-1829.

Making Culture is the title of a one-day conference to be held at the City University of New York Graduate Center Auditorium, April 29, 1994. From cross-disciplinary and historical perspectives, the speakers, Andreas Huyse, Aldona Jonaitis, Herman Lebovics, Patricia Mainardi, Valerie Mercer, Anson Rabinbach, Alan Wallach, Harrison White, and Janet Wolff, will address questions on the production of culture. For information: Patricia Mainardi, 602 Carlton Ave., Brooklyn, NY 11238; or Herman Lebovics, Dept. of History, SUNY at Stony Brook, Stony Brook, NY 11794; E-MAIL: HLEBOVICS@CCMAIL.SUNYSB.EDU

Opportunities

Awards

The George Wittenborn Memorial Book Award Committee invites nominations for 1993 awards. This award is presented annually to publications that exemplify excellence in art publishing. Eligible titles include books, exhibition catalogues, periodicals, artists' books, and electronic publications. To nominate or for more information: Becky Simmons, Richard and Ronay Menschel Library, George Eastman House, 900 East Ave., Rochester, NY 14607; fax 716/271-3970. *Deadline: December 31, 1993.*

The Betty Park Award in Critical Writing is given for outstanding interpretive writing in the realm of textile/fiber art and is sponsored by the Surface Design Association. Awards of \$2,500 and publication in the Fall 1994 *Surface Design Journal*. Send abstracts of 300 to 500 words, from finished articles of 1,200 to 2,000 words can be developed, a résumé, and writing samples, along with SASE for return of proposals to: Surface Design Editorial Office, 93 Ivy Ln., Englewood, NJ 07631. *Deadline: January 15, 1994.*

The Basil H. Alkazzi Award provides \$5,000 for the best artist and/or art student's seriously proposed application. The award may be used to travel and study, to set up a studio and further a career, or to continue an art-based education. Open only to painters who must be U.S. citizens aged 18–34. One work of the winner will be acquired. Applicants must send 6 slides, as well as 4 color or black-and-white prints of their work (10 different images), a full résumé including full date of birth, a head and shoulder photograph, and a handwritten statement as to why they are applying and how they propose using the funds. Nine international reply coupons must be enclosed to cover return postage. Send entry to: Basil H. Alkazzi Award (USA), BCM Box 6314, London WC1N 3XX, England. *Entries may arrive between May 1 and August 15 each year.*

The American Historical Print Collectors Society announces the Ewell L. Newman prize, to be awarded to an undergraduate or graduate student for the best unpublished essay on some aspect of American historical prints. \$500 award and possible publication in the society's journal, *Imprint*. For information: American Historical Print Collectors Society, PO Box 201, Fairfield, CT 06430.

Calls for Entries

8th Parkside National Small Print Exhibition, hosted by the University of Wisconsin-Parkside, is seeking entries. All print media, including monoprints. Max. 18" height or width. 3 entries

max., \$18. For prospectus: Doug DeVinny, Parkside National Small Print Exhibition, Art Dept., University of Wisconsin-Parkside, 900 Wood Rd., Box 2000, Kenosha, WI 53141; 414/595-2581. *Deadline: November 12, 1993.*

8th Annual Women in the Visual Arts Exhibition at the Erector Square Gallery in New Haven, Conn., is open to women artists, 18 years or older. 3 slides, \$15. For prospectus send SASE to: Women in the Visual Arts, 315 Peck St., New Haven, CT 06513; 203/865-5055. *Deadline: November 15, 1993.*

Public Art on Twin Cities Campus is an open call for artists and collaborative teams of artists who would like to be considered to create a site-specific piece for new buildings on St. Paul and Minneapolis, Minn., campuses. For information: Gülgün Kayim, Public Art on the Twin Cities Campus, Open Call for Artists, Frederick R. Weisman Art Museum, 333 E. River Rd., Minneapolis, MN 55455; 612/625-9686. *Deadline: December 1, 1993.*

The Gloria Wilcher Memorial Exhibition invites slides from New England artists. All work must incorporate photography in the finished pieces. Send résumé, 12 labeled and dated slides max., illustrating up to 9 works of art, and SASE to: Maureen Ahern, Thorne-Sagendorph Art Gallery, Wyman Way, Keene State College, Keene, NH 03431. *Deadline: December 15, 1993.*

Art Lana, manufacturer of watercolor papers, is sponsoring an international art competition open to artists working in any water media, including watercolor, acrylic, gouache, ink, or egg tempura, on Lana watercolor paper. For information: Savoir-Faire, PO Box 2021, Sausalito, CA 94966. *Deadline: December 31, 1993.*

Dwight Merrimon Davidson 5th Annual Print Competition is open to any printmaker residing in the U.S. Print must have been completed within past 5 years. Purchase prizes. 3 slides max., \$15. Send slides, fee, and entry form. For prospectus: Phyllis Phillips, Elon College Fine Arts Dept., Campus Box 2800, Elon College, NC 27244. *Deadline: January 7, 1994.*

Innovative Traditions 1994: New Expressions in Contemporary Quiltmaking is a juried quilt exhibition sponsored by the Museums at Stony Brook. For information: Museums at Stony Brook, 1208 Rte. 25A, Stony Brook, NY 11790; 516/751-0066, x 221. *Deadline: January 7, 1994.*

Women's Art Works 4 is a national, juried competition to be held in Rochester, N.Y. Works on and of paper, including photography and three-dimensional works. 2 slides, \$15. Send #10 SASE for prospectus to: Greater Rochester Women's Fund, c/o Rochester Area Foundation, 335 E. Main St., Ste. 402, Rochester, NY 14604. *Deadline: January 10, 1994.*

The African Burial Ground Competition Coalition is sponsoring a competition for ideas to preserve and commemorate New York City's

18th-century African Burial Ground. Open to artists, architects, urban designers, landscape architects, urban planners, and the general public. \$20 registration fee, payable to Municipal Art Society. For information: NYCOBA/NOMA, Box 5623, Manhattanville Station, New York, NY 10027. *Deadline: January 14, 1994.*

New Mexico artists interested in exhibiting for the 1994-95 season, send résumé, application materials, and sase to: Coleman Gallery, 519 Central NE, Albuquerque, NM 87102. *Deadline: January 31, 1994.*

CAJE 94: America's Cultural Diversity is the theme of an annual juried competition sponsored by the Anheuser-Busch Gallery at the Center of Contemporary Arts, open to all artists using a printmaking technique in their work. 1-3 slides, \$15. For prospectus send sase to: COCA-CAJE 94, 524 Trinity Ave., St. Louis, MO 63130; 314/725-6555. *Deadline: February 18, 1994.*

Dedicated Space is looking for drawings, paintings, sculpture, photography, installation, and performance work for upcoming solo and group shows. Send slides, résumé, sase to: Potini Vurgaropulos, Dedicated Space, 327 Fifth Ave., Brooklyn, NY 11215.

Grants and Fellowships

Mid Atlantic Arts Foundation Fellowships are available to artists living in the mid-Atlantic region, who work in the categories of painting or works on paper. Up to 30 awards, \$5,000 each. For information: Mid Atlantic Arts Foundation, 11 E. Chase St., Ste. 2A, Baltimore, MD 21203; 410/539-6656. *Deadline: December 10, 1993.*

Yale University, Program in Agrarian Studies will be offering 4-6 visiting research fellowships tenable September 1994-95. Program is designed to maximize the intellectual links between Western and non-Western studies, contemporary work and historical work, the social sciences and the humanities in the context of research on rural life and society. Fellows must have finished the dissertation and have a full time, paid position to which they can return. For information: James C. Scott, Program in Agrarian Studies, Box 3075 Yale Station, New Haven, CT 06520; fax 203/432-5963. *Deadline: January 3, 1994.*

Lilly Fellows Program in Humanities and the Arts, sponsored by Valparaiso University, offers two-year postdoctoral fellowships beginning August 1994. Applicants must have received the Ph.D. or equivalent terminal degree within 18 months prior to August 1994 and be interested in careers in church-related institutions. For information: Arlin G. Meyer, Lilly Fellows Program, Valparaiso University, Valparaiso, IN 46383; 219/464-5317; fax 219/464-5496. *Deadline: January 7, 1994.*

The American Antiquarian Society, to encourage imaginative and productive research in its library collections of American history and culture through 1876, offers several short- and

long-term visiting research fellowships for 1993-94: AAS-National Endowment for the Humanities Fellowships; Kate B. and Hall J. Peterson Fellowships; AAS-American Society for 18th-Century Studies Fellowships; and Stephen Botein Fellowships. For information: John B. Hench, Rm. A, American Antiquarian Society, 185 Salisbury St., Worcester, MA 01609; 508/752-5813, 508/755-5221. *Deadline: January 15, 1994.*

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 a grant of up to \$500 for the acquisition of photographs. For information: Steven Orso, School of Art and Design, University of Illinois, 408 E. Peabody Dr., Champaign, IL 61820. *Deadline: January 15, 1994.*

National Museum of American Art announces a new annual one-year fellowship for a Distinguished Scholar in American Art. Intended for well-established scholars with specialization in American art or culture, a strong publication record, and a reputation in the field, the recipient will spend his/her time in independent research and writing on a topic suitable to Smithsonian collections, facilities, and programs. Stipend up to \$60,000. Applications being accepted for academic years 1994-95 (August 1, 1994-July 31, 1995) and 1995-96 (August 1, 1995-July 31, 1996). For information: Research and Scholars Center, National Museum of American Art, Smithsonian Institution, Washington, DC 20560; 202/357-1626; fax 202/786-2607. *Deadline: January 15, 1994.*

The Schomburg Center for Research in Black Culture has announced its Scholars-in-Residence Program, to assist those scholars and professionals whose research in the black experience can benefit from extended access to the Center's collections. Fellowships are awarded for continuous periods of six or twelve months, with stipends of \$15,000 and \$30,000, respectively. For information: Scholars-in-Residence Program, Schomburg Center for Research in Black Culture, 515 Malcolm X Blvd., New York, NY 10037-1801; 212/491-2203. *Deadline: January 15, 1994.*

Back Again! The American Council for Learned Societies has reinstituted its travel grant program for scholars to attend international meetings abroad. Applicants must hold the Ph.D. or equivalent and be citizens or permanent residents of the U. S. Only persons who will read papers or have a major, official role in the meeting are eligible. Meetings occurring between June 1, 1994, and May 31, 1995, are eligible. Amount of award is \$500, regardless of destination. For information: ACLS Fellowship Office, 228 E. 45 St., New York, NY 10017-3398; 212/697-1505, x 136/138. *Deadline: February 1, 1994.*

British Council Northern Ireland Fellowships are for 6 to 12 months, for professional research in Northern Ireland. All applicants must be at postdoctoral level and an American citizen. Fellowships include academic fees, round-trip airfare to Belfast, monthly stipend to cover room and board, and book and internal travel allowance. For information: Carmel McGill,

Northern Ireland Cultural Exchanges Officer, British Council, 3100 Massachusetts Ave., NW, Washington, DC 20008; 202/898-4277; fax 202/898-4612. *Deadline: February 1, 1994.*

Fellowships for Museum Professionals are available from the Museum Program of the National Endowment for the Arts. Full-time professionals who have served at least one year on a museum staff may apply for grants for arts-related independent research, travel, or writing. For information: Museum Program, National Endowment for the Arts, 1100 Pennsylvania Ave., NW, Washington, DC 20506; 202/682-5442. *Deadline: February 1, 1994.*

United States Capitol Historical Society Fellowship supports research and publication on the history of the art and architecture of the United States Capitol and related buildings. Fellowship period ranges from one month to one year, with a stipend of \$1,500 per month. For information: Barbara Wolanin, Architect of the Capitol, Washington, DC 20515; 202/225-1222. *Deadline: February 15, 1994.*

Lisette Model/Joseph G. Blum Fellowship in Photography is an international research fellowship in the history and criticism of photography, open to candidates with a master's degree or equivalent. Residency is at the National Gallery of Canada for a period of 3-9 months, with the gallery collections, library, and archives as primary resources. Up to Can\$15,000, depending on research program proposed. For information: Gyde V. Shepherd, Canadian Center for the Visual Arts, National Gallery of Canada, 380 Sussex Dr., Rm. 6175, PO Box 427, Station A, Ottawa, Ontario, K1N 9N4, Canada. *Deadline: February 28, 1994.*

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, 1994.*

Reading the Manchu Summer Palace at Chengde: Art, Ritual, and Rulership in 18th-Century China and Inner Asia is the topic of a five-week summer institute, June 27-July 29, 1994, sponsored by the Buddhist Studies Program of the Dept. of Asian Languages and Cultures at the University of Michigan, for college and university faculty. The institute will offer an interdisciplinary study of China's relationship with Inner Asian peoples through an examination of the role of Tibetan Buddhism in the history, politics, art, architecture, and religion of the Manchu Qing dynasty. For information: D. Lopez, Dept. of Asian Languages and Cultures, 3070 Frieze Bldg., University of Michigan, Ann Arbor, MI 48109-1285; 313/764-8286; e-mail DON.LOPEZ@UM.CC.UMICH.EDU. *Deadline: March 1, 1994.*

Saintsbury Research Unit, University of East Anglia offers visiting research fellowships tenable for 3 months during the period January-July 1995 Open to those undertaking research

for publication in the arts of Africa, Oceania, or the Americas, who hold a doctorate (or appropriate final degree) or who have 5 years professional experience in the fields of art history, anthropology, archaeology, or a related discipline. Fellowship is £3,600 sterling, plus fare to and from the University of East Anglia (£500 max.). For information: Admissions Secretary, Saintsbury Research Unit, Saintsbury Center for Visual Arts, University of East Anglia, Norwich NR4 7TJ, UK; 06 03 592 498; fax 06 03 259401. *Deadline: April 1, 1994.*

The American Association of Museums announces the availability of grants for 1994 museum assessment programs. The program combines institutional self-study with peer review. Funds are provided for a museum professional to visit the museum, review its operations, and write a report of recommendations. Grants are awarded on a noncompetitive, first-come, first-served basis. For information: Museum Assessment Programs, American Association of Museums, 1225 Eye St., NW, Washington, DC 20005; 202/289-9118.

Postdoctoral fellowships in residence are available for 1994-95 for untenured scholars in the humanities, social sciences, or sciences. Fellows pursue individual research and meet regularly in a research seminar focusing in 1994-95 on "The Question of Violence." Stipend is \$24,000. For information: Pembroke Center for Teaching and Research on Women, Box 1958, Brown University, Providence, RI 02912.

The Wolfsonian Research Center promotes scholarly research in the decorative arts, design, and architecture of the late-19th to mid-20th centuries, and offers several residential fellowships: Wolfsonian Scholar, Senior Fellow, Senior Fellow at the American Academy in Rome, and the Wolfsonian/Victoria and Albert Museum Fellow. For information: Research Center Coordinator, Wolfsonian Research Center, 1001 Washington Ave., Miami Beach, FL 33139; 305/531-1001.

Publications

Bibliography of Gay and Lesbian Art, compiled by CAA's Gay and Lesbian Caucus, is available at a reduced prepublication price of \$18 (\$22 after February 1, 1994). The 200-page bibliography will include more than 2,000 citations of books, articles, and reviews covering the entire history of visual arts by, for, and about gay men and lesbians. Entries are indexed, and annotated where possible. Send check payable to CAA Gay and Lesbian Caucus to: James Saslow, 340 W. 19 St., #21, New York, NY 10011.

Manual for International Book and Journal Donations is published by the American Council for Learned Societies and is designed to help U.S.-based donors, scholars, and institutions place books and journals in appropriate libraries and institutions abroad. Information includes profiles of 10 nonprofit intermediary organizations able to assist individuals and organizations and an annotated bibliography.

Full text of 109-page manual is available via anonymous FTP at BURGUNDY.OAH.INDIANA.EDU [156.56.25.10] in the ACLS subdirectory. For printed copy, send check for \$10 to: Janet Greenberg, ACLS, 228 E. 45 St., New York, NY 10017-3398.

Michigan Cultural Studies from Japan is a new series of English translations of recent Japanese publications in the emerging field of cultural studies, published by the Center for Japanese Studies at the University of Michigan. The center welcomes suggestions for Japanese titles and translations of Japanese titles for possible publication in the series. Translators are encouraged to contact the Center. For information: Jennifer Robertson, Center for Japanese Studies, Publications Program, 108 Lane Hall, University of Michigan, Ann Arbor, MI 48109-1290; fax 313/936-2948.

Classified Ads

The CAA newsletter accepts classified ads of a professional or semiprofessional nature. \$1.25/word (\$2/word nonmembers); \$15 minimum.

Art History Slides. Roman art and architecture; Southwest archaeological sites; petroglyphs. Sets or singles. Lists available. Susan Silberberg, 2109 Morning Drive, Loveland, Colo. 80538; 303/635-9721.

For rent. Attractive furnished bedroom. NYC, upper East Side near museums. Suitable visiting woman scholar. Doorman building. Good transportation. Security and references required. \$200/week; min. 3 weeks. Call DG Associates, 212/996-4629.

Fresco Painting Workshop-Ceri, Italy, 40 miles north of Rome, July 14-August 3, 1994. Live/work in an unusual 16th-century palazzo. All aspects of fresco painting are covered. Introducing a special workshop in stucco marmoscagliola. Write/call for details. Fresco Associates of Ceri, 133 Greene St., New York, NY 10012; tel./fax 212/473-5657 or tel. 914/762-2970.

Full-Color Exhibition Announcements: Gallery full-color postcards, catalogues, and posters. Write for samples: Images for Artists, 2543 Cleinview, Cincinnati, Ohio 45206.

Henry Luce Foundation Thanks Peer Scholar Reviewers: The Henry Luce Foundation extends its sincere thanks to all the peer scholars of our Program in American Art. Your insights were extremely helpful and your efforts on our behalf are greatly appreciated. Any respondent who wishes to receive a copy of the evaluation report, please write or call Mina Evans at the Foundation office: Henry Luce Foundation, Inc., 111 W. 50 St., Rm. 3710, New York, NY 10020; 212/489-7700.

"Inventing an Aesthetic for the 21st Century: New Media in Art and Design." Lectures and workshops on virtual reality, interactive technologies, and telematic culture. Tom Klinkowstein, associate professor, Pratt Institute, 212/925-8213.

Italy: modest house in Umbrian countryside near Perugia. Exquisite views. Quiet. Studio space. Available Jan.-May 1994 and Sept. 1994. \$400/month, plus utilities. Chiarito, 408/427-0340.

Leonia, N.J., historic 1910 house built for artist; in-house studio 16' x 29' cathedral ceiling, 9 rooms, 1 mile GW bridge; 25 min. bus to up- or downtown NYC terminals. 2 fireplaces, 1 in studio; 2 1/2 bathrooms (2 tile); central gas/heat/AC; full basement; easy care. 2-car garage; trees; 2 blocks town pools/parks; lot 75' x 100,' \$340,000. 201/947-3993.

Needed: Live-work share. Manhattan, ASAP. Ann Meredith, 212/964-6300.

Needed: small, no-frills studio in Paris. Rent short or long term, beginning January 1994. Kristin Parker, 813/972-7944.

Old schoolhouse, next to a brook, clean and peaceful, in the White Mountain National Forest, woodstove, sleeping alcove, deck, skiing, spring nearby, near Bethel, Maine. \$34,000. 207/824-2771.

Paris, 46 rue Lafayette, 2 bedroom, fully furnished, elevator, quiet, 2-20 minute walk Drouot, BN, Louvre. 11/93-2/94, 6/94-1/95. \$700/week, \$2,200/month, including cleaning, utilities. Security deposit and references required. Anne van Buren, 207/348-6473; March-May: 011-33-1-48009881.

Paris, attractive furnished, fully equipped large studio for rent. Historic 17th-century building "next door" to the Bibliothèque Nationale. Short term only. 3300FF/2 weeks. Security and references required. Sandra Hindman, 312/929-5986.

Provençal in Georgie O'Keeffe country: Wonderfully restored adobe, near peaceful artist's village. 1 hour Santa Fe. Mountain and pasture views. 1 3/4 acres, 2,600 sq. ft. Studios, basic darkroom, horse barn, nearby trails. Charming sunroom, vigas, tiles, gardens. \$180,000. Photos. Box 132, El Rito, New Mexico 87530.

Research and Writing Support Services. Editing, proofreading, footnote/source verification, photographic source location, and photograph ordering. 716/884-8447.

Sunny Custom Saltbox. Mountainside overlooking Rondout Reservoir, 15 acres, streams, cathedral ceilings, oak floors, living (fireplace), dining, foyer. Gourmet kitchen, granite counters, oak cabinets. 2 tile bathrooms, 2 bedrooms (master fireplace). Full basement, washer/dryer, oil/hot water. Decks and screened porch. Low taxes. 2 hrs. NYC. \$199,000. 212/929-8718.

Information Wanted

American Women Artists Making Erotic Art is the subject of study tracing the emergence of the sexual in visual imagery in the past 50 years. Writer seeks information on the existence of artists and works of art for documentation of these activities by women. P. Caldwell, Southwestern College, 900 Otay Lakes Rd., Chula Vista, CA 91910; 619/482-6339.

Danese Cattaneo (ca. 1512–1572). For Ph.D. diss. on this artist, information wanted on works attributed to him held in private collections. Confidentiality respected. Adrienne DeAngelis, PO Box 4505, Highland Park, NJ 08904.

Helen Lunderberg (b. 1908), an early Los Angeles modernist, is the subject of a catalogue raisonné. Information about her paintings (especially works 1930–60), documentation, letters, and recollections are sought. Donna Stein, Dune Alpin Farm, 4 Bridlerun Court, East Hampton, NY 11937; 516/324-8209.

James McNeill Whistler (1834–1903). Seeking information on works on paper, as well as letters from the painter or from members of his family, including his mother, Anna Matilda Whistler; brother, William Gibbs Whistler; half-sister, Deborah; and her husband, Sir Francis Seymour Haden. M. MacDonald, Center for Whistler Studies, Glasgow University Library, Hillhead St., Glasgow G12 8QE, Scotland.

Miscellaneous

Intern needed. Position available in CAA office for intern. Applicants should be college students who possess basic office skills and are interested in learning about arts administration. Duties will include data collection, computer work, research, filing, and working on special projects. Proficiency with Macintosh computers helpful, especially Microsoft Word and Filemaker Pro. Internship may vary in length of appointment and hours worked per week. Small stipend available. Send résumé and letter of interest to Melinda Klayman, CAA, 275 Seventh Ave., New York, NY 10001.

Datebook

November 24

Deadline for submission to January/February *CAA News*

November 30

Postmark deadline for ordering Miriam Schapiro print at reduced member price of \$750. After November 30, \$1,500 (see September/October *CAA News*, p. 1)

December 2

Deadline for submission to *Careers*, to be published January 7

December 15

Deadline for nominations to the *Art Bulletin* editorial board (see p. 5)

December 31

Deadline for submitting applications for the CAA Professional Development Fellowship Program for artists and art historians

February 16–19, 1994

Annual conference, New York



November/December 1993

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

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