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.
Annual Conference Update

Post-Conference Trips
Two trips to museums outside New York will be offered on Sunday, February 19. 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 5:00 p.m. It will begin with a tour, led by curator Judith Stein, of the landmark exhibit "I Tell My Heart: The Art of Honorio Pincott," 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 cafe, 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 alter decorated in 1900 by the fourteenth Dalai Lama. Major exhibitions will include "Ancient Nubia: Egypt's Rival in Africa" and "New Jersey Art Around." 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 6:00 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 Pink, Getty Art History Information Program; John R. Clarke, University of Iowa 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 Bates Project for Artists with AIDS, will present an information session on Saturday, February 19, 12:30-2:00 p.m.

From the President
Be the coincidence of the academic new year and the Jewish New Year brings a flood of foolishness, as institutions review and reaffirm themselves. In that spirit—and in anticipation of our biggest annual conference of all, the New York extravaganzas, upcoming in mid-February—I present you CAA as an entity.

There are many reasons for being the largest representative body we can possibly be. Declinations of "cultural wars" by enemies of free expression in the arts demand a loud chorus of commitment 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 newsletter has just been published, and its affiliation was incorrectly identified in the current College Art Association is its variety of interests and interest groups.

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 "in" crowd, but some of the larger groups, many of which hold their 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 critics—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 in New York, beginning with the next gathering in New York City after this one. This practice renews a valuable overlap that existed when CAA and SAI 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 teach one course with a member of our art history department for five years now, on the theory that those who analyze will benefit from making, and vice versa. I gather that some of those 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 recounting 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 voice and living 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 collective entity 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-
College Art Association Standards for Retention and Tenure of Visual Arts Faculty

Adopted byCAA 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 accredited 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 collegiate 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 other non-regular appointment status 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 expected to result in major shifts to career work (production, 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 an 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 or promotion to professional rank, promotion, or tenure. Degrees in education and related fields shall not be regarded 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 based on the 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-
Solo Exhibitions by Artist Members

Only artists who are CAA members are included in this listing. When submitting information, include name and affiliation, title and date of exhibition, same city, dates of exhibition, and love. Please indicate CAA membership.

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

**ABROAD/**

**Ozzy Azoun, Ater Gallery, Modshad, Cypress, 1993.** "Shin, Men, Oi, Soul, Thersi; site-specific installation." 

**Ranaye, Clynnval Gallery, Carolina, August 5-27, 1993.** "Masar, work on paper." 

**Robert Benia, Israel Museum, Jerusalem, July 6-8, 1993.** "Aloch, canvas; woodcuts." 


**Sussan också Acidmew, Cultural Center, Lisbon, Portugal, September 6-21, 1993.** "Correspondence." sculptures. 

**Mid-Atlantic/**

**Thomas Beckman, Delaware State Art Council Gallery, Wilmington, November 1-24, 1993.** "Strange Men, Brothers," sculpture. 

**Sydney K. Biddle, Cooper Union, December 9-31, 1993.** "No Space and Ritual Objects," sculpture. 

**Midwest/**

**Sam Gilliam, Kirk Art Works, Chicago, October 25-November 27, 1993.** Paintings. 

**Nicholas Hill, Zawie Gallery, Portland, Oregon, September 1-30, 1993.** Image prints. 

**Franklin Conservatory, Columbus, Ohio, September 10-October 2, 1993.** Clay objects. 

**Ohio Northern University, Ada, Ohio, January 3-22, 1994.** Paintings. 

**Gregory Harshman, Eric Owen Gallery, Wallahack College Fine Arts Center, Crawfordsville, Ind., October 5-20, 1993.** "Abstraction from the Spiritual," paintings. 


**Ralph Maccolland Lennan, Dawson University Art Gallery, Georgetown, Ohio, November 12-December 31, 1993.** Paper and acrylic paintings. 

**Clarence Morgan, Catlin Gallery, Washington, D.C., November 11-October 16, 1993.** "Language of Abstraction." 

**Sangihi Niyazi, Zella/Leibovitz Gallery, Chicago, October 15-23, 1993.** Photographs. 


**Anne Scott Flippen, Rockefeller Art Center, Brookline, Massachusetts, October 18-October 20, 1993.** "Mural Making in the Making," multimedia. 

**Seema W. Wad獾kar, Goddard Gallery, St. Norbert College, De Pere, WI, October 23- November 12, 1993.** Paintings and drawings. 

**Northeast/**

**Mary Albritton, Boston Design Gallery, Southport, Conn., June 1-July 16, 1993.** 

**Joan Albeiter, Conv Gallery, New York, October 12-25, 1993.** "Street People." 

**Sue Briggs, Prince Street Gallery, New York, November 26-December 15, 1993.** Paintings. 

**Gregory Butts, Renee Pritsch Art, East Hampton, N.Y., September 4-October 4, 1993.** Paintings. 

**Tony Chute Gala, Providence, October 1-20, 1993.** Sculpture. 

**Nancy Goldner, Fredrickson, Kwan, November 12-December 15, 1993.** Paintings. 

**Ralph L. Jaffe, Wad獾kar, Goddard Gallery, St. Norbit College, De Pere, WI, October 23- November 12, 1993.** Paintings and drawings.


**Michael Cockran, Mary Gallery, Teachers College, Columbia University, New York, September 17-October 20, 1993.** Paintings. 

**Steven Damming, N. Bennington Independent Artist’s Space, Bennington, VT, December 4-31, 1993.** "The Exclusive Society." 


**Janet Goldman, Salo’s, New York, September 28-October 2, 1993.** "Sticks and Stones." 

**David Greenstein, Authentic Gallery, Antwerp, Pa., September 29-October 30, 1993.** Paintings. 

**Julian Moscato, Unfort Gallery, Caymans, November 12-December 15, 1993.** "Eroto Mystique." 

**Jeff McManus, Shambhala Workshop, New York, December 2-8, 1993.** "City of God." 

**Leah Meniassil, OCCC School of Art, Denver, N.Y., "Construction of Identity: Gender Wall and Outdoor Installation." 

**Allen Moore, Hass Gallery of Art, Bloomington, University, Bloomington, Pa., September 6-16, 1993.** Paintings. 

**Michael Rouse Fincum, M & A Art Gallery, New York, September 9-October 2, 1993.** "Fubs." 


**Jenett Sauer, Blue Mountain College, New York, September 2-24, 1993.** "Now Painting of New York City and Travel Graphics." 

**Janet Sauer, 4th Avenue and Prince Street, 955, oil on canvas, 54’ x 64’**

**Don Schellen, Joseph C. Mazur Gallery, Polson College, Polson, MT, September 15-October 5, 1993.** Collages and photographs. 

**Maria Terou, Jode Haus Gallery, Bette, Lenoy, September 1-15, 1993.** Watercolors and paintings. 

**Jake Wallace, Blue Mountain Gallery, New York, November 5-December 15, 1993.** "Photomontage Obeservations." 

**Aimee Wilson, Deseret Community College Art Gallery, Ogden, Utah, September 6-30, 1993.**

Kathy Kaufman, Wiring the Room. Charcoal on paper, 40 x 58 inches.
Jersey

The Getty Grant

College’s Bunting Institute.
in the experimental art category.

Lee Anne

Ritsuko Taho is a

Yale University;

received a grant from the Nathan Cummings

public art commissions:

for Eighteenth-Century

Oscar

October

Rebecca Zurier,

and societies of the eighteenth century are

invited.

60 St.,

Greenfield,

Send

Project,

Wilson,

p.s. 16, for a mosaic mural; and

New

Yale University.

has been awarded two

"Arts

Studies

at

of the

and

History

National Coalition of Independent Scholars

will hold its 21st annual conference at Mih Library

Center, 225 Central Avenue, New Haven, CT 06511.

Independent Scholarships: Finding an Audience’ is

the theme of the conference. Panel discussions are

a summary of a 20-minute paper on any subject to

Alina Mariaq, 9643 Cantreyo Frezo, La Jolla, CA

Incorporating Cornell: English Modernism,

Tourism, and the Flaneur Periphery is the focal point

of the first day of the meeting. Papers will take

analytical or multidisciplinary approaches to

the art of modern culture and art education.

Anne Heed and Cherise

Studies, Inc., for a sculpture and landscape

fellowship from the New

University,

of Classics,

Box 208266,


SASE

1993 13

Future of the Past: Vietnam and Laos is a two

week program at the Asia Society in New

York, December 3-13, 1993. This will explore the

history of Vietnam and Laos and their survival in

the context of recent political and economic

changes. Panel discussions will include political

and economic updates on the region and their

implications for cultural policy and discussion of

cultural issues. For information: Susan Hale, 22

Florida State University, Tallahassee, FL 32306-4628.

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Makings Culture is the title of a one-day conference to be held at the City University of New York, Lehman College, April 28, 1994. From political and historical perspectives, the speakers, Angeline Ho, Vincent Greenspan, A. J. Tan, Agueda Samayoa, and Padre Manuelino Malayan, Valente Meier, Amez Rabih, Alan Wallach, Hurmon White, and Joel Wolf will address questions on the production of culture. For information: Patricia Mauskopf, 202 Carla Ave., Brooklyn, NY 11238; or Herman Lebovitz, Dept. of History, SUNY at Stony Brook, Suffolk, NY 11790-3800.

Italian Drawings in the Cinquecento is an international symposium, January 11, 1993 at the Metropolitan Museum of Art, New York, April 30, 1993. In conjunction with the exhibition Italian Mannerism: Drawings in the Fifteenth and Sixteenth Centuries, the conference is part of a larger program organized by the Metropolitan Museum of Art, Brooklyn, NY 11225. Deadline: January 17, 1994.

Opportunities

The George Wittenborg Memorial Book Award Committee invites nominations for 1993 awards. This award College’s special ability to publish books that exemplify excellence in art publishing, design presentation, historical and critical scope, and addressing special interests, through high-quality, hardcover publications.


The Betty Park Award in Critical Writing is given for outstanding interpretative writing in the fields of textile/fiber art and is sponsored by the Surface Design Association. Awards of $2,500 and $1,000 will be given annually to an artist and a student, respectively. Send abstracts of 300 to 500 words, from which articles of 1,200 to 2,000 words can be developed, a resume, and writing samples, along with a letter for review of proposals to: Surface Design, 935 E. Engwood, New York, NY 10073. Deadline: January 15, 1994.

The Basil H. Alkazr Award provides $2,500 for the best artist and/or art student's recently proposed application. The award may be used to travel and stay at a studio and further a career, or to continue an art-based education. Open only to painters who must be U.S. citizens who will be working in the studio of a professional artist of their choice. Applicants must send 6 slides as, well as 4 or color and black-and-white prints of the work (not fewer than 60 images, a full contact sheet, and 150 words, from which articles of 1,200 to 2,000 words can be developed, a resume, and writing samples, along with a letter for review of proposals to: Basil H. Alkazr Award, 2639 E. Franklin St., Box 267, Davis, CA 95617-0267; fax 804/367-7468. Deadline: January 15, 1994.

The Betty Park Award in Critical Writing is given for outstanding interpretative writing in the fields of textile/fiber art and is sponsored by the Surface Design Association. Awards of $2,500 and $1,000 will be given annually to an artist and a student, respectively. Send abstracts of 300 to 500 words, from which articles of 1,200 to 2,000 words can be developed, a resume, and writing samples, along with a letter for review of proposals to: Surface Design, 935 E. Engwood, New York, NY 10073. Deadline: January 15, 1994.

Calls for Papers

Law and License is the topic of the 39th annual conference of the Northeast American Society for Eighteenth-Century Studies, to be held October 6-9, 1993, in New York. Proposals for discussions sessions on any aspect of the culture and society of the eighteenth century are invited. Send proposals to: Frank Boyle and Susan Cooper, Northeast American Society for Eighteenth-Century Studies, Fordham University at Lincoln Center, 115 W. 63rd St., New York, NY 10023. Deadline: December 1, 1993.

For information: Susan Hale, 22 Florida State University, Tallahassee, FL 32306-4628.

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Grants and Fellowships

Mid Atlantic Arts Foundation Fellowships are available to artists living in the eight states that make up the region, who seek in the coming year in painting or creative writing. App. due in Nov. 30. See page 3 for details. Contact: Mid Atlantic Arts Foundation, 40 W. 59th St., New York, NY 10019.

Yale University, Program in Agrarian Studies will be offering 4-6 visiting research fellowships tenable September 1994-95. Program is designed to introduce advanced graduate students from Western and non-Western studies, contemporaneous and historical, to the social sciences and the humanities in the context of research on rent, land use, and social organization. Deadline: 31 March 1994.

Lilly Fellows Program in Humanities and the Arts, sponsored by the Lilly Endowment, Inc., offers two-year postdoctoral fellowships for highly qualified men and women with teaching experience in the humanities and arts who wish to pursue research. Fellows receive stipends of $15,100-$17,000 with a $2,000 basic research allowance and $3,000 for travel. Deadline: 31 January 1994.

Michigan Cultural Studies and Japan: A new series of English translation of current Japanese publications in the emerging field of cultural studies. Translations are encouraged to contact the Center. For information: Janet Saslow, Center for Japanese Studies, 1222 E. Lay, University of Michigan, Ann Arbor, MI 48109 (313) 763-2660.

Classified Ads

The CAA newsletter accepts classified ads of a professional or service nature, up to 40 words maximum. $1.25/word. PO Box 1958, 1540-1958.

Art History Slides. Roman art and architecture. Southwestern archaeology, petroglyphs, San Pedro, or similar. All slides in 3, 5, or 10 sets. Send Silvertongue, 2306 Van Dyke Drive, Laveland, Colo. 80530; 303 865-9721.

For rent. Attractive furnished bedroom. NYC, 5986; 260-0980.

For rent, two提供 full-time studio space in the mid-20th century. $1.25/word. PO Box 1958, 1540-1958.


Academic positions in a Japanese university. Applicants should have completed their Ph.D. or equivalent terminal degree within 18 months prior to August 1994 and be interested in teaching in American universities. For information: Attila G. Meyer, Lilly Fellows Program, Van Wagners, Indiana University, Bloomington, IN 47401; 812-855-9565. Deadline: January 31, 1994.

The American Council of Learned Societies (ACLS) announces its 1994-95 fellowship program. The fellowships are open to scholars in all fields, and to those working in anthropology, the arts, comparative literature, comparative politics, the humanities, history, linguistics, library science, philosophy, political science, religious studies, and the social sciences. For information: G. Stephen Giroux, ACLS, 1350 New York Ave., NW, Washington, DC 20005; 703-265-1521. Deadline: 15 February 1994.
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.

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 resume and letter of interest to Melinda Klayman, CAA, 275 Seventh Ave., New York, NY 10001.

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Miscellaneous

November/December 1993

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

Board of Directors
Larry Silver, President
Judith K. Brodsky, Vice-President
Leslie King-Hammond, Secretary
John W. Hyland, Jr., Treasurer
Barbara Hoffman, Esq., Counsel
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Patricia Mainardi
Clarence Morgan
Keith Moxey

Mari Carmen Ramirez
Jork Reynolds
Moira Roth
Emily J. Sano
Kenneth E. Silver
Lowery Stokes Sims
June Quick-To-See
Smith
Judith E. Stein
Nancy J. Troy
Deborah Willis

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