Artist Joyce Jane Scott, whose works address such areas of political commentary as South African apartheid, rape, and racial stereotypes through the various media of bead work, sculpture, and the fabric arts, as well as installation and performance, will address CAA members at the convocation ceremony of CAA's eighty-fourth annual conference in Boston, Friday, February 23, 1996. The convocation, to begin at 5:30 p.m., in Ballroom B, on the third level of the Hynes Convention Center, is the annual gathering of CAA members for public recognition of those who have made outstanding contributions in art and art history over the past year. Scott's address will be in the form of a performance.

Scott was born in Baltimore, Md. She received her B.F.A. from the Maryland Institute, College of Art, and her M.F.A. in crafts from Instituto Allende, Mexico. Her early work came about as a result of dissatisfaction with "merely working on or about the wall." The pull toward the third dimension first manifested itself in quilted works, then in wall pieces that were amalgams of beaded, crocheted, knitted, and collaged elements of ceramic materials, cellophane, images from magazines, photographs, and other items. Scott often worked on quilts with her mother, Elizabeth Caldwell Scott, a third-generation quilter, through this interaction she made works that manifested traditional characteristics of African American quilting, while adding her own three-dimensional elements. Her jewelry and clothing designs, as well as her installation and performance pieces, grow out of the fusion of these influences. Scott's performances, with titles like "Generic Interference/Genetic Engineering" and "Women of Substance," continue in the vein of making the personal political. The latter, part of the ongoing series Thunder Thigh Revue, and performed with actress Kay Lawal, celebrates the true person in each of us.
Arts and Humanities Council of the Americas, Inc.

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Volume 20, Number 6
November/December 1995

Scott to Perform at Conference

CAA News

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Committee on Cultural Diversity: The committee is expected to provide a more complete awareness of art and documents and artifacts of historical relevance.

Awards Committee: The Board of Directors invites members of the association to submit nominations and self-nominations for forthcoming openings on CAA's various committees. At all times, the CAA participates in the highest standards of scholarship, practice, conscience, and teaching in the arts. To this end, the association publicly recognizes achievements by individual artists, art historians, curators, and critics by regularly conferring a number of annual awards, several of which are for distinguished members of the profession. These awards are made to living individuals whose achievements transcend the immediate region in which they work and serve the profession and the larger community.

The awards are presented each year at the annual conference of the CAA upon the recommendation of the various award committees. Members of awards committees are distinguished professionals, many of whom have themselves been honored by CAA in the past. Individual committees have at least three members, one of whom rotates off each year. Chairs are appointed annually by the president and may be reappointed. The chairman of each committee is inclusive, representing the broad range and diverse interests of the membership. By necessity, the committee is expected to provide a national perspective for the award.

The Committee on Intellectual Property: This committee deals with intellectual property issues, primarily copyright, as it relates to the CAA constituencies. The committee is currently developing guidelines for the use of visual images in cooperation with a number of other groups. In addition, CIP develops and reviews agreements between museums, independent scholars, publishers, contributors, and university/touchy with the objective of achieving a fair calibration of intellectual property rights.

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Issued by the Committee on Cultural Properties
Annual Conference Update

1995 Program Changes

The session "Artistic Patronage of Reformed Orders and Overwatch Movements in Quattrocento Italy" has been rescheduled. It is now scheduled for Thursday, 9:30 A.M.-12:30 P.M.

The session "Reintegrating Female Patrons of the Renaissance" has been rescheduled. It is now scheduled for Thursday, 9:30 A.M.-12:30 P.M.

Make Your Airline Reservations

American Airlines has been designated the official airline of the 1995 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 Boston. For reservations on American Airlines call 800/435-1790 and ask for CAA Star File #562964.

Special discounts are also available on USAir, including the Boston and Washington, D.C., shuttles. To be eligible for these discounts, you must make your reservations through USAir's meeting and convention desk: 800/344-8644 and request CAA Group #5635064.

Housing

CAA has reserved a substantial block of rooms at the Sheraton Boston Hotel and Towers, the Boston Marriott/Copley Place, the Boston Back Bay Hilton, and the Midtown Hotel. The Sheraton and the Marriott are co-headquarters hotels. Registration, exhibits, and all sessions will take place at the Hyatt Convention Center. Placement will be at the Sheraton, and reunions and receptions will be at the Marriott, and other venues throughout the city.

Photographer Wanted

CAA is seeking a photographer for the 1996 annual conference, to be held in Boston, February 21-24, 1996. In addition to general conference shots, photographs are needed of the awards ceremony, post-conference reception, M.F.A. exhibition at the Boston University Art Gallery, and other events as necessary. Photographer will receive $300.00 and complimentary conference registration. CAA will pay for film and developing. Send resume and samples of work, if possible, to: Publications Dept., CAA, 278 Seventh Ave., New York, NY 10010. No telephone calls.


Room Monitors and Projectionists Sought

Applications are still being accepted for room monitors and projectionists for the 1996 annual conference. Room monitors and projectionists will be paid $68/hour and will receive complimentary conference registration. They are required to work a minimum of 3 session time slots (Wednesday-Saturday), and must attend a training session at 5:00 P.M. Wednesday, February 21.

Projectionists must be able to operate a 35mm or slide projector; familiarity with video projection is helpful. For information: Elaine Plake, Special Collections, Vassar College Libraries, Box 210, Poughkeepsie, NY 12601; 914/437-5789; fax 914/437-5799; e-mail "CAA@vassar.edu."

Post-Conference Trip

Sunday morning, February 25, board a bus to the Addison Gallery of American Art in Andover, Massachusetts. There, gallery director Jock Reynolds will lead a private tour of exhibitions and newly renovated storage facilities, followed by a sumptuous brunch at the historic Andover Inn, located on academy grounds. Bus leaves Boston at 9:30 A.M. and returns at 1:30 P.M. Price: $35.00 (pre-registration with advance conference registration required).

Placement Review, 1994-95

A s an important service to the field and its members, College Art Association collects and publishes statistical information on employment opportunities for artists, art historians and other visual arts professionals. In an attempt to discern trends in hiring, CAA evaluates the positions advertised in issues of CAA Careers and supplements other data during the annual conference, and employers' hiring reports, which are compared to statistics of previous years.

During the 1994-95 academic year, 1,012 positions and opportunities were listed with CAA's placement service. 439 vacancies for artists; 248 openings for art historians; 105 curator positions; and 228 employment opportunities for nonacademic positions—including art educators and various administrative positions. These 1,012 positions represent a decrease of 4 percent from the 1,055 positions advertised during the 1993-94 academic year.

For the 240 listings for art historians, 24 were in ancient and medieval; 33 in Renaissance and Baroque; 33 in 19th- and 20th-century Europe; 5 in art of the United States; 15 in art of Africa, Oceania and the Americas; 25 in art of Asia; and 12 in history of architecture, film, or photography. Another 89 positions were to teach art appreciation and survey courses or were unspecified. An additional 8 listings were internships and fellowships.

Of the 105 opportunities listed by museums, 48 were curatorial-related; 16 were administrative positions; 27 were internships and fellowships; and 14 in miscellaneous positions. Of the 228 listings for nonacademic positions, 57 were in arts administration; 24 in education; and 131 represented other visual arts vacancies. In addition, 4 internships and 12 fellowships were listed.

Degree Requirements. Many hiring institutions continue to require candidates to have teaching and/or professional experience as well as a terminal degree in their field. Of the 450 positions


Ratios of applications to position

artist positions 88:1 110:1 123:1 98:1

art historian positions 47:1 39:1 43:1 75:1

museum and nonacademic positions 53:1 56:1 50:1 48:1

Ratios of interviews to position

artist positions 7:1 7:1 7:1 6:1

art historian positions 8:1 8:1 8:1 7:1

museum and nonacademic positions 5:1 7:1 6:1 5:1

Average starting salaries for artists:

Full Professor * * $44,150

Associate Professor * * $46,450

Assistant Professor * * $30,851 $40,150

Average starting salaries for art historians:

Full Professor * * * * $38,765

Associate Professor * * * * $30,851 $40,150

Assistant Professor * * * * $30,851 $40,150

Lecturer/Instructor $27,287 $26,394

Average starting salaries for art historians:

Full Professor * * * * $43,719

Associate Professor * * * * $41,858

Assistant Professor * * * * $32,561 $32,561

Lecturer/Instructor * * * * $29,561 $29,561

* Insufficient data
Support Advocacy

The war on culture continues, as do budget cuts affecting the poor, the elderly, the sick, women, and the environment. The House-Senate Conference Committee has just put together the final bills on NEA and NEH funding. Both endowments will survive, but each with a 40 percent cut in budget which will mean, in the case of NEA, no grants to individual artists. The Conference Committee also retained restrictions on content drafted by Senator Jesse A. Helms. Helms’s restriction to protect NEA from supporting projects that “depict or describe, in a patently offensive way, sexual or excretory activities or organs,” and projects that “denigrate the objects or beliefs of the adherents to a particular religion.” Representative Sidney Yates attacked these provisions, but to no avail. As Yates pointed out, the restrictions are so vague that it is unclear what works would be forbidden.

CAA remains deeply involved in advocacy, not only on behalf of the continuation of federal funding for the arts and humanities, but also concerning issues of fair use and free speech. During the summer I joined a group visiting members of the House as they were preparing to vote on the House version of the Communications Bill. Senator James Easton had succeeded in getting a Communications Decency Act passed in the Senate and we were concerned that the House wore a yellow suit. It was a curious situation: on the one hand, the Communications Decency Act would negatively affect the arts and humanities community, which is concerned about free speech issues, and on the other hand, it would worry the business community, which is concerned about free enterprise. At issue was censorship of electronic communication and from raised questions about the legal right that children would be able to have access pornography through family computers. Financially, we would know that those who supported our point of view were not really concerned with issues of free speech achievement. In comparison, museum and nonacademic positions offer better employment opportunities for those not over 50 years of age. Only 36 percent of the 333 museum and nonacademic positions listed required a higher degree as a prerequisite. A higher degree was required for 59 percent of final appointments. Women represented 52 percent of those interviewed for museum and nonacademic positions and 51 percent of final appointments.

People of color represented 6 percent of interviews for artist positions and 15 percent of final appointments. For art historian positions, 8 percent of those interviewed and 10 percent of final appointments were people of color. For museum and nonacademic positions, people of color represented 6 percent of those interviewed and 13 percent of final appointment.

CAA does not have available any comparable statistics describing the status of women and ethnic composition of the respective fields.

Conclusion. Based upon the information provided by CAA’s placement services, the job market has stabilized with little or no change reported in the past five years. Although the actual number of advertised positions has fluctuated over the past ten years, CAA Careers consistently lists over 1,000 vacancies each academic year. CAA’s placement services continue to provide a valuable service for those seeking employment in academia and for those institutions searching for highly qualified artists and art historians. Over 50 percent of final appointments reported by hiring institutions to CAA were respondents to listings in CAA Careers.

CAA is committed to the employment, education, exhibition, and preservation of the visual arts. CAA supports these activities by encouraging the development of education and research in the visual arts. CAA works to create a more positive climate for the arts in the United States by encouraging the development of education and research in the visual arts. CAA’s advocacy efforts are partially effective in the war over the Endowments and the Institute for Museum Services. That success, even though nowhere near the level we would like it to be, is inspiring. If we continue our efforts perhaps we can prevent a total washout.

—Judith L. Brady

CAA in the News

Hot Type

"The theory revolution in art history still hasn’t made its way into many textbooks. As a result, instructors of survey courses have to create their own supply to supplement textbooks like Janson or Gardner.

"Failing to hit that niche, Yale University Press is marketing a British art-history series meant for adult readers—"for American classroom use. But reviewers are asking whether the volumes try to serve too many audiences."

"In the September issue of the Art Bulletin, Jane A. Sharp of the University of Maryland’s College Park asked the books for focusing on contemporary
Solo Exhibitions by Artist Members

ABROAD/

NORTHEAST/


VA/VA/"Nostalgia/Pornography," installations. "Undercurrent," "Recent Work." Members edition. "Threelights," "Recent Work." Photographs are reproduced in this listing only if the artist provides written authorization. Note: CAP members are listed alphabetically by the artist's name.

Mary Tobias Putnam, Pig Yellow Barn, acrylic on panels, 50" x 95".


People in the News

Academis
William A. Berry has been appointed chairman of the Department of Art at the University of Missouri-Columbia.

Ellen Christensen has been appointed assistant professor in the Department of Architecture at the Illinois Institute of Technology for the 1995-96 academic year.

Bradford R. Callins is interim chair of the Art Department at the University of South Carolina.

Juan Graciano is assistant professor of ceramic arts at Texas Tech University.

Barbara Jaffe is associate professor of fine arts at Hofstra University. She is the new director of the photography program in the Department of Fine Arts, History and Graduate Humanities.

Judie Ledgoldood is visiting assistant professor in the Department of Art Theory and Practice at Northwestern University.

Alisa Loesing is visiting assistant professor in the Department of Art History and Art at Case Western Reserve University.

Jana M. trim is assistant professor in the Studio Foundation Department at the Massachusetts College of Art, Boston.

Joseph Freeze has been appointed director of the photography program at San Antonio State University in Houston, Tex.

Mary Tobias Putnam, Pig Yellow Barn, acrylic on panels, 50" x 95".

"I'm not making this up," paintings.

John M. Slater is associate professor of Art at the University of Arkansas in Fayetteville, Ark., November 4-December 1, 1995. "Prades/Drifts," mixed media.

WEST/

Lef H. Bostock, Jr., Land of Oaks with stainless steel, paper, fiberglass, varnish, gold/copper leaf, 12" x 12" x 12" (11' x 11' x 11').


John M. Slater is associate professor of Art at the University of Arkansas in Fayetteville, Ark., November 4-December 1, 1995. "Prades/Drifts," mixed media.
Grants, Awards, & Honors

Hilbert Kreisler has been appointed to the Librietta Hotentina in Rome for 1996-97. He is a recipient of a newly established Richard Kolodinsky Prize.

Patrick A. Lieber has been named the 1995 Faculty Award for Creativity/Performance and Research of the College of Fine Art and Communication at the University of North Dakota.

Beatrice Lyons has been awarded a University of Tennessee-Knoxville College of Arts and Sciences Convening Teaching Award.

Patrick Morrell has been commissioned by the National Indian American Heritage Memorial Committee of Syracuse, New York, to create a monumental "signature" sculpture based on the theme of the late Indian-American immigrant family.

Jeffrey Chippis-Smith has been awarded the Young Award, given annually by the Dallas Museum of Art for the outstanding publication on art and design during the 1995-96 academic year. The award is for German Sculpture of the Lower Renaissance 2,1520-1550 (Princeton University Press).

Susan Stewart was awarded a 1994-95 Pew Fellowship in the Arts.

Stevie Tzec was awarded a residency at the Cité Internationale des Arts, Paris, for July and August. She was head of Education at the Milwaukee Museum of Art at Washington University, St. Louis.

Daniel Weiss received an NEH grant and will be finishing a book on the early patronage of King Henry III of England.

The Getty Center for the History of Art and the Humanities has selected scholars to participate in its Scholars and Seminars Program: Enrique Florescano; Frances Halsband, the Dallas Museum of Art; Saul Kripke, Wellesley College; David Leader, University of Orleans; Michael Melville, University of Pennsylvania; Bruce Robinson, San Francisco State University; Kathleen Rosenfield, Yale University; and Peter Valente, Harvard University.

The Getty Center for the History of Art and the Humanities has announced its fellowship opportunities for 1995-96 Center for Advanced Study:

William MacGregor, Lewis Memorial Library, La Verne, California;

Ted Genovese, University of California, Los Angeles; and

Paul Holzgrefe, University of California, Los Angeles.

The following CA fellows are recipients of 1995-96 semester residencies in visual art:

Lluís Colomé, Universitat Autònoma de Barcelona, Barcelona, Spain; and

Caroline Paterson, University of California, Los Angeles.

Luis Koken, and Catherine Paterson, Philadelphia Museum of Art. The following CA fellows are recipients of 1995-96 semester residencies in the humanities:

Lilia Koizumi, University of California, Los Angeles; and

Lisa Kohn, Institute of Fine Arts, New York University.

Death is the theme of a symposium sponsored by the University of Illinois at Urbana-Champaign Graduate Student Symposium Committee, Dept. of Art History, University of California at Los Angeles, 200 Rizzo, 400 Hilbert, Los Angeles, CA 90007-1437; 310-205-6680. Deadline: December 11, 1995.

The theme makes inference to Renaissance studies. Send 1-page abstract and c/o to: Stephen Lemons, Dept. of Art History, University of California, Los Angeles, CA 90007-1437.

Annual Mediterranean Conference, sponsored by the D. Davis College, will be held in Rome in early July 1996. The general session in art history will include any aspect of Religious art from the 3rd century to the 7th century. Papers are encouraged that take an interdisciplinary approach to the visual arts. Send 1-page abstract and c/o to: Stephen Lemons, Dept. of Art History, University of California, Los Angeles, CA 90007-1437.


TeleRem’s symposium is to be held at Virginia Commonwealth University, March 22-23, 1996. Open to graduate students and recent postgraduates. All topics considered. Send oral and 1-page abstract to: New Scholars/New Ideas Symposium, Dept. of Art History, Virginia Commonwealth University, PO Box 840506, Richmond, VA 23284-3096, fax 804/828-2794. Deadline: December 1, 1995.

Loyalty and Elitocracy in the Architecture of the British Empire and Commonwealth in the th century of the 18th century. The conference will address architecture, town planning, landscape, and interior design. (For information: Hugh Maguire, Dept. of Art History, University of Auckland, Private Bag 92019, Auckland, New Zealand. 64/9-373-7590; fax 64/9-373-7594; maguire@cs.auckland.ac.nz; conference@cs.auckland.ac.nz; Deadline: July 1, 1995.

To Attend

Remote Sensing is the theme of the 28th Scientific Sessions of the International Society for Optical Engineering will be held in Florence, March 6-10, 1996. The theme includes theories and representations promoting a focus on global perspectives as well as regional concerns. Target respondents include technology and the body, multidisciplinary views about culture and identity, political, virtual reality, international collaborations, and social, economic, and environmental issues of contemporary and recent times. Send 1-page abstract to: Barbara Tannenbaum, Dept. of Art History, SUNY at Stony Brook, 1 Park Ave., Stony Brook, NY 11790-2300. Deadline: January 5, 1996.

The Frick Collection and the Institute of Fine Arts of New York University will hold their next annual Symposium on the History of Art, April 12-13, 1996, at the Chamberlain Foundation, Museum of Fine Arts, Cambridge, Mass. Exhibitions from thirteen participating institutions in the Northeastern United States will be the focus of research on their information: Susan Gauss Galasso, Frick Collections, 512-358-4000.

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Art, Memory, and Family in Early Renaissance Florence will be the subject of a 2-day conference to be held at the National Gallery and the British School at Rome, London, June 27-28, 1996. The conference will examine the relationship between the two disciplines. The conference will examine the relationship between the production of objects and the production of history in Florence. For information: Patrizia Robin, Courtauld Institute of Art, Griffith Building, London WC2B 4RT (UK); 171/373-6669; fax 171/373-6690; Mara Marchesano; Aaron Pfeffer, The History of Art, University of California, Los Angeles, 641-0220. Deadline: January 19, 1996.

Architectural Historians Australia and New Zealand Regional Conference, March 28-29, 1996, at the Museum of Applied Art and Design, University of Auckland, Auckland, New Zealand. 64/9-373-7590; fax 64/9-373-7594; maguire@cs.auckland.ac.nz; conference@cs.auckland.ac.nz; Deadline: July 1, 1995.


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**Opportunities**

*Calls for Entries*

**Paper in Particular** is a national juried show by artists of color working in the U.S., working on paper. For information call: Paper in Particular, Columbia College, 1001 Rogers, Columbia, MO 65201, 816/359-8755.


**Monsæuvre** is a national juried monotype exhibition open to U.S. artists. $30/3 entries, $5 per slide/monotype. 100 max. height, width or any direction. Send see for prospectus: Monsæuvre, Samuel T. Cen Art Center, Medico Hall, Central Connecticut State University, New Britain, CT 06050/822-2602. Deadline: November 15, 1995.

**Merged Realities: A Synthesis of Art and Science** is a juried competition to identify new knowledge and understanding of the relationship between art and science, seeking fusion of art and science. It is open to artists (members) and others (nonmembers); $15/2 entries max. Institute for Women in Art and Science, 1615 Broadway Blvd., Haverford, PA 19041, 215/667-2691.

**Earth is a juried exhibition that examines the relationship between art and nature, seeking...**

**For information about both fellowships:** Application, Graduate Women, Brown University, Box 1958, Providence, RI 02912.

**The Centre for Advanced Studies in Urban History Fellowship Program. The Centre for Advanced Studies in Urban History provides fellowships for research in any field of urban history, including history, architecture, art, and cultural studies, in a wide variety of disciplines including American art and architecture, American Studies, Art History, Art...**


**The Judith Rothschild Foundation sponsors a grant for technical assistance, research, or educational purposes to artists nonprofit organizations devoted to stimulating interest in categorical issues of importance to the understanding of the human species.**

**For information:** Judith Rothschild Foundation, 135 Madison Ave., 16th Floor, New York, NY 10016/922-9230.
Residences

Skowhegan, a residence program in Maine for advanced visual artists, awards special full and partial fellowships every year, which cover tuition, room, and board for full 9-week summer residence session. They are awarded to people who are Native American, African American, or who are of Asian, Pacific, Central American, South American, or African descent, or who were born or reared in the states of Maine, Mississipp, or New Jersey. For information, contact: Skowhegan, 20 Park Ave. South, Ste. 1116, New York, NY 10010; 212/509-2625; fax 212/473-3(32).

Montana Artists Refuge, an artist-in-residence program in Basin, Montana, is accepting applications from artists of all disciplines for 1996. Residencies are for 3 months through 1 year. Some grants available. For information, contact Montana Artists Refuge, Box 8, Basin, MT 59522; 406/272-3703.

Internship

National Museum of American Art, Smithsonian Institution, is seeking graduate students to participate in an advanced internship program in Washington, D.C. Students benefit from working directly with Smithsonian museum specialists for 1 or 2 semester-long internships. Grants available, which allows inclusion of this program as part of course curriculum. Available to students in all disciplines but primarily aimed at those seeking graduate degrees in art history, studio art or, American studies. Master's degree candidate preferred. For information: Judith Houston, 202/357-2714, artintern@aaa.si.edu. Deadline March 1, 1996.

Call for Manuscripts

The Institute of Classical Aquapie, a nonprofit educational organization, seeks submissions for a publication that will focus on Georges Bataille's role in the art, theory, literature, cinema, and criticism of the 1920s and 1930s. All topics welcome, but preference is given to material that includes the works of “unacknowledged” figures. Deadline: November 15, 1995. For more information contact: The Institute of Classical Aquapie, 2621 E. 29th St., #2103, New York, NY 10010; 212/483-1030.

Information Wanted


Publication

Art Editors' Membership directory listing 95 members of the Association of Art Editors. Included are areas of specialty, degrees, mailing charge. Orders must be paid. Virginia Wigram, 200 Ridgewood Rd., Princeton, NJ 08540.

Miscellany

Fabrizia Mancinelli: one year ago a scholarship fund in memory of Fabrizia Mancinelli, Valora curator in charge of the restoration of the Divine Chapel, was opened. This fund will benefit two young women. To the many people who have contributed to this fund, we want to say thank you. For anyone who still wishes to contribute, the fund will stay open until December 31, 1995, at which time the money will be transferred to an account in Italy. Checks may be payable to: Macchioli Scholarship Fund, account number 704 6509, and sent to Merrill Lynch, Conceda Plnc., Ste. 100, San Antonio, TX 78230.

Datebook

November 18 Deadline for nominations and self nominations for Art Editors' award/invitational and Art Editor/Artful Editors' News, page 1
December 1 Deadline for submissions to January/February CAA News
December 5 Deadline for submissions to January 1996 CAA News

Errata

There were two errors in the September/October CAA News article "1995 Fellowship Recipients Named." Jennifer Riddle graduated from Columbia University, was opened. This fund will benefit recipients named: "AIDS Commu

Classified Ads

The CAA newsletter accepts classified ads of a professional or cooperative nature. Deadline: 11:00 AM Thursday, 21 days in advance of publication date ($2.00 for members; $3 minimum).

Art Books purchasing good art books in all areas: New, used, or out of print. The Lark, 518/851-2565, 718/861-0588.

Art/Mad/New York: Get exposure in NYC! Mailing list of 500+ prominent art world individuals. Printed by Bailey, 518/851-1799, 718/861-0588.

Art Research Tours and International Studios is a nonprofit organization run by artists for artists, dedicated to helping you create and study art in Italy, Paris, Australia, or Chile. Photography, drawing, painting, sculpture, artist books—no one in our fourth successful year providing low-cost, high-quality artist-oriented issues. Affordable complete package—housing, air, excursions, M.A. faculty/guides, more. Professor—bring your students and go for it! Summer 1996. For information: Artis, 800/220-6093, or 330/887-0387.

Art translations in French, Spanish, German, Russian, Chinese, and Italian. Call 718/759-3350 for free estimate:


Books on the Fine Arts. We wish to purchase scholarship s, c. 978 on Western European art and architecture, review copies, library duplicates, Andrew D. Washton Books, 411 E. 83rd St., New York, NY 10028; 212/471-0479, fax 212/861-0354.


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Scott to Perform at Conference

It is about a positive reaffirmation of body images, and in its explication of the passion and pain of being the "other," it celebrates voluptuous women who have defied the cult of thinness and light-skinniness in American society. Scott's work has been shown in numerous venues, including one-person shows at the Susan Cunnings Gallery, Mill Valley, Calif., the Brooklyn College Art Gallery, N.Y., and the Corcoran Gallery of Art, Washington, D.C. Her body work, for which she is particularly well known, has taken her around the world in a quest to perfect her craft, studying in Mexico, Central America, and Asia. Scott came to work with us because she was interested in a search for a medium in which she could engage color directly without having to mix it or paint it. Her work in this medium has drawn many accolades and again serves as a forum for expression of her belief that stereotypes can set you free and clarify your perception of yourself and your world.


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