

## CAA Valentine's Day Party & Silent Auction

New Museum of Contemporary Art  
Friday, February 14, 1997  
8:00–11:00 P.M.

\$ 35.00 General Admission Ticket  
\$100.00 Sweetheart Ticket

*Sweethearts receive a limited-edition Valentine print  
created by a CAA fellow.*

*All proceeds will benefit the Professional Development Fellowship  
Program for Artists & Art Historians.*

*For more information, contact Jennifer Kyvig, Development Director,  
at 212/691-1051, ext. 209.*

CAA  
NEWS

November/December 1996

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

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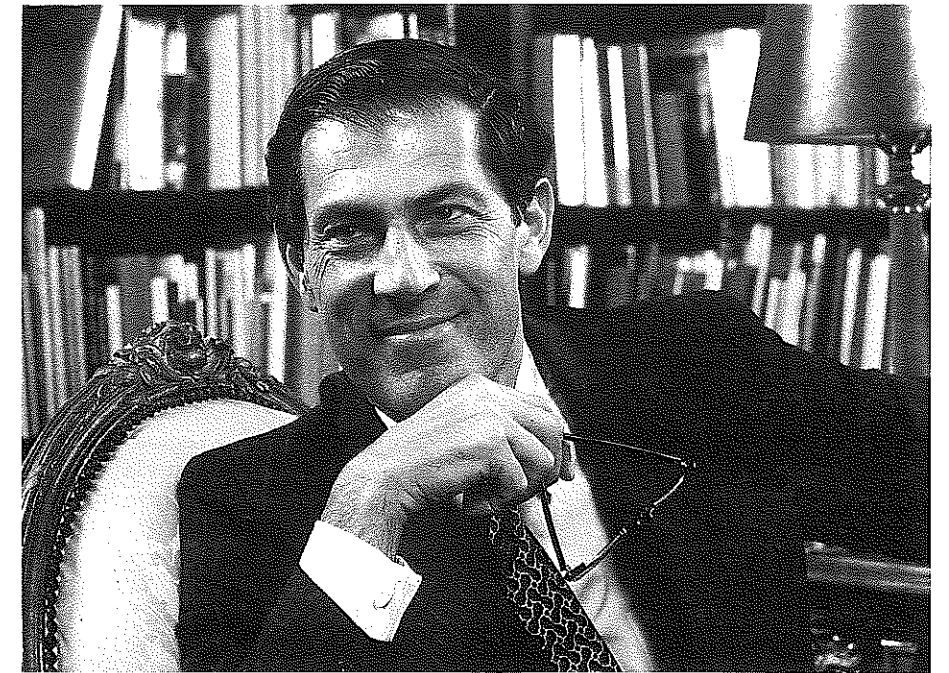
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CAA  
NEWS

## Philippe de Montebello to Speak at Conference



Philippe de Montebello

**P**hilippe de Montebello, director of the Metropolitan Museum of Art, will be the keynote speaker for the convocation at CAA's eighty-fifth annual conference in New York, Friday, February 14, 1997. The convocation, which begins at 5:30 P.M. in the East Ballroom of the New York Hilton and Towers, 1335 Avenue of the Americas, is the annual gathering of CAA members for public recognition of those who have made outstanding contributions in the fields of art and art history over the past year. The title of de Montebello's address will be "Musings on Museums."

For more than nineteen years, de Montebello has served as the eighth director of the Metropolitan Museum of Art. Founded in 1870, the Metropolitan is matched by no other in the western hemisphere in the range and quality of its holdings and is approached in size only by the Louvre and the Hermitage. Its growing audience now numbers close to five million visitors annually. During de Montebello's tenure, the initiatives are the reinstallation of the

Metropolitan's nineteenth-century European paintings and sculpture in new Beaux-Arts style galleries, the expansion of galleries for English furniture and decorative arts, and the conservation and installation of the *Gubbio studiolo*. Galleries for Indian and Southeast Asian art and a vast textile storage and conservation center have also been recently established. Mindful that the presentation of the collections is a primordial responsibility, such improvements as the newly designed Tiepolo gallery at the top of the grand staircase and the gradual reinstallation of much of the Egyptian collection are representative of de Montebello's policy of amelioration rather than growth.

This policy is likely to prevail for the Metropolitan Museum of Art in the future. For much of his tenure, de Montebello has also been a familiar voice to the millions of people who visit the museum each year, as he is narrator for the audio tours used for guiding visitors through special exhibitions and installations.

Born in Paris, de Montebello attended French schools through the baccalaureate. Becoming an American citizen in 1958, he graduated magna cum laude from Harvard and went on to serve as a Woodrow Wilson Fellow and study at New York University's

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### Philippe de Montebello to Speak at Conference

CONTINUED FROM PAGE 1

Institute of Fine Arts. With the exception of the four and one-half years he spent as director of the Museum of Fine Arts in Houston (1969-74), de Montebello's career has evolved at the Metropolitan Museum of Art. He joined the Met as a curatorial assistant in 1963, rising to associate curator in the Department of European Paintings. In 1974 de Montebello was appointed vice director for curatorial and educational affairs, a post he held until he became acting director in July 1977. A year later he became the Metropolitan's director and has served in that role ever since.

Philippe de Montebello's professional affiliations include membership on the board of trustees of New York University's Institute of Fine Arts and membership on the Columbia University Advisory Council of the Department of Art and Archaeology. He is also a trustee of the American Federation of the Arts and a member of the editorial board of the *International Journal of Museum Management and Curatorship*. He has been awarded several honors, including Chevalier de la Legion d'Honneur; the Order de Isabel la Catolica, Encomienda de Numero; the Spanish Institute Gold Medal Award; Knight Commander, the Pontifical Order of St. Gregory the Great; and a number of honorary degrees and fellowships.

CAA is indeed honored to have such a distinguished speaker as Philippe de Montebello for its eighty-fifth convocation.

## CAA News

### Art Bulletin Editorial Board Call for Nominations

Nominations and self-nominations from the CAA membership are sought for three vacancies on the *Art Bulletin* editorial board. The board consists of thirteen members: the editor-in-chief of the *Art Bulletin*; the last editor-in-chief (or the editor-in-chief designate) of the *Art Bulletin*; the book reviews editor of the *Art Bulletin*; the editor of the CAA Monograph on the Fine Arts series; the chairperson of the Art Historian's Committee of the CAA Board; three persons selected by the current editorial board of the *Art Bulletin*, normally from among past editors of the *Art Bulletin* or the monograph series; and five persons from the CAA membership at large. This call is to fill "at large" positions for service July 1, 1997-June 30, 2000. Appointments may be renewed for a second three-year term.

The board regularly reviews the policies and conduct of the *Art Bulletin* and the monograph series; provides advice, guidance, and assistance in their administration; and recommends appointments to the editorships, to the board itself, and to its committees. The work of the board is conducted by telephone and by letter, and at its two annual meetings, one in New York in the fall, and one during the annual CAA conference. All members are expected to attend both meetings. CAA provides financial assistance if needed to cover costs of travel and lodging for the New York meeting; a small fund is available to help offset expenses for the annual conference meeting.

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 are encouraged to contact their nominees in advance to ascertain willingness to serve. All nominations must be accompanied or followed by a c.v., a statement of

interest in the position, and at least one letter of recommendation. In making appointments, the *Art Bulletin* editorial board, the Publications Committee, and the president of CAA will consider the need for scholarly experience and breadth relevant to the editorial practice and policies of a learned journal, and also for reflecting the broad diversity of CAA's membership. Nominations and the necessary supplementary materials should be sent to: *Art Bulletin* Editorial Board Nominations, CAA, 275 Seventh Avenue, New York, NY 10001. *Deadline: December 15, 1996.*

### Art Journal Editorial Board Seeks Member

The *Art Journal* editorial board seeks nominations and self-nominations from the CAA membership for an opening on the board, the term to be three years, July 1997-June 2000, renewable once. It is the aim of the board that its membership reflect the range of fields and methods current in the discipline, as well as the geographical, philosophical, institutional, gender, and ethnic range of the CAA membership. For the open position, preference will be given to a modernist art historian who has demonstrated expertise in 19th- and 20th-century art. Further, to extend the geographical range of the board, it is desirable that the person not be from the East Coast.

The editorial board meets in New York three times a year and at CAA's annual conference. Board members are expected to attend all meetings. CAA provides travel funds for the meetings in New York; board members pay their own travel expenses for the annual conference, though a small fund is available to help offset expenses for members who would be unable to attend without financial support.

Selection of the new board member will be made at the CAA annual conference in February 1997, and candidates will be notified of the board's decision by the end of February. Nominations and self-nominations—including a statement of interest from the candidate, a c.v., and any supporting material—should be sent to: *Art Journal* Editorial Board, CAA, 275 Seventh Avenue, New York, NY 10001. *Deadline: December 1, 1996.*

### CAA Statements and Guidelines

CAA has adopted numerous statements, resolutions, and guidelines that individual and institutional members may find useful and informative. To request any of them, send a self-addressed stamped envelope to the CAA office. When requesting more than four statements, please enclose \$2.00. Statements and guidelines are listed in order of most recent adoption.

- Guidelines for Part-Time Employment* (1974, revised 1996)
- A Code of Ethics for Art Historians and Guidelines for the Professional Practice of Art History* (1973, revised 1974, 1975, 1995)
- Guidelines for Faculty Teaching in Computer-Based Media in Fine Art and Design* (1995)
- Millard Meiss Publication Fund Guidelines and Application* (1995)
- Art Bulletin Style Guide* (1994)
- Art Journal: Guidelines for Contributors* (1993)
- Art Journal: Guidelines for Guest Editors* (1993)
- Standards for Retention and Tenure of Visual Arts Faculty* (1993)
- Standards for Professional Placement* (1977, revised 1992)
- Standards for the M.F.A. Degree in Visual Arts* (1977, revised 1991)
- Printmakers Contracts* (1978)

The following statements and guidelines, listed alphabetically, are under revision:

- Fair Use of Visual Materials* (1986)
- Grievance Procedures* (1978)
- A Guide to the New York Print and Photograph Law* (1981-82)
- Professional Practices for Artists* (1977)
- Public Art Works* (1987)
- A Quick Guide to Artists' Rights under the New Copyright Law* (1977)
- Standards for the B.A. and B.F.A. Degrees in Studio Art* (1979)
- Status of Women in Ph.D. Granting Institutions* (Report of the Committee on the Status of Women, 1980)

### New CAA Staff Members

**Kristen Burnett**, ext. 206, joined CAA last year as a development intern and returns this year as an advocacy intern. Kristen earned a B.A. in art history and French from Duke University and is currently studying for a Master of Arts in art history at the Institute of Fine Arts, New York University.

**Katie Hollander**, ext. 206, joined CAA as assistant to the executive director at the end of August. Katie recently received an M.A. in arts administration and art dealership and collecting from New York University and is completing an M.A. in contemporary art history at Sotheby's Institute in London, a program affiliated with the University of Manchester. She served as the director of the Rosenberg Gallery at New York University for two years and was an intern at ArtTable.

**Anne Shisler** joined CAA in September as intern for the Development Department. Originally from Orange County, California, Anne is currently working on an M.A. in visual arts administration at New York University. Previously, Anne raised funds for the Metropolitan Museum of Art and the New Museum of Contemporary Art.

## Building CAA's Archives

**M**y tenure as CAA president will move all too quickly. Hopefully, with vision, commitment, hard work, and cooperation, we will foster a period of revitalized growth and development. New leaders are often filled with great ambitions and high hopes while faced with large responsibilities. There is frequently too little time to realize the myriad of dreams and aspirations. My agenda for CAA during the next two years will be based on a series of pragmatic efforts designed to address the organization's mission of advocacy and the professional integrity of artists, art historians, and curators, as well as the institutions and disciplines represented by the fifteen thousand members of CAA.

It is not incidental that, since the founding of CAA in 1911, I am the first person of color to be elected to the position of president. This lack of precedence led me to reconsider CAA's history and its relationship to the art world both nationally and internationally. I was initially daunted by the paucity of material from the early days of CAA, and I realized that a more sound plan of action must be established in order to develop a comprehensive archive for future members. As we rapidly approach the twenty-first century, we must define our organization's historical place within the context of the twentieth century. How well we determine who we are and what we have accomplished so far will, in fact, give direction to our objectives for the next millennium.

With these goals in mind, several initiatives have been placed into effect as approved by the CAA Board of Directors. The Fifty-Year Club has been established, comprised of people who have been members of CAA for fifty years or more (see p. 11). In addition, interviews with long-standing members including past presidents, editors of the *Art Journal* and the *Art Bulletin*, conference chairs, and other major contributors will be collected and preserved in the CAA archives. From time to time, articles based on these interviews will appear in *CAA News*, the first having been on Mildred Constantine (employed by CAA in 1929, Honorary Life Member since 1938) in the September/October 1994 issue. Interviews with artists of distinguished achievement will be conducted at the annual conference for inclusion in the archives and made accessible to the membership, present and future. Both Miriam Schapiro and Faith Ringgold are scheduled to be interviewed at the 1997 conference in New York.

I encourage members and staff who have completed research papers, dissertations, or theses that will enrich CAA archives to bring them to the attention of the Board of Directors. This will greatly aid in the creation of published documentation of the CAA history. More important, I would like to ask that everyone review his or her own files and records for any documents, photographs, or publications that are relevant to any activities in which CAA has been involved and to forward copies of this material to the CAA office for preservation. Luraine Tansey, member since 1946, sent us the program from the first CAA conference she attended in 1947, and Peter Seltz, member since 1948, sent us programs from CAA conferences between 1955 and 1966. It is especially critical to preserve historical materials in the earliest stages of CAA's development between 1910 and 1940.

Dredging the harbors of our historical memory requires each of us to reflect on our own mortality, the process of aging, and the constant conditions of change. Miriam Schapiro poignantly reminded us in her CAA convocation address in 1994 that, in fact, we too would one day be *old*. Further suggestions by Schapiro and

other senior members have prompted the Board of Directors to revisit the question of membership fees for our constituents past the age of sixty-five. In June, the Executive Committee approved a fee of \$25.00 for all senior members—present and future—to become effective in 1997.

As the new programs are placed into action, the ongoing efforts of the endowment campaign to raise and match the National Endowment for the Arts and the National Endowment for the Humanities challenge grants to support our Professional Development Fellowship Program continue to be a paramount concern for the Board of Directors. Soliciting funding is a difficult and arduous task, given the current financial pressures in higher education and bleak fiscal climate in the art market. The success of this project designed to reaffirm and continue the legacy of the arts for future generations is dependent upon member participation at every level.

In an effort to affirm that we will not resign ourselves to this dismal national condition, CAA is sponsoring a Valentine's Day party at the New Museum of Contemporary Art during the annual conference in New York in February. It's time for a real party—there will be fun, food, door prizes, and other delectable treats, not to mention the good company of friends and a few art stars. I look forward to seeing many of you at this romantic fête—please wear something red!

Collaboration and cooperation make for the foundation of a great and solid future. The building of the CAA archives will help to define a tradition, as well as provide us with the collective vision to reach other association goals. CAA *must* become an organization with a stronger voice for advocacy for the visual arts, higher education, and museums in America and throughout the world. Please join me, the Board of Directors, and the CAA staff in our mission to establish the essentials and enhance the integrity of our creative energy. I look forward to seeing all of you in New York in 1997.

—Leslie King-Hammond

## Annual Conference Update

### Committee on Women in the Arts to Honor Louise Bourgeois

On Thursday, February 13, 7:30–9:00 A.M., the CAA Committee on Women in the Arts will honor internationally renowned sculptor Louise Bourgeois at a commemorative breakfast. The French-born artist studied at the Sorbonne, the Ecole du Louvre, the Ecole des Beaux-Arts, the Atelier Brissiere, and the Academie de la Grande Chaumiere. She also studied under Fernand Leger and Vaclav Vytlačil. Since 1945 her paintings, drawings, and sculpture have been exhibited in numerous museums and galleries in America and around the world.



Louise Bourgeois

In 1993 Bourgeois was the United States representative to the Venice Biennale. A version of the exhibition presented at the American Pavilion in Venice, *Louise Bourgeois: The Locus of Memory, Works 1982–1993*, was featured at the Brooklyn Museum in 1994. The exhibition traveled to the Corcoran Gallery in Washington, D.C.; Galerie Rudolfinum in Prague, Czech Republic; Musée Nationale d'Art Moderne in Paris; Deichtorhallen in Hamburg, Germany; and Musée d'Art Contemporain in Montreal, Canada.

Several significant publications on Bourgeois and her work have been published, and in 1995 she was presented an Honorary Doctorate of Fine Arts by the Art Institute of Chicago. Bourgeois's work has been acquired by major institutions including the Tate Gallery in London; the National Gallery of Victoria in Melbourne, Australia; the Museum of Modern Art, the Solomon R. Guggenheim Museum, and the Brooklyn Museum in New York; and the Corcoran Gallery.

Join the CAA Committee on Women in the Arts in presenting Louise Bourgeois with the second annual Recognition Award. Preregistration for the breakfast with advance conference registration is required. Price: \$25.00.

### Session Added to 1997 Conference

The CAA Education Committee will present a session titled "Alternative Modes of Pedagogy: Theory and Practice in Teaching Art History" at the 1997 annual conference, Saturday, February 15, 12:30–2:00 P.M. Co-chaired by Steve Darnell, University of South Carolina, and Kathleen Desmond, Central Missouri State University, the session will take the form of a panel discussion and workshop. The session is intended to offer teaching scholars an arena in which to share pedagogical concerns, strategies, and experiences related to the incorporation of sociological, psychological, and philosophical learning theories and teaching strategies in the teaching of art history, criticism, and aesthetics. Issues to be presented include critical theory, cognitive development and higher orders of thinking, critical thinking, learning differences, constructing knowledge, active learning, feminist pedagogy, popular culture, and philosophical dimensions of teaching. The session is intended to highlight the relationships between course content and pedagogy and will suggest as well as advocate methods of teaching that recognize such relationships.

Facilitators include Duane Preble, *Artforms* and University of Hawaii (emeritus); Charles Garoian, Pennsylvania State University; Steve Shippis, Emerson College; and Jo Carol Mitchell, Anderson College. Panelists will distribute short papers, syllabi, and ancillary teaching materials. Audience participation is essential and active learning strategies will be employed.

### 1997 Preliminary Program Correction

On page 18 of the preliminary program, the session "Constructing an Archive, Producing a Context 7" (Stephen Eskilson, chair) was mistakenly formatted as part of the session "Ripeness Is All: Metaphors of the Classical Norm in Ancient Art" (Mark D. Fullerton and A. A. Donohue, chairs). The papers by David Stone, Glenn Willumson, and Lianne McTavish will be presented at Eskilson's session.



## 1997 Session Canceled

"The Artist's Role in Biocultural Diversity," chaired by Barbara Matilsky and scheduled for Thursday, 8:00–10:30 P.M., has been canceled at the chair's request.

## Individual Sought to Videotape Artist Interviews

An individual is needed to videotape the interviews of Faith Ringgold (by Moira Roth) and Miriam Schapiro (by Judith K. Brodsky) on Thursday, February 13, 2:30–5:00 P.M., for CAA's archives. Compensation: complimentary registration and reimbursement for tapes. If interested, please contact Suzanne Schanzer, CAA Conference Coordinator, at 212/691-1051, ext. 210. *Deadline: December 2, 1996.*

## Room Monitors and Projectionists Sought

Applications are still being accepted for room monitors and projectionists for the 1997 annual conference. Room monitors and projectionists will be paid \$8.00 per hour and will receive complimentary conference registration. They are required to work a minimum of 4 session time slots (Wednesday–Saturday) and must attend a training session at 5:00 P.M., Wednesday, February 12. Projectionists must be able to operate a 35-mm slide projector; familiarity with video projectors is helpful. If interested, please contact CAA A-V Coordinator Elaine Pike, Special Collections, Vassar College Libraries, Box 20, Vassar College, Poughkeepsie, NY 12601; 914/437-5799; [nipike@vassar.edu](mailto:nipike@vassar.edu).

In addition, room monitors are needed Wednesday, 3:30–5:00 P.M.; Thursday and Friday, 12:30–2:00 P.M. and 3:30–5:00 P.M.; and Saturday, 12:30–2:00 P.M., to check in artists for the Artist's Portfolio Review. These monitors will receive complimentary registration. Interested individuals should contact CAA Conference Coordinator Suzanne Schanzer at 212/691-1051, ext. 210.

## Make Your Airline Reservations

American Airlines has been designated the official airline of the 1997 annual conference, and Zenith/McCord Travel is the official conference travel agency. American Airlines is offering a 10 percent savings off the 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 #4727AB.

Special discounts are also available on Delta, including the Boston and Washington, D.C., shuttles. To be eligible for these discounts, you must make your reservations through Delta's meeting network. Call 800/241-6760 and request #XL697.

Seats are limited and restrictions may apply. When making reservations, please specify that the tickets be issued through Zenith/McCord 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 East 34th Street, New York, NY 10016.

## Fly American and Win a Pair of Free Tickets!

Fly to New York on American Airlines and be eligible to win one of two pairs of tickets to London or Buenos Aires. The second prize is 20,000 American Airline Advantage Miles. To win either prize, you must make your reservation through American's meeting services and have your ticket issued by Zenith/McCord Travel.

## Discounts Also Available on Amtrak

Amtrak is offering a 10 percent discount on all unreserved trains and off-peak Metroliner service. Call Amtrak at 800/USA-RAIL and ask for fare order #X-26C-923. Tickets will be issued and mailed directly by Amtrak.

## Housing

CAA has reserved a substantial block of rooms at the headquarter hotel, the New York Hilton and Towers. Rooms are also available at the Sheraton New York Hotel and Towers, the Warwick Hotel, the Wellington Hotel, the Windsor Hotel, and the Best Western Woodward Hotel, all of which are within easy

walking distance of the Hilton. Registration, exhibits, placement, and sessions will be at the Hilton; reunions and receptions will be at the Hilton, the Sheraton, and other venues throughout the city. Detailed information and a housing reservation form are provided in the conference preliminary program, which was mailed to all members in late September. You must make your reservations by mailing a CAA hotel reservation form to the Housing Bureau. Space is limited. For the best selection, make your reservations as early as possible.

## Post-Conference Trip

Sunday morning, February 16, board a bus to New Brunswick, N.J., for a tour of the Johnson and Johnson world headquarters, designed by I. M. Pei and Partners; and the Mason Gross School of the Arts Galleries, Rutgers Center for Innovative Print and Paper; and the Jane Voorhees Zimmerli Art Museum at Rutgers University, State University of New Jersey. Highlights of the tour will include a tour of the Johnson and Johnson corporate collection led by curator Michael Bzdak; viewing Norton Dodge's collection, *Nonconformist Art from the Soviet Union*, featuring an introduction by Dodge; and visiting the Riabov Collection of Russian art. A box lunch will be served at the newly built Visual Arts Department and RICPP studios at Rutgers, and all participants will receive a gift of handmade papers. The bus leaves New York at 10:00 A.M. and returns at 5:00 P.M., with a stop at Newark International Airport at 4:00 P.M. Preregistration with advance conference registration is required. Price: \$25.00.

## Valentine's Day Party

On Friday, February 14, 1997, CAA Board President Leslie King-Hammond will host a Valentine's Day party and silent auction to benefit the Professional Development Fellowship Program. Held in conjunction with the annual conference, the party will be after the CAA convocation, 8:00–11:00 P.M., at the New Museum of Contemporary Art in SoHo.

Tickets are priced affordably: \$35.00 for general admission; \$100.00 for "Sweethearts." Wine, beer, and light hors d'oeuvres will be provided for all ticket buyers, and Sweethearts will

receive a limited-edition Valentine created by a CAA artist. The silent auction will take place throughout the evening, featuring 75 to 100 unique prizes for guests to bid on, including a work on paper of the winner's choice from the collection of the Rutgers Center for Innovative Print and Paper; a private tour of the Museum of Contemporary Art in Chicago with Director Kevin Consey; an autographed copy of *The Power of Feminist Art*, edited by Norma Broude and Mary D. Garrard; a private tour of the Metropolitan Museum of Art's twentieth-century collection with 1994 Professional Development Fellow Tania Beasley; wine from Susan Ball's parents' Napa Valley vineyard; and a day of papermaking at a nationally known paper studio.

Every dollar earned will be applied toward the NEA and NEH Challenge Grants for the Professional Development Fellowship Program. In their final year, these Challenge Grants are helping to endow two fellowships in perpetuity—one for a visual artist and the other for an art historian.

To purchase tickets in advance, call Jennifer Kyvig, Development Director, at 212/691-1051, ext. 209.

# Advocacy

## CAA Advocacy Team

The College Art Association is pleased to announce the creation of a volunteer advocacy team (CAAAT). CAAAT has been developed in accordance with the goals outlined in the CAA Long Range Plan to develop an infrastructure in which our advocacy programs can flourish.

As a member of CAAAT, you will receive the latest information on advocacy issues via e-mail or fax. The service will provide names, addresses, and telephone and fax numbers of members of Congress so that you may quickly and effectively express your concerns regarding key issues affecting

legislation of the visual arts and humanities.

In addition, CAA will feature an advocacy page on its web site. The site will be updated monthly and will list upcoming advocacy-related meetings and events, as well as action alerts on such issues as government funding to the NEA and the NEH.

To join CAAAT, you need only be committed to issues that really matter in the visual arts and humanities. For registration information, call Katie Hollander at 212/691-1051, ext. 206.

## News Update from CAAAT

At long last, the issue of 1997 federal funding for the National Endowment for the Arts, National Endowment for the Humanities, and the Institute of Museum Services has been resolved. Eager to return to their states to begin campaigning, members of the 104th Congress passed an enormous Omnibus Spending Bill on September 30, 1996, which includes funding for fiscal year 1997 for these agencies. The NEA and NEH were granted level funding of more than \$99 million and \$110 million, respectively. IMS was awarded an increase in funding, from \$21 million in 1996 to \$22 million in 1997. Although all three agencies managed to avoid funding cuts, the final awards are lower than the amounts requested by President Clinton. Clinton had requested that \$136 million be allotted for the NEA and NEH, and \$23 million for IMS.

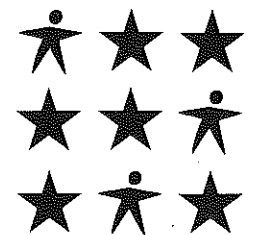
With the election just around the corner, consider the following responses given by the three presidential candidates to a recent Associated Press question. When asked, "Do you support federal funding for the arts?" President Clinton responded: "The National Endowment for the Arts—in partnership with individuals, corporations, and foundations—has brought art and culture to communities large and small throughout the country. . . . Federal subsidies for the arts—less than 0.02 percent of the federal budget—help attract tourists, stimulate business, and expand the tax base. This small investment expands the education and cultural base of all Americans."

Meanwhile, Senator Dole has a different viewpoint. He responded: "I opposed the establishment of the National Endowment for the Arts in

1965 and I continue to question why the federal government should be actively involved in the culture business. I support the elimination of the NEA." Although Ross Perot, candidate for the Reform party, has privately supported the arts, he has made no statement on the issue of federal funding. We hope you will keep these responses in mind when you vote in this fall's elections!

## National Arts and Humanities Month

For the fourth consecutive year, President Bill Clinton has proclaimed October National Arts and Humanities Month. Thousands of organizations throughout the nation joined with the National Cultural Alliance to honor the importance of the arts and humanities in our communities and in our lives. Thanks to all of you who showed your support!



*The Campaign  
for Arts  
and Humanities*

*National  
Cultural Alliance*

Leila W. Kinney Named Electronic Editor

Leila W. Kinney, assistant professor of art history in the Department of Architecture at MIT, has been appointed CAA's first electronic editor. Kinney received a B.A. in art history and English literature from Agnes Scott College and an M.A. and M.Phil. from Yale University. She joined the History, Theory, and Criticism section of the Department of Architecture in 1988, and has just returned to teaching full time after a period of part-time parental leave. At MIT she teaches modern art history and seminars in visual, feminist, and French post-structuralist theories. In addition, she has developed courses for undergraduate science and engineering students that address and critique the relationship between the traditional arts and the new visual technologies. Prior to going to MIT, Kinney taught at Barnard College and at the University of Delaware. Her field of specialization is nineteenth-century painting, and she has published articles and reviews on Manet, Morisot, Seurat, the Expositions Universelles, and the Parisienne.

Kinney has been a panelist and session co-chair at CAA conferences, a member of the Committee on Electronic Information for several years, and co-chair of the committee since February 1996. With sponsorship from the School of Architecture and Planning at MIT, she developed CAA's web site in collaboration with Regina Schoonover of NetDaemons Associates and Jeffrey Larris, CAA deputy director. As editor, she will oversee CAA's web site, in accordance with the Long Range Plan and the three-phase plan proposed by



Leila W. Kinney  
PHOTO: ARI SACHS

the CEI and approved by the CAA Board of Directors. Other responsibilities include advising the Executive Committee on issues in electronic communications that affect the membership, such as changes in copyright laws and their impact on the fair use of visual imagery for teaching and research.

Kinney says of her new position: "My immediate task as electronic editor is to develop CAA's web site so that it will offer timely, easily accessible information about the organization's activities and programs to both members and potential members. Given the increasing use of computer networks and digital imagery in the teaching, research, and artistic production fields, an equally significant aspect of this position may become its role in focusing our attention on the so-called electronic revolution. Members of CAA have a great deal to contribute to the discussion and much to gain or lose from decisions being made about the use of digital imagery in art history, studio, and museum practices, not to mention the visual culture at large. If I may paraphrase a member's comment about the draft guidelines on fair use of digital imagery being generated by CONFU (Conference on Fair Use) working groups of which CAA is a subgroup, 'CAA is involved in something that directly affects our daily and intellectual activities.'

"The first phase of development of CAA's web site is near completion. It is less ambitious than future plans for the site, in that it only seeks to provide information already existing in digital print form and usually available in more conventional forms. Our purpose is to improve communication within the organization as a whole, and phase two of our development plan envisions several other ways of doing this. By the end of the academic year, we hope to have committees and affiliated groups establish their own subpages linked to the site. Another priority is to link listservs of interest to such constituencies as CAAH (Consortium of Art and Architectural Historians), founded and moderated by Marilyn Lavin. We believe it would be valuable to have listservs devoted to electronic teaching and computer-based artistic production, and a listserv devoted to advocacy is under discussion as well.

"I envision the web site as a location to 'convene' interested parties, as well as a place where members can find archival materials not readily available elsewhere. Phase three envisions new initiatives, including the featuring of CAA-sponsored publications and, eventually, job listings. The place to enter electronic publishing is, I believe, with reviews of books, exhibitions, and conference proceedings—in other words, with presentation of ephemeral and timely events that can be discussed in relatively brief formats. I welcome any suggestions and contributions as we explore the possibilities of this new medium within CAA."

Check out CAA's web site at <http://alberti.mit.edu/caa/>.

Placement Review, 1995-96

The College Art Association publishes employment listings, *CAA Careers*, six times annually. Drawing on information collected from positions listed in *Careers* and questionnaires distributed to advertisers, CAA has gathered the following statistical information on opportunities for artists, art historians, and other visual arts professionals.

During the 1995-96 academic year, 1,004 positions and opportunities were listed with CAA's placement services. These comprised 466 vacancies for artists, 260 openings for art historians, 130 museum positions, and 148 employment opportunities for other positions, including art educators and various administrative positions. These 1,004 listings in the 1995-96 issues of *Careers* remain consistent with the 1994-95 listings, in which a total of 1,012 positions were advertised.

**Breakdown by Area of Specialization.** Of the 466 vacancies for artists, 167 required a specialization in graphic design and/or computer graphics; 109 in painting and drawing; 57 in sculpture; 46 in film, video, or photography; 31 in ceramics, jewelry, or metalwork; and 26 in printmaking. An additional 30 positions did not specify a particular concentration in studio arts. Many of these positions required or preferred artists skilled in multiple disciplines.

Of the 260 openings for art historians, 50 were for specialists in modern or contemporary art; 32 in Renaissance and Baroque art; 29 in arts of Asia; 20 in history of architecture, film, or photography; 19 in ancient and medieval art; 17 in art of Africa, Oceania, and the Americas; and 8 in art of the United States. An additional 35 positions announced openings for instructors of

art appreciation and general survey courses, and several others were unspecified. Six listings for internships and fellowships for art historians were also included.

Of the 130 opportunity listings by museums, 66 were curatorially related; 34 were administrative positions; 24 listings were for internships and fellowships; and 8 were for other museum-related positions. An additional 148 positions were listed for arts administrators (54), art educators (47),

and other visual arts professional vacancies (38). In addition, 9 of these listings advertised fellowships and internships.

**Requirements.** Many hiring institutions advertising in *Careers* continue to require candidates to have teaching and/or professional experience as well as a terminal degree in their field. Most prefer, if not require, candidates to have active research, publication, or exhibition records. Of the 466 positions for

	1995-96	1994-95	1993-94	1992-93	1991-92
Ratio of applicants to position:					
Artist positions	87:1	88:1	110:1	123:1	98:1
Art historian positions	45:1	47:1	39:1	43:1	75:1
Museum and nonacademic positions	42:1	53:1	54:1	50:1	48:1
Ratio of interviews to position:					
Artist positions	7:1	7:1	7:1	7:1	6:1
Art historian positions	8:1	8:1	8:1	8:1	7:1
Museum and nonacademic positions	6:1	5:1	7:1	6:1	5:1
Average starting salaries for artists:					
Full professor	*	*	*	*	\$44,150
Associate professor	\$38,625	\$42,450	*	\$33,851	\$43,150
Assistant professor	\$34,271	\$32,765	\$32,656	\$30,902	\$30,725
Lecturer/instructor	\$29,250	\$31,191	\$30,105	\$27,287	\$26,394
Average starting salaries for art historians:					
Full professor	*	*	*	*	*
Associate professor	*	*	*	\$43,719	\$41,858
Assistant professor	\$31,096	\$34,215	\$33,979	\$32,561	\$32,897
Lecturer/instructor	\$30,608	\$32,713	\$31,925	\$29,561	\$26,856
* Insufficient data					

artists, 79 percent required a master's degree; 48 percent required candidates with teaching or other professional experience. In addition, 33 percent of positions specified advanced computer skills. Of the 260 art historian positions listed, over 75 percent required a Ph.D. or A.B.D., 39 percent specified teaching experience, and 16 percent required candidates with a demonstrated level of scholarly achievement. An equal percentage of museums and related institutions (56%) required applicants to hold a master's degree and have experience in the field. The remaining employment listings, not classified as artists, art historians, or museum positions, were seeking candidates with either an M.A. (35%) or a Ph.D. (34%), depending largely on the rank of the opening, related experience (59%), and computer proficiency (21%).

**Statistical Questionnaires.** Institutions announcing openings in CAA *Careers* are asked to complete a statistical questionnaire that is used to obtain a profile of the applicant pool and, subsequently, final appointments. Of the 181 questionnaires returned to CAA, 21 positions were reported canceled, postponed, or vacant. The following analysis is based on the remaining 160 completed questionnaires.

**Tenure and Appointment Terms.** According to the statistical questionnaires received by CAA, employers reported over 70 percent of the artist openings were tenured or tenure-track positions and 81 percent were appointments for one year or more. For art historians, over 72 percent were for tenured or tenure-track positions, and over 92 percent of appointment terms were for one year or more. None of the positions listed with museums or other institutions were limited to an appointment term of less than one year.

**Representation of Women and People of Color.** Hiring institutions were also asked to provide statistics, if available, for the number of women and minorities among both the applicant pool and the applicants interviewed, as well as the gender and minority statistics for final appointments.

For artist positions, employers reported that women represented 50

percent of those interviewed and 54 percent of final appointments. For art historian positions, women comprised 68 percent of those interviewed and 77 percent of final appointments. Women represented 61 percent of those interviewed for museum and nonacademic positions and 43 percent of final appointments.

People of color represented 11 percent of those interviewed for artist positions and 22 percent of final appointments. For art historian positions, 9 percent of those interviewed and 15 percent of final appointments were people of color. For museum and nonacademic positions, people of color represented 2 percent of those interviewed and 4 percent of final appointments. Many institutions reported that disclosure of minority status was not required of applicants, and as a result, exact statistics were difficult to ascertain. These figures represent a smaller sampling of the employers that responded to the questionnaire.

Respondents to the questionnaire reported that over 73 percent of candidates chosen for final appointments were applicants responding to advertising in CAA *Careers* and/or were interviewed at the CAA annual conference.

**Conclusion.** The number of positions listed over the past year in CAA *Careers* remains virtually unchanged from the prior year. While the 1,004 positions listed during the 1995-96 year represent a 1 percent decrease from the 1,012 positions advertised in 1994-95, these figures closely approximate the volume of advertisements listed in the last five years. After a dramatic drop in openings prior to this period (26% from a peak of 1,455 in 1989-90), this consistent trend in advertising indicates a somewhat stable job market.

With the institutionalization of advanced technologies, the demand for professionals specializing in computer arts has seen a veritable explosion. Placement listings for computer-based artists and technicians jumped from the 81 listed in 1994-95 to the 167 listed in the 1995-96 issues of *Careers*. This represents the single largest increase in any employment category, more than double. These positions ranged from graphic designers and illustrators to multimedia photographers, web page designers, and technicians. Furthermore,

a full third of positions offered to artists this year required advanced knowledge of computers and graphic programs. Related fields also saw a rise in the demand for technology-proficient professionals. The rise in openings for visual historians, scholars of modern culture, electronic librarians, and educators able to teach in a multimedia environment indicates that new technologies are creating a myriad of opportunities for professionals in all areas of the visual arts.

## CAA in the News

"Several weeks ago, the College Art Association . . . sent out a brochure soliciting papers for its 85th annual conference. . . .

"For the past 20 or so years the CAA, reflecting broader trends in academia, has been stretching the boundaries of art history and has opened its doors to performance, video- and cyber-artists, pop-culture analysts, and feminist, gay, lesbian and multicultural art historians. The result is a heady brew of topics. . . .

"Some academics are saying they've had enough. 'Art history is too important to be left to the CAA,' argues Bruce Cole, distinguished professor of fine arts at Indiana University, who, along with Andrew Ladis, associate professor of art history at the University of Georgia, is spearheading a new group, the Association for Art History. . . . Both claim that they and others feel increasingly shut out of an organization that is now based on what Cole describes as 'the postmodern Holy Trinity of class, race and gender. . . . We're not arguing that you should automatically

discount the new methodologies . . . but we want to offer a platform for the more traditional approaches as well.' . . .

"Judith A. Brodsky . . . notes that the move to form a splinter group 'hasn't created much of a stir' within the organization. . . .

"Executive director, Susan Ball, also insists on the organization's catholicity. 'We have 40,000 [sic; there are 15,000] members and every attempt is made to make the organization more and more democratic, and this includes extremes on either end of the art-historical spectrum."

—Paul Jeromack, *Art and Auction*, May 1996

"James Elkins, a professor of art history at the School of the Art Institute of Chicago, has called for a further widening of the parameters of visual studies, to include theories of images that are neither art nor resemble art. Writing in *The Art Bulletin* last year, he called for attention to the study of such non-art images as graphs and charts. . . .

"The move from 'art' and 'history' to 'visual' and 'culture' already means a significant widening of the field of study. How much visual material can a field take in and still cohere or make sense?"

—Scott Heller, *Chronicle of Higher Education*, July 19, 1996

"Thus during the 1970s, critically innovative forays or sondages into art's history were essayed, and new venues were created to report their results. Nevertheless or consequently, discursive angst prevailed during the 1980s. The winter 1982 issue of *Art Journal* discussed 'the crisis in the discipline' about a decade after the first theoretical calls to arms. . . . For the first time, taking stock came to the disciplinary center of the profession, at least in its most traditional aspect, when in 1986 Richard Spear, the editor of *The Art Bulletin*, began an extended State of Research Series on different 'fields' of Western art history. . . .

"That bastion of tradition, *The Art Bulletin*, has become a lively forum for critical reflection under its new editor, Nancy Troy."

—Foreword to *Critical Terms for Art History*, ed. Robert S. Nelson and Richard Shiff (Chicago: University of Chicago Press, 1996)

## CAA Honors Longtime Members

### CAA Fifty-Year Club

James S. Ackerman	1945
Robert Alexander	1945
Paul B. Arnold	1945
Phyllis P. Bober	1941
Blanche R. Brown	1941
Milton W. Brown	1941
Stanton L. Catlin	1940
Mildred Constantine	1938
Ethel Cutler	1945
Charles D. Cuttler	1942
Marian B. Davis	1940
Patricia Egan	1946
Lorenz Eitner	1940
S. L. Faison, Jr.	1931
Creighton Gilbert	1940
Rosalie B. Green	1945
John Gutmann	1946
Yvonne Hackenbroch	1946
George H. Hamilton	1940
Julius S. Held	1936
Mary L. Heuser	1946
Henry R. Hope	1945
Ernst Kitzinger	1945
Phyllis Williams Lehmann	1945
Joy C. Levy	1946
Howard S. Merritt	1944
Craig H. Smyth	1940
Edith A. Standen	1943
Luraine Tansey	1946
George B. Tatum	1943
Marianne L. Teuber	1944
D. Tselos	1928
Mario Valente	1946
Allen S. Weller	1927
Charles T. Wilder	1943

### CAA Forty-Year Club

Clinton Adams	1954
Svetlana L. Alpers	1956
Rudolf Arnheim	1948
Dorothea K. Beard	1953
Richard E. Beard	1953
Ilse Bernett	1949

Josephine M. Bever	1950
Carroll W. Brentano	1955
Dericksen M. Brinkerhoff	1947
Francois Bucher	1956
Norman W. Canedy	1956
Virgil D. Cantini	1955
David G. Carter	1947
David R. Coffin	1947
Christiane C. Collins	1948
Ellen P. Conant	1947
G. W. Cottrell, Jr.	1955
Dario A. Covi	1949
Zimeri A. Cox	1952
William S. Dale	1948
Sol Alfred Davidson	1949
Edward R. De Zurko	1954
Jane Dillenger	1950
Erica E. C. Dinkler-Von Schubert	1951
Erica C. Dodd	1954
Mary K. Donaldson	1951
Esther G. Dotson	1947
Francis H. Dowley	1949
Elsbeth B. Dusenbery	1947
Marvin Eisenberg	1949
Robert Enggass	1949
Beatrice Farwell	1947
Alan M. Fern	1950
Dorothea J. Fischer	1947
Thomas M. Folds	1948
Wen C. Fong	1951
Ilene H. Forsyth	1947
Joachim E. Gaehde	1955
Clarke H. Garnsey	1948
Lola B. Gellman	1955
Deborah S. Gibbons	1955
John Goelet	1956
Irene Gordon	1953
Thalia Gouma-Peterson	1956
Oleg Grabar	1955
Betty Grossman	1955
Jacques Guilmann	1956
Maxine Guilmann	1956
Norman B. Gulamerian	1949
Margot F. Hamp	1952
Anne C. Hanson	1954
Franklin Hamilton	
Hazlehurst	1954
Louis J. Hector	1954
Rodman R. Henry	1953
George L. Hersey	1955
John D. Hoag	1951
Joel Isaacson	1956
Clifford Johnson	1952
William H. Jordy	1950
J. Richard Judson	1951
Frank T. Kacmarcik	1951
J. Edward Kidder, Jr.	1947
Theodore E. Klitzke	1952
Myron Laskin, Jr.	1953
Irving Lavin	1955

Marilyn Lavin	1955
William W. Leete	1956
Arnold Leondar	1955
Suzanne E. Lewis	1955
Chu-Tsing Li	1953
Ann-Sofi Lindsten	1949
Patricia C. Loud	1954
Franklin M. Ludd	1953
John R. Martin	1948
Margaret McCormick	1953
Thomas McCormick	1954
Mary Meixner	1947
Stanley Meltzoff	1954
Alfred K. Moir	1954
Prudence R. Myer	1951
Milo M. Naeve	1956
Sadayoshi Omoto	1950
Charles Parkhurst	1950
Ann C. Peterson	1955
Ruth R. Philbrick	1947
John H. Plummer	1948
Jessie J. Poesch	1954
Donald Posner	1956
Jules D. Prown	1954
Olga Raggio	1951
George W. Rickey	1949
Robert H. Rosenblum	1949
Jane Rosenthal	1954
Jacob Rothenberg	1948
Warren Sanderson	1956
Irving Sandler	1954
Lucy Sandler	1954
Mrs. B. N. Schilling	1949
Carl N. Schmalz, Jr.	1951
John M. Schnorrenberg	1956
Peter H. Selz	1948
Seymour Slive	1953
Jack Spector	1956
Harold E. Spencer	1954
Leo Steinberg	1955
Marilyn Stokstad	1950
John W. Straus	1953
Mary E. Stringer	1954
William E. Teel	1954
A. D. Trendall	1952
Richard A. Turner	1954
Cornelius C. Vermeule	1955
Lester C. Walker, Jr.	1948
Jack Wasserman	1953
Nathan T. Whitman	1950
Hellmut Wohl	1951
Peter J. Worth	1955
Richard S. Zeisler	1953
Jerrold Ziff	1955

## 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/

**Brad Buckley.** Artspace, Auckland, New Zealand, September 11–October 4, 1996. *The Slaughterhouse Project.*

**Joe Fafard.** Montreal Museum of Fine Arts, November 21, 1996–February 16, 1997. *Joe Fafard: The Bronze Years.*

**George Jarvis.** Gallery Bold, Yokohama, Japan, October 8–13, 1996.

**Jean Towngood.** The Gallery, White Rock, Canada, August 15–26, 1996. Paintings.



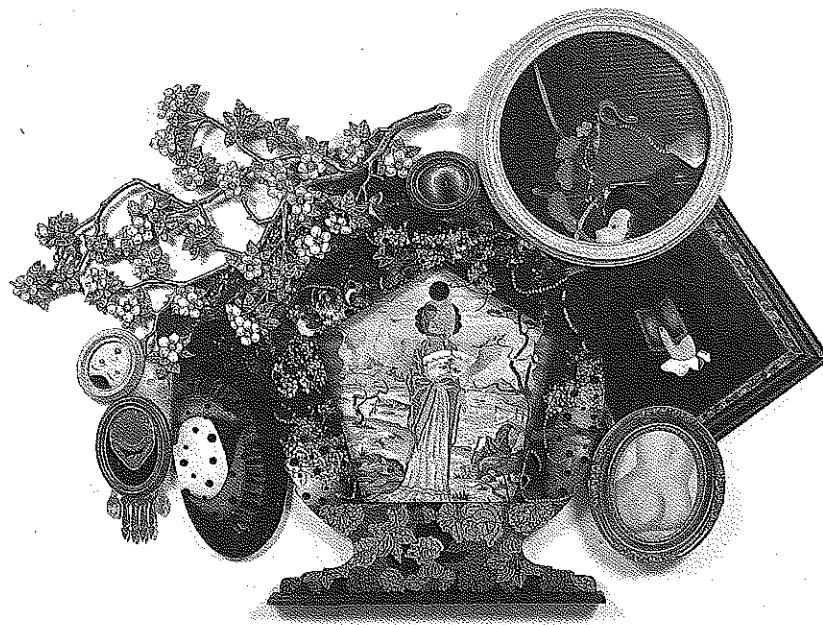
**Jehanne-Marie Gavarini, *Bread Row*, metal, shoes, and white bread, 5" x 6" x 6"**

### MID-ATLANTIC/

**Jehanne-Marie Gavarini.** Art Gallery, Williams Center for the Arts, Easton, Penn., September 3–29, 1996. *Notre pain de chaque jour.*

**Barbara Grossman.** Pennsylvania School of Art and Design, Lancaster, Penn., November 20, 1996–January 3, 1997. *All Is Color and Light*, paintings and oil pastels.

**Andrea M. Hoelscher.** University of the Arts, Philadelphia, October 11–November 8, 1996. *Coercive Spaces.*



**Phyllis Bramson, *Little Goody Two Shoes*, mixed media on canvas, 49" x 69"**

## Guidelines for Part-Time Employment

Adopted by the CAA Board of Directors February 21, 1996.

The College Art Association establishes the following guidelines regarding part-time employees. The guidelines are to appear annually in *Careers* and are to be updated or approved by the appropriate CAA committee in a timely manner.

CAA encourages institutions to maintain their diverse and unique missions. Given the great range of missions and expectations it is essential that all part-time employees be provided with as much information as possible about their workplace.

These standards apply to all employees with less than full-time employment.

### Statement on the Use of Part-Time Employees

Part-time employees play a critical role within academia, museums, galleries, and related arts institutions. They frequently provide expertise in specialized areas and/or leadership in unique institutional programming.

Some individuals may prefer part-time status for professional and/or personal reasons. While there are some distinct advantages to the use of part-time employees, excessive reliance upon their support or inappropriate use of

their labor can compromise various educational objectives.

Institutions are encouraged to work toward the improvement of part-time employment. Among the key areas of concern are employment stability, benefits, professional development, and working conditions.

Within academia the tenured and tenure-track positions should be considered normal employment.

### Categories of Part-Time Salaried Employees in Educational Institutions and Museums

Colleges, universities, art institutes, art museums, and galleries normally employ part-time salaried professionals. These employees generally fall into four categories:

1. Adjunct professors, consultants, and guest curators who provide expertise in specialized areas.
2. Regular faculty members or museum personnel who may, for personal or professional reasons, work for a period of time at a reduced work load.
3. Persons not on the regular staff who may be hired on an irregular basis to meet special needs of the institution (enrollment shifts, special exhibitions, etc.).
4. Graduate students (teaching or research assistants) and interns who may also be hired as part-time employees while they are completing their studies.

*Note: This document does not apply to part-time employees who are paid on an hourly basis. Full-time adjunct and non-tenure-track studio faculty are discussed in the document titled Standards for Retention and Tenure of Visual Arts Faculty.*

### Status of Part-Time Salaried Employees

1. Freedom of expression and inquiry must be supported and protected.
2. Part-time employees in the arts will not be expected to provide professional services other than those directly related to their stated responsibilities without additional compensation.
3. In the hiring process for part-time studio faculty, the exhibition of creative work is to be regarded as analogous to publication in other fields.
4. Part-time studio faculty are entitled to safe, secure, and appropriate studio teaching spaces.

### Guidelines for the Employment of Salaried Professional Personnel

1. Each department should establish an appropriate limit on the number of part-time faculty members in relation to the number of tenured/tenure-track faculty (and teaching assistants, if applicable). Departments should consider tenured and tenure-track positions as normal employment. Tenured faculty who leave or retire should be replaced by tenure-track faculty.
2. Part-time employees should be treated as professionals. Departments should develop specific guidelines for these faculty. While it is understood that expectations may vary among institutions, the guidelines should address the following:

- Part-time employment status should not preclude consideration for promotion in rank, retention, and tenure. Those who meet the traditional requirements demanded of full-time employees should be given every consideration if they become applicants for an available full-time position. Institutions should make these matters as clear as possible and in writing prior to signing of the



contract. The requirements should also be made as discipline-specific as possible. Conferences between the appropriate administrator(s) and the part-time employee should be held regularly. Standards of performance and scholarly quality should be the same for part-time and full-time personnel.

- Employees should receive a thorough introduction/orientation to the mission of the department, teaching assignments, and responsibilities to the department and institution.

- Employees should be paid equivalent prorated salaries (to full-time faculty) and receive benefits such as health insurance, worker's compensation, and leaves for major illnesses and parenthood.

- Employees should be eligible for professional development support (research support, travel, etc.) and merit raises. Where applicable, part-time faculty should be eligible for sabbatical and/or research leaves on a prorated basis (in relation to full-time faculty).

- As appropriate, employees should be eligible to participate in departmental/university/institutional governance. Employees should not, however, expect release time for such activities prorated on the basis of teaching load. Individuals should be allowed to use the institution's various governmental mechanisms for grievances, appeals, etc.

- Employees should be given access to mailboxes, office space, telephone services, clerical support, library facilities, computer support, etc. Part-time faculty should be given access to mentorship programs and centers for improvement of teaching.

- When warranted, part-time faculty should be assigned teaching assistants.

3. Class size for part-time studio faculty: CAA encourages institutions to place limits of fifteen students or fewer for classes where safety and the use of specialized equipment are major factors. Generally, to ensure quality instruction in visual arts courses, twenty students or fewer is appropriate. A class size of twenty-five or more is inappropriate for effective visual arts teaching.

4. In no case should graduate students be given teaching assignments in excess of one-half the normal teaching load.

5. History of art faculty: Full-time teaching assignments should be consonant with practice across the institution. At liberal arts colleges and teaching institutions, three courses is the desired norm; at research institutions, two courses.

Studio art faculty: Full-time teaching assignments should 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 duties.

### Visiting or Guest Appointments

1. Special consideration should be given to the person hired to teach an occasional course or organize a single exhibition. If this occasional hiring recurs on a regular basis, the person should have the option to be moved to a regular appointment at a reduced load.

2. The visitor should be paid the prorated amount for a full-time person of equal experience and qualifications. Guest appointments should not carry the expectation of tenure or sabbatical accrual even when such benefits may exist for full-time personnel; however, if possible, some form of health insurance should be made available to a visitor.

3. A written contract specifying all duties should be provided.

4. If the position is dependent upon external factors (for example, if the offering of a course is dependent upon a minimum enrollment), the person should be informed before s/he accepts the position.

5. Just as the institution is bound to fulfill a contract, so the individual has contractual obligations and should realize that s/he has a responsibility to perform the designated duties.

### Other CAA Recommendations

When visual arts programs and institutions 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, 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 faculty member, and so on.

Safety at both the personal and environmental levels should be a major concern. Institutional standards and policies related to safety should be communicated to all part-time and full-time faculty.

### Recommendations

At the time of employment, written descriptions should be provided for the following items:

1. A thorough description of the position.

2. A written statement of the institutional/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. 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 visual arts faculty.

6. Availability of office space.

7. Availability of support for research, professional development through the department, the university, the community, etc.

8. Relative weights of teaching, research, and service (as they apply to institutional standards for renewal, promotion, tenure, etc.)

9. Brief, discipline-specific 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 description of procedures and evaluation process used in making decisions regarding professional advancement (examples: periodic meetings with chair or dean, written peer or student reviews, external referees or reviewers, classroom visitations, etc.).

11. Types of benefits available.

12. The position's dependence upon external factors (enrollment, etc.)

13. Access to participation in university governance, grievance system, and ombudsmen.

### A Practical Guide for Part-Time Employees

The professional concerns of part-time employees are often quite complex. Policies and regulations vary greatly depending on the state and type of institution.

The questions and concerns listed below might be useful for those about to enter part-time employment. A little research at the beginning of one's employment could prove to be very useful. A good resource for information about part-time employment is *The Invisible Faculty* by David W. Leslie and Judith M. Gappa (1993).

CAA recommends that part-time employees familiarize themselves with the kinds of issues listed below.

### Basic Questions

1. Is there a written contractual agreement? Are you considered an "employee" or an "independent contractor"?

2. How is the salary structured?  
(a) Is it paid by the course?  
(b) Is it paid by the semester?  
(c) Is it on a prorated basis (compared with full-time employees)?  
(d) Is there a difference in salaries between those who work at the campus and those who work off campus?  
(e) Is there a difference in salaries for those who teach at the undergraduate level versus the graduate level?

3. Is employment linked to enrollment figures?

4. Will one be paid for course preparation (prior to the term) should class enrollment be insufficient?

5. What is the notification schedule with respect to reappointment, termination, etc.?

6. What is the exact length of the employment period?

7. Is there a minimum length of service to be classified as an employee?

8. What kinds of events could be considered an interruption of "active service" (summers, holidays, illness, etc.)?

9. Are part-time employees required to have terminal degrees for employment?

10. Are certain degrees required to attain certain academic ranks?

11. Does the institution maintain specific ratios of full-time faculty to part-time faculty?

12. Are there accreditation organizations (by region or discipline) that affect the nature of part-time employment status at that institution?

13. Can one's part-time service be applied toward academic advancement and/or tenure?

### Evaluation of Teaching

1. How are part-time faculty evaluated?

2. Are there different teaching evaluation forms, instruments, systems, etc., for evaluating part-time and full-time faculty?

3. Is it possible to see a sample of the evaluation instrument at the beginning of the term?

### Research and Service

1. Does research or creative work affect one's employment status?

2. Is service (community, university, departmental, etc.) necessary for reappointment?

### Benefits

1. What type of benefits are available (medical, dental, worker's compensation, pension, death, disability, etc.)?

2. Are benefits prorated (in relation to full-time employees)?

3. What happens to one's pension should employment be terminated for any reason?

4. Does worker's compensation apply to the employee's studio or office at home should s/he be injured?

5. Is worker's compensation applicable should the employee work for a short period as a substitute?

6. Is there a minimum period of time, length of continuous service, amount of salary earned, etc., before one is eligible for unemployment compensation?

7. Do benefits apply during periods when the employee is not teaching (summers, holidays, vacations, etc.)?

8. If a part-time employee is employed by several institutions, what affect does that have upon benefits?



## Collective Bargaining Units/Unions

1. Is there a collective bargaining unit? Does that unit represent full-time employees, part-time employees, or both?

2. Are there situations at the institution in which part-time employees are considered "management"?

3. Does the institution have a history of strikes, lawsuits, etc.?

4. Is there a seniority system in place that allows union members with the longest affiliation to have an advantage in filling new positions?

### Subcommittee on Part-Time Employment (1996):

Michael Aurbach (chair), Vanderbilt University

James G. Rogers, Jr., Florida Southern College

Larry Scholder, Southern Methodist University

Gregory Shelnut, University of Mississippi

Adrian Tio, Bowling Green State University

Victoria Star Varner, Southwestern University

Monica Visona, Metropolitan State University

David Sokol (chair, Professional Practices Committee), University of Illinois, Chicago

Barbara Hoffman, CAA counsel, ex officio

Judith K. Brodsky, CAA president (1994-1996), ex officio

Jeanne Jaffe. Franklin and Marshall College, Lancaster, Penn., September 26-October 27, 1996. *Memory and Metaphor*, paper sculpture.

Ryan McCabe. Franklin and Marshall College, Lancaster, Penn., August 29-September 22, 1996. *Incidental Preoccupations*, audio, video, and film installations.

Elizabeth Meyer. Mangel Gallery, Philadelphia, September 27-October 18, 1996. Works on Mylar and pastels on paper.

Teresa Shields. Lehigh University Art Galleries, Bethlehem, Penn., August 30-October 10, 1996. *Handmade Miniature Books*, marbled paper, laser prints, Polaroid transfers.

### MIDWEST/

Michael Aurbach. Ohio Wesleyan University, Delaware, December 4, 1996-January 17, 1997. Sculpture.

Conrad Bakker. Saint Louis Design Center, October 5-November 22, 1996. *Conversation*.

Les Barta. Sinclair Community College Zone VI Gallery, Dayton, Ohio, November 1-27, 1996. *Computer Photoconstructions*.

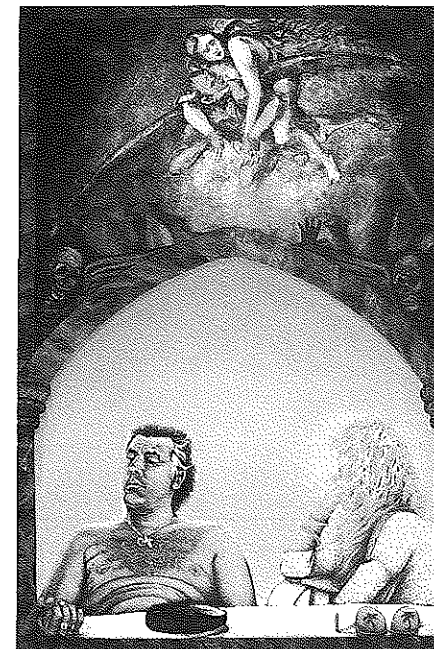
Judy Beckman. Ohio University, Chillicothe, September 12-December 14, 1996. *Strong Women*, photosculptures.

Janet Pines Bender. ARC Gallery, Chicago, October 1-26, 1996. Paintings.

Phyllis Bramson. Phyllis Kind Gallery, Chicago, October 4-29, 1996. *Ornamentalia*, paintings.

Sonya Clark. Anderson Gallery, Pontiac, Mich., November 8-December 8, 1996. *Contemplations*, fiber and mixed media.

Cora Cohen. Joslyn Art Museum, Omaha, Nebr., August 31-October 13, 1996. *Cora Cohen: Paintings and Altered X Rays*, 1983-1996.



Barbara Elam, *Strangers in Paradise*, mixed media, ink on paper, 44" x 33"



Yuji Hiratsuka, *Judgement*, intaglio, relief, chine collé, 38" x 48"

Barbara Elam. Rockford College Art Gallery, Rockford, Ill., September 13-October 5, 1996. Mixed media.

Charles Gniech. Vedanta Gallery, Chicago, October 11-November 9, 1996. *Monuments*.

Gary Green. Art and Design Gallery, Southwest Missouri State University, Springfield, November 1-23, 1996. Photographs.

Shawn Hall. Christopher Stokes Gallery, Chicago, November 22, 1996-January 6, 1997. *Transfigurations: Paintings by Shawn Hall*.

Karen Kunc. Ohio University Art Gallery, Athens, September 27-October 18, 1996. Felix Jenewein Gallery, Kunta Hora, Czech Republic, November 5-December 30, 1996. Woodcut prints.

Adam Licht. Cleveland Center for Contemporary Art, Ohio, November 15-December 20, 1996. Photographs.

Stephen Litchfield. Kendall College of Art and Design, Grand Rapids, Mich., September 19-October 28, 1996. *Revised Standard Versions*.

Timothy Norris. Perkinson Gallery, Millikin University, Decatur, Ill., September 30-October 25, 1996. Overbeck Gallery, Muskegon Community College, Muskegon, Mich., January 15-March 15, 1997. *The Order of the Tensions Continuing: Selected Works from the Series*, 1992-1996.

Kirk Pedersen. In Collaboration, Akron, Ohio, September 12-October 12, 1996. Paintings. David Jacobs Gallery, Santa Monica, Calif., October 31-November 30, 1996. *Recent Work*, mixed media on wood, canvas, and paper.

Yasue Sakaota. Wehrle Art Gallery, Ohio Dominican College, Columbus, September 15-October 19, 1996. *New Works: Three Dimensional Expressions*.

Virginia Scotchie. Dario A. Covi Gallery, University of Louisville, Louisville, Ky., January 9-February 7, 1997. Ceramic sculpture.

Steven Sorman. Klein Art Works, Chicago, September 7-October 5, 1996. *These Days*, paintings on handmade paper.

Ken Stout. Massam Gallery of Art, Rockhurst College, Kansas City, Mo., February 16-March 17, 1996. *After Intermission*, paintings. Spiva Center for the Arts, Joplin, Mo., May 3-June 6, 1996. Paintings and drawings.

Kenneth Weedman. Cumberland College Art Gallery, Williamsburg, Ky., January 15-February 14, 1997. *New Paintings and Sculpture*.

### WEST/

Margery Amdur. Coleman Gallery, Albuquerque, N.Mex., September 21-November 2, 1996. *An Exquisite Slip: An Installation in Progress*, mixed media.

Jim Barsness. Susan Cummins Gallery, Mill Valley, Calif., September 3-28, 1996. *The Rhythm of Rebel Angels*, guitars and drawings.

Douglas G. Campbell. Ross Art Gallery, George Fox University, Newberg, Ore., September 19-October 16, 1996. Paintings and drawings.

Enrique Chagoya. Galería de La Raza, San Francisco, August 20-October 5, 1996. *Beyond Boundaries*.

Cristina de Gennaro. NINE Gallery, Portland, Ore., October 3-November 2, 1996. *Still/Life*, mixed media installation. ARC Gallery, Chicago, October 29-November 30, 1996. *Recent Work*, mixed media paintings.

Merrilyn Duzy. A. P. Tell Gallery, Grand Canyon University, Phoenix, Ariz., September 25-October 18, 1996. *Cosmic Dreams*.

**Nicholas Fedak II.** A. P. Tell Gallery, Grand Canyon University, Phoenix, Ariz., September 24–October 18, 1996. *Ephemera*, mixed-media installation.

**Yuri Hiratsuka.** Graven Images Gallery, Ashland, Ore., August 3–September 5, 1996. *More of a Good Thing: New Chine Collé Etchings*.

**Matthew Kangas.** Fine Impressions Gallery, Seattle, September 7–October 26, 1996. *Matthew Kangas: An Art Critic's Sketches*.

**Thomas W. Kidd.** Frederick Spratt Gallery, San Jose, Calif., November 2–December 28, 1996. *Released in the Dark*, paintings.

**Diane McGregor.** Hilo Yacht Club, Hawaii, August 12–September 30, 1996. Paintings.

**Lee Anne Miller.** Museum of Art at Brigham Young University, Provo, Utah, October 10–December 31, 1996. *Nature Transformed: Paintings by Lee Anne Miller*.

## NORTHEAST/

**Elizabeth Albert.** 55 Mercer Gallery, New York, October 15–November 2, 1996. Paintings.

**Saira Elizabeth Austin.** Foundation Gallery Art Center, Columbia Greene Community College, Hudson, N.Y., October 29–November 29, 1996. *The Beaghmore Circles and Other Recent Work*.

**Vincent Baldassano.** Chiselers at the Hammond, North Salem, N.Y., September 11–October 26, 1996. *Color and Calligraphy*, paintings.

**Pamela Blum.** Gallery at R & F, Kingston, N.Y., August 17–September 28, 1996. *Fragilities*.

**Steve Bradley.** Pulse Art, New York, September 5–28, 1996. *Face the Nation*.

**Diane Bush.** Photographer's Gallery, East Aurora, N.Y., September 28–October 24, 1996. *Local Impressions*, Polaroid transfer and collage.

**Josh Dayton.** Arlene Bujese Gallery, East Hampton, N.Y., October 12–November 3, 1996. Paintings.

**Cynthia Dill.** Hudson River Maritime Museum, October 5–November 2, 1996. *An Ironic Romance: Man and the Hudson River*, paintings.

**Kevin R. Evensen.** QCC Art Gallery, Bayside, N.Y., November 4–December 6, 1996. *Kevin Evensen: Recent Works*, mixed media on paper and canvas.

**Roslyn Fassett.** Amity Arts Gallery, Warwick, N.Y., September 15–October 27, 1996. *Winter/ Firefly*.

**Sean Patrick Gallagher.** New Britain Museum of American Art, New Britain, Conn., November 20, 1996–January 5, 1997. *Skies and Ladders*, combined printmaking and print collage.

**Susan Hogan.** Johnson and Johnson World Headquarters Gallery, New Brunswick, N.J., September 17–October 18, 1996. Paintings.

**Leonard Lehrer.** Muyunsook Lee Gallery, New York, February 4–22, 1997. *Sojourns*, mixed media on panels.

**Beatrice Mady.** Rabbet Gallery, New Brunswick, N.J., October 20–November 15, 1996.

**Jane Duncan Marshing.** Mobius, Boston, December 4–22, 1996. *Wool Gathering*, installation of photographs and sculptures.

**Ron Morosan.** Conde Fine Art Gallery, New York, September 6–October 5, 1996. *If Not: Cite Evidence*.

**Susan Muller.** AIR Gallery, New York, May 7–25, 1996. Milagros Contemporary Art, San Antonio, Tex., October 18–November 15, 1996. Gallery Ten, Rockford, Ill., November 22–December 23, 1996. *Some Things in Life Are Square*.

**Karen Sardisco.** Germanow Coffey Gallery, Rochester, N.Y., October 2–30, 1996. *The Nature of Life*, drawings and paintings.

**Judith Shah.** Depot Square Gallery, Lexington, Mass., September 3–29, 1996. *Planting New Roots: Sculpture and Prints*.

**Val Sivilli.** Steamroller Gallery, Frenchtown, N.J., August 31–September 15, 1996. Photographs.

**Danny Tisdale.** Lombard Freid Fine Arts, New York, September 7–October 8, 1996. *Tisdale '96*.

**Mary Wallman.** Blue Mountain Gallery, New York, September 27–October 16, 1996. *Landscape Drawings*.

**Marianne Weil.** Yellow House, Greenport, N.Y., August 17–September 8, 1996. *Acid Bronze Paint*.

**Alison Weld.** Carlson Gallery, University of Bridgeport, Conn., October 17–November 9, 1996.

**Ellen Wiener.** Yellow House, Greenport, N.Y., August 17–September 8, 1996. *Acid Bronze Paint*.

**Ellen Wilkinson.** La MaMa–La Galleria, New York, September 12–29, 1996. *Styles and Aesthetics '96*.

## SOUTH/

**Jill Bedgood.** Ida Green Gallery, Austin College, Sherman, Tex., September 2–October 4, 1996. *Sacrifice: Flesh/Spirit*, mixed-media installation.

**Colette Briere.** Gallery 303, Georgia Southern University, Statesboro, July 18–August 17, 1996. *Stations*, paintings.

**Deborah Bright.** Atlanta College of Art Gallery, Atlanta, January 24–March 9, 1997. *All That Is Solid*, mixed-media installation.

**Dan Friedman.** Contemporary Arts Museum, Houston, Tex., July 19–September 22, 1996. *Dan Friedman: Radical Modernist Designer*.

**Carolyn Holub.** Dallas Visual Art Center, Dallas, August 9–September 20, 1996. *Mosaics*.

**JoEl Levy Logiudice.** Art Gallery, University of North Alabama, Florence, November 8–December 6, 1996. *Recent Work*, mixed-media collages and handmade paper.

**Donna Meeks.** Southeastern Community College Upstairs Gallery, Whiteville, N.C., September 2–27, 1996. *With the Invention of the Wheel Came Changes*, paintings and prints.

**James Mullen.** McGrath Gallery at Bellarmine College, Louisville, Ky., October 6–November 9, 1996. Art Place, Marietta, Ga., October 10–November 8, 1996. *Oil Paintings*. Gertrude Herbert Institute of the Arts, Augusta, Ga., January 17–March 7, 1997. *Paintings and Drawings*. Savannah College of Art and Design, Savannah, Ga., March 24–April 4, 1997. *On Site: Plein Air Paintings by James Mullen*.

**Florence Putterman.** Hodges Taylor Gallery, Charlotte, N.C., May 3–31, 1996. Works on paper.

**Haydée Victoria Suescum.** Rose Amarillo, San Antonio, Tex., September 6–22, 1996. Funes. JM Moudy Exhibition Hall, TCU Art, Fort Worth, Tex., October 7–November 1, 1996.

**Gregory Zeorlin.** Artables Gallery, Houston, November 2–30, 1996. Cole Pratt Gallery, New Orleans, April 1997. *Emergent Books*.

# People in the News

## In Memoriam

**Lamar Dodd**, two-time president and first artist president of the College Art Association (1954–55), died at his home in Athens, Georgia, on September 21, 1996, one day short of his 88th birthday. Although slowed by illness in recent years, he continued to paint nearly to the end of his life. His more recent subjects included the O. J. Simpson trial and the Oklahoma City bombing.

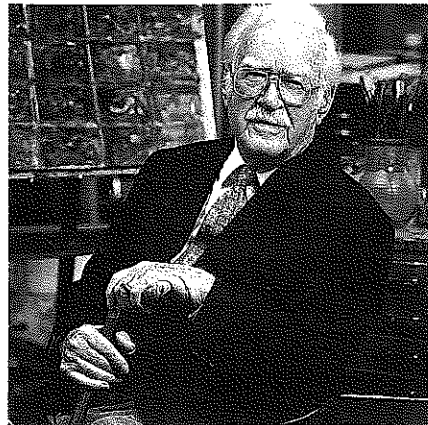
Dodd was born in Fairburn, Georgia, in 1909 and attended elementary and secondary schools in LaGrange, Georgia. At the age of 12 he was accepted as a special student at LaGrange Female College, where he studied art for several years while attending high school. In 1928 he enrolled at the Art Students League of New York to study with George Bridgeman and Boardman Robinson. He also took private classes with George Luks and Charles Martin. He returned to LaGrange in 1930 to marry and devote a year to painting. After a solo exhibition at the High Museum of Art in Atlanta, he returned to New York in 1931 to study at the Art Students League with Jean Charlot, John Steuart Curry, and his former instructors. The 1930s were a period of increasing recognition for Dodd. He had his first solo exhibition in New York at Ferargil Galleries and received several awards in competitive exhibitions,

including the Art Institute of Chicago's 47th Annual Exhibition of American Painting and Sculpture in 1936.

Although he did not possess an academic degree, in 1937 Dodd was appointed to the faculty of the University of Georgia in Athens. His appointment reflected a trend at progressive colleges and universities to hire artists-in-residence who had achieved national prominence. The following year, he became head of the Art Department, which had three faculty members and eight undergraduate majors. Eleven years later, in September 1949, an article on Dodd's artistic accomplishments in *Life* magazine described the Georgia program as "the finest art department in the South."

Dodd was among a group of arts administrators who built comprehensive art programs in major public institutions from the 1940s through the 1960s. He accomplished this working from within as well as outside the university. He liked to recall that he always carried a copy of his budget and a five-year plan for the department in his inside pocket that he was quick to take out at opportune moments. His personal standing in the art world and his advocacy of the department ensured there would be many such moments. Over the years, funding for his educational initiatives flowed into the Art Department from the Rockefeller Foundation, the Carnegie Corporation, the Ford Foundation, and other sources. His powers of persuasion were great.

Recognized as a leader in art education, Professor Dodd was appointed a charter member of the United States Advisory Committee on the Arts in 1957 and served three terms. He was twice appointed chairman of the Jury of Selections for the Fulbright Awards in Painting, and in 1962 he was named chairman of the National Council of the Arts in Education. He continued to practice as an artist, regularly showing at the Grand Central Moderns in New York, and exhibiting at the National Academy of Design, the National Arts Club, and the Pennsylvania Academy of the Fine Arts. In 1959 he was elected full member of the National Academy of Design. The National Aeronautics and Space Administration invited him to participate in an art program for the Mercury Astronaut Nine project and subsequent



**Lamar Dodd, 1908–1996**  
PHOTO: JERRY SIEGEL

launchings. His work for NASA was published in Hereward Goode and James Dean's *Eye-witness to Space* (Abrams, 1971). His paintings are in the collections of the Metropolitan Museum of Art, the Whitney Museum of American Art, the National Museum of American Art, and numerous other public, corporate, and private collections.

LaGrange College named its new visual arts center after Dodd in 1982, and in 1995 the program he built at the University of Georgia was officially named the Lamar Dodd School of Art. He lived to see a new campus facility for the Georgia Museum of Art that he helped to found in 1948 and the publication of a book by William U. Eiland, *The Truth in Things: Life and Career of Lamar Dodd* (University of Georgia Press, 1996). Regarded as a legendary figure at the University of Georgia, for the many former students and friends who knew him he will be remembered for the warm, personal relationships he so readily created.

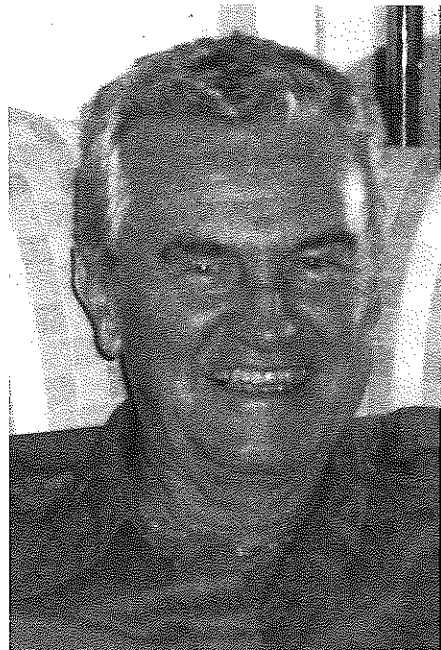
—*Evan R. Firestone, Lamar Dodd School of Art, University of Georgia*

**Robert Kiley**, painter and photographer, died unexpectedly on June 28, 1996, in Boca Raton, Florida. He is survived by his wife of 20 years, Phyllis Kiley. He was 71 years old.

Kiley, professor emeritus at the University of Montana, Missoula, was an important contributor to the field of higher education in the arts from 1956 until 1989, when he retired from the university. He had served as the dean of the School of Fine Arts from 1972 to 1979 and head of the painting program until 1987. Kiley began his teaching career in 1956 at the University of Connecticut, where he taught drawing and photography until 1968. His lifelong dedication to art and education also included serving as chairman of the Art Department at Central Michigan University, chairman of the International Council of Fine Arts Deans, and visiting chairman at Ohio State University.

Beginning with a one-person exhibition of paintings in 1950, Kiley's photographs and paintings have been exhibited throughout the United States, Europe, Japan, and the People's Republic of China. In the introduction to the catalogue for an exhibition of his *Aperture* series of paintings (Vorpall Gallery, New York, 1989), he wrote: "We emerge into the world from an aperture, we live, constantly reacting to apertures, and we find our ultimate exit from another. Whether it is 'out-of' or 'in-to,' the process is the same—a potential restriction overcome—a victory for the human spirit." Robert's paintings display an amazing sense of color proportion. They give us a sense of quiet space, vastness, and contemplation that most reflect his spirit.

After his retirement, Kiley continued his teaching at Florida Atlantic University. He also spent his time painting, writing, and cooking. Who can think of Robert and not think of cooking? I think it was the first time I was in his kitchen in Missoula that he showed me the true connection to painting was through cooking. By turning from the brush to the pen, he also furthered his love for writing through the form



**Robert Kiley, 1925–1996**  
PHOTO: JAN BLAIR

of novels, screenplays, personal essays, and articles, as well as a producing a cooking video for his fabulous summer pasta recipe! A person to whom ideas and thoughts were to be nurtured and expressed, Robert was a man with great curiosity, talent, feeling, high humor, and high hopes. Although he may not have suffered fools well, he delighted in anyone with whom he could explore an idea. We raise our glasses to you, Robert. You will be sorely missed.

—*Nancy Macko*

**Ruth S. Schaffner**, art dealer and collector, died March 15, 1996, in Nairobi, Kenya, at the age of 81. Schaffner ran galleries in Southern California in the 1970s and 1980s, displaying the works of David Hockney and Robert Therrien, as well as local emerging artists. She regularly donated artworks to the Santa Barbara Museum of Art and in 1985 presented over 100 works to the University Art Museum at the University of California, Santa Barbara. The same year, Schaffner moved to Kenya and organized the Watatu Gallery, devoted to contemporary African art. She also established the Watatu Foundation, which helped to create the African Art Center in Nairobi.

**Stephen Williams** of Bulawayo died on July 24, 1996, from injuries sustained in a motor bike accident. He was 48 years old. Williams was an instrumental figure among art and museum communities in Zimbabwe, especially in his hometown of Bulawayo. Most recently, he was appointed regional director of the National Gallery in Bulawayo. Previously, he served as head of the Mzilikazi Art and Craft Center and prepared a feasibility study for the establishment of a regional art school in southern Africa. Williams was also an artist, art educator, and curator who continually promoted collaboration among artists in southern Africa.

## Academe

**Joseph P. Ansell** is dean of faculty and instructional programs at the School of the Museum of Fine Arts, Boston.

**Susan Baldino** is Eminent Visiting Scholar at Florida State University.

**Sonya Clark** replaces Jason Pollen, who is on a year-long sabbatical, in the Fiber Department at the Kansas City Art Institute.

**Gloria DePhilipps** is acting dean of the School of Fine Arts at the University of Minnesota, Duluth.

**Charlotte N. Eyerman** has been named the John D. MacArthur Assistant Professor for 1996–97 at Union College in Schenectady, N.Y.

**William Fisher** is 1996–97 artist-in-residence at Florida State University in Tallahassee.

**Cristina de Gennaro** is assistant professor of studio art at the College of New Rochelle in New York.

**Paula Gerson** is department chair in the Department of Art History at Florida State University in Tallahassee. She was previously executive manager of the International Center for Medieval Art at the Cloisters in New York.

**Hellmut Hager** has stepped down as head of the Department of Art History at Pennsylvania State University to devote more time to research and writing as Evan Pugh Professor of Art History.

**John Howett** has retired from Emory University after 30 years of service in the Art History Department. The museum at Emory has named the drawing and print study room in his honor.

**Delanie Jenkins** is assistant professor in the Studio Arts Department at the University of Pittsburgh.

**Julie Langsam** is assistant professor of painting at the Cleveland Institute of Arts, Ohio.

**Rita McCaslin** is instructor of art history in African art at the School of Art and Art History at James Madison University.

**Maurie D. McInnis** is assistant professor of art history in American art at the School of Art and Art History at James Madison University.

**Timothy Norris** is art instructor at Muskegon Community College, Muskegon, Mich. He was formerly curator of exhibitions and collections at the Art Center of Battle Creek, Mich., and an adjunct professor at Western Michigan University in Kalamazoo.

**Amy Ogata** is assistant professor of art history at the Cleveland Institute of Arts.

**Sylvia Solochek Walters** is acting dean of the College of Creative Arts at San Francisco State University.

**Ruth Weisberg**, dean of the School of the Arts at the University of Southern California, will visit the Division of Art History at Southern Methodist University as 1996–97 Eleanor Tufts Distinguished Visiting Lecturer.

**Nancy L. Wicker** is associate professor in the Art Department at Mankato State University in Minnesota.

**Christopher Yates** is assistant professor of art and art history at Tiffin University in Tiffin, Ohio.

**Craig Zabel** is interim head of the Department of Art History at Pennsylvania State University.

## Museums and Galleries

**Nina Felshin** is curator of exhibitions at the Ezra and Cecile Zilkha Gallery at Wesleyan University in Middletown, Conn.

**Bonnie Kelm** is director of the Muscarelle Museum of Art at the College of William and Mary in Williamsburg, Va.

**Cory Micots** is curator at the Albany Museum of Art in Georgia.

**E. Linda Poras** has been appointed executive director at the Brush Art Gallery and Studios in the Historic National Park, Lowell, Mass.

**Mark Rosenthal** is curator of 20th-century art at the Solomon R. Guggenheim Museum in New York.

# 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** won awards in the 19th Annual Open Show at Salmagundi Club in New York, the Colored Pencil Society of America Exhibition in San Diego, the Americas 2000 All Media Competition at Northwest Art Center in Minot, N.Dak., the 6th Annual Harve de Grace National Exhibition at the Decoy Museum, Havre de Grace, Md., and Art Experience '96 at Cape Girardeau, Mo. He also won first prize for "other media" in the national juried competition sponsored by the Cheyenne Artists Guild, Cheyenne, Wyo., and second prize in the Breckenridge Fine Arts Center national juried competition, Texas.

**Prilla Smith Brackett** has been awarded a 1997 residency at the Ragdale Foundation, an artists' community in Lake Forest, Ill.

**Denise L. Bratton** has been awarded the Mario Einaudi Fellowship for 1996–97. The fellowship will support research on a theoretical interpretation of the rise in the 16th-century of engraved *vedute* of Roman architectural remains.

**Jonathan Brown**, Carroll and Milton Petrie Professor of Fine Arts at New York University, has received the Gran Cruz de Alfonso X el Sabio bestowed by the president of Spain, José María Aznar.

**Jan Garden Castro**, senior lecturer in humanities at Lindenwood College, will be a fellow at the Camargo Foundation in Cassis, France, for the Fall 1996 term. She will be working on a cultural biography of Sonia Delaunay.

**Elizabeth C. Childs** received the NEH Fellowship for University Teachers for 1996–97 and is a Ailsa Mellon Bruce Visiting Senior Fellow at the Center for Advanced Study in Visual Arts at the National Gallery of Art for March and April 1997. Both grants are to support the writing of her book, *In Search of Paradise: Painting and Photography in Colonial Tahiti in the Era of Gauguin*.

**Isabel Cooper** received a cash award for sculpture in the Art Society of Old Greenwich Founder's Show in August 1996.

**Paola Ferrario** won a third-place prize in the Mary Anderson Center First Alumni Invitational Exhibition.

**Noel Frackman** won the 1996 Outstanding Faculty Award in Continuing Education from the State University of New York at Purchase.

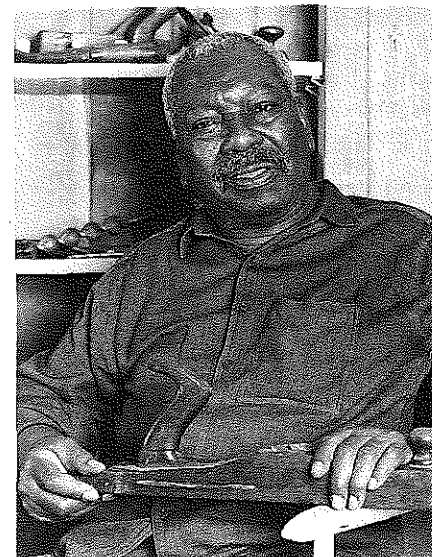
**Deborah A. Goldberg** has received a Chester Dale fellowship for 1996–97 from the Metropolitan Museum of Art to work on her dissertation, "Isamu Noguchi: Sculpture into Design in America, 1937–49."

**Olivia Gude** received a 1996–97 Arts Midwest/NEA Regional Visual Artist fellowship.

**John G. Hatch** is the 1996–97 recipient of the Claudia De Hueck Fellowship in Art and Science from the National Gallery of Canada.

**Mark Hinchman** has been awarded a 1996–97 Fulbright grant and a fellowship from the American Institute of Architects Foundation to conduct research for his dissertation, "African Rococo: Houses and Portraits in 18th-Century Senegal."

**Kristy Krivitsky** has been awarded a 1996–97 Arts Midwest/NEA Regional Visual Artists fellowship.



**Jacob Lawrence**  
PHOTO: SPIKE MAFFORD

**Karen Kunc** won a 1996 Mid-America Arts Alliance/NEA fellowship grant for works on paper.

**Jacob Lawrence** is the recipient of Southern Methodist University's 1996 Algur H. Meadows Award for Excellence in the Arts.

**Susan Muller** won Best in Show at the national juried exhibition, *It's a Small World*, at SoHo Gallery in Pensacola, Fla.

**Larry Mullins** has been awarded a visual artist fellowship from the Fine Arts Work Center in Provincetown, Mass., for 1996–97.

**Bernard O'Kane**, professor of Islamic Art at the American University in Cairo, received a grant from the Egyptian Antiquities Project of the American Research Center in Egypt for 1996–2002. He will document the inscriptions in the Historic Zone of Cairo.

**Catherine Pagani**, assistant professor in the Department of Art at the University of Alabama, has been awarded a research grant for her work on elaborate clockwork of late Imperial China from the Committee for Scholarly Communication with China. She will conduct research at the Palace Museum in Beijing.

**Jack Robbins III** has been awarded the London Studio Residency for 1997 from ARTPACE: A Foundation for Contemporary Art in San Antonio.

**Deborah Rockman** completed a visual arts residency at the Mary Anderson Center for the Arts in Mount St. Francis, Ind. She has been awarded another visual arts residency for January 1997 at the Ragdale Foundation in Lake Forest, Ill.

**Toni Ann Serratelli** has been awarded a Fulbright fellowship for 1996–97 to paint and etch in Florence, Italy.

**Ellen Handler Spitz** is a 1996–97 fellow at the Center for Advanced Study in the Behavioral Sciences at Stanford University.

**Sigrid W. Weltge** received the Lindback Distinguished Teaching Award from the Philadelphia College of Textiles and Science.

**Nancy L. Wicker** has been awarded 3 grants to support research on the relationships between workshops, goldsmiths, and their clientele in early medieval Scandinavia: the Alice and Corrin Strong Postdoctoral Grant from the American-Scandinavian Foundation, a travel grant from the Norwegian Ministry of Foreign Affairs and the Norwegian Information Service, and a grant from the Berit Wallenberg Foundation in Stockholm.

**Lee Anne Wilson** won a Fulbright fellowship to research contemporary Maori women artists in New Zealand.

**Judith Yourman** has received a 1996 Media Arts grant from the Jerome Foundation.

# Conferences & Symposia

## Calls for Papers

**Center for Arts and Technology at Connecticut College** announces the 6th Biennial Symposium on Arts and Technology, February 27–March 2, 1997. The symposium will consist of paper sessions, panel discussions, art exhibitions, concerts, mixed-media works, video, dance, and experimental theater. Submit a 2-page abstract including audio-visual requirements. The center encourages research papers and presentations in all areas of the arts and technology, but is particularly interested in interactivity, virtual reality, cognition, information technologies, applications in video and film, music, experimental theater, compositional process, innovative use of technology in education, scientific visualization, and social and ethical issues in arts and technology. Include SASR for return of materials in the U.S. E-mail submissions accepted for text materials. Send to: Center for Arts and Technology, Box 5365, Connecticut College, 270 Mohegan Ave., New London, CT 06320-4196; 203/439-2001; cat@conncoll.edu. *Extended deadline: November 15, 1996.*

"**The Grotesque in Art**" is the theme of the 1997 Art History Graduate Student Symposium to be held February 28, 1997, at the University of Arizona, Tucson. 1-page abstracts of scholarly papers 20 minutes in length are requested from M.A. candidates or recent M.A. graduates in art history or related fields. Send abstract, c.v., and statement to: 1997 AHGSA Symposium, Leslie Blanton and Jessica Mackta, University of Arizona, Dept. of Art History, PO Box 210002, Tucson, AZ 85721; Blanton@u.arizona.edu. *Deadline: December 1, 1996.*

**13th Annual Boston University Symposium on the History of Art** will be held March 22, 1997, at the Museum of Fine Arts, Boston. The program offers graduate students the opportunity to present scholarly papers in a professional setting and provides a forum for the exchange of ideas and criticism. Proposals are now being accepted for 20-minute presentations in all areas of Western and Eastern art history. Submit a 1-page abstract and a separate sheet of paper with full name, institutional affiliation, address, and phone number to: Monica Kjellman, Art History Dept., Boston University, 725 Commonwealth Ave., Boston, MA 02215; monk@bu.edu. *Deadline: December 1, 1996.*



**Art History Association of Indiana University at Bloomington** will hold its 8th annual Graduate Student Symposium on March 1, 1997. 1-page abstracts of scholarly papers, 20 minutes in length, on all topics are invited from graduate students in art history and related fields. Send abstract with name, address, institutional affiliation, and title of paper on a separate sheet to: Heather Shirey and Karen York, Dept. of Art History, Henry Radford Hope School of Fine Arts, Indiana University, Bloomington, IN 47405; hshireys@indiana.edu or ksyork@indiana.edu. *Deadline: January 1, 1997.*

**Cultural Studies in Search of Psychoanalysis** is the title of the Visual and Cultural Studies Graduate Student Conference to be held April 11–12, 1997, at the University of Rochester, New York. Papers are sought on the confluence of psychoanalysis and cultural studies, with particular emphasis on visual topics. Send a 1-page abstract together with name and address on a separate sheet of paper. For information, contact: Program in Visual and Cultural Studies, Conference Committee, Dept. of Art and Art History, 424 Morey Hall, Rochester, NY 14627; hgrt@uhura.cc.rochester.edu. *Deadline: January 15, 1997.*

**Virginia Commonwealth University, Department of Art History**, is accepting proposals for its 6th annual New Scholars/New Ideas Graduate Symposium, March 21–22, 1997. Interested individuals should submit 1-page abstracts and c.v. following CAA guidelines. All topics considered. Address all correspondence and inquiries to: New Scholars/New Ideas Symposium, Dept. of Art History, 922 West Franklin St., PO Box 843046, Richmond, VA 23284-3046; 804/828-2784; fax 804/828-7468. *Deadline: January 24, 1997.*

**Florida State University Department of Art History** seeks proposals from graduate students in art history and related disciplines who are enrolled in schools in the Southeastern U.S. for its annual Graduate Student Symposium, to be held March 21–22, 1997. Proposals should be sent to: Paula Gerson, Dept. of Art History, Florida State University, Tallahassee, FL 32306-3058. *Deadline: February 1, 1997.*

**University of Oregon German Studies Committee** is sponsoring a symposium in October 1997 titled "Water: Cultural Representations and Ecological Questions." It will coincide with an invitational photography exhibition of works by German and Pacific Northwest photographers, which is being organized by the University of Oregon Museum of Art. The symposium aims to provide a forum for analyzing the cultural, environmental, and political significance of water from a broad range of interdisciplinary and international perspectives. Sessions will link the ecological and cultural responses to water and the presentations should contribute to an interdisciplinary discussion of water-related issues. Experts in art, art history, environmental studies, history, German literature and culture, geography, political science, photography,

landscape architecture, and the fishing industry are invited to participate. For submissions and information: Susan C. Anderson, Dept. of Germanic Languages and Literatures, University of Oregon, Eugene, OR 97403; 541/346-4056; fax 541/346-4030; susana@oregon.uoregon.edu. *Deadline for submission of 1–2 page abstracts: February 1, 1997.*

**"Artists from Nazi Germany and the Enigma of Exile,"** a symposium organized by the Los Angeles County Museum of Art with the collaboration of the Villa Aurora, will be held April 12–13, 1997, at Bing Auditorium, Los Angeles County Museum of Art. 19 international scholars will present and discuss new scholarship on exile. Held in conjunction with the exhibition *Exiles and Emigrés: The Flight of European Artists from Hitler*, curated by Stephanie Barron. For information: LACMA, Education Dept./Exiles, 5905 Wilshire Blvd., Los Angeles, CA 90036; 213/857-6543. Send additional inquiries to Keith Holz at kholz@lacma.art.org.

**South-Central Renaissance Conference** will be held March 20–22, 1997, in Austin, Tex. For information, contact: Liana De Girolami Cheney, University of Massachusetts at Lowell, 112 Charles St., Boston, MA 02114; 617/367-1679; fax 617/523-2759.

## To Attend

**Performance Art, Culture, Pedagogy Symposium**, sponsored by Pennsylvania State University, will feature performance artists, critics, historians, educators, and arts presenters. The symposium, scheduled for November 13–16, will examine the historical, theoretical, and experiential significance of performance art in order to distinguish its pedagogy as an emerging form of arts education. The 4-part program includes a performance series, a speaker series, a workshop series, and a panel discussion series. For performance tickets: 814/863-0255 or 800/278-7849. For registration: 800/PSU-TODAY; <http://www.cde.psu.edu/c&i/PACP.html/>.

**"1975–1990: Craft in the Age of Pluralism and Plenty"** will examine the developments in the craft movement as it matured, concentrating on craft's interaction with sculpture and painting in pattern and decoration, feminist and gendered art, appropriation, process, and political and social art. The symposium will be held Friday, November 15, 9:00 A.M.–5:00 P.M. For information, contact: Centenary Project Coordinator, American Craft Museum, 40 West 53rd St., New York, NY 10019-6316; 212/956-3535.

**Art History in the Age of Bellori** will be held in Rome, November 21–22, 1996, commemorating the 300th anniversary of the death of Giovanni Pietro Bellori (1613–1696), art theorist, historian, and antiquarian. The conference is sponsored by the Association for Textual Scholarship in Art History, the American Academy in Rome, and the Samuel H. Kress Foundation. For informa-

tion, contact: Janis Bell, 320 Oakland Park Ave., Columbus, OH 43022; fax 614/447-8983; jcbell@magnus.acs.ohio.

**"Bringing the Renaissance Home: Domestic Arts and Design in Italy c. 1400–c. 1600"** is an interdisciplinary, international conference on Italian Renaissance material and social culture sponsored by Cooper-Hewitt, National Design Museum, the Smithsonian Institution, and the American Academy in Rome. The conference will take place in New York, March 14–16, 1997. For further information, contact: Renaissance Conference, c/o Education Dept., Cooper-Hewitt, National Design Museum, 2 East 91st St., New York, NY 10128; 212/860-6321.

**"From Energy to Information: Representation in Science, Art, and Literature"** will be held at the University of Texas at Austin, April 3–5, 1997. This interdisciplinary symposium, organized by Linda Henderson, University of Texas, and Bruce Clarke, Texas Tech, with Richard Shiff, director of the Center for the Study of Modernism, University of Texas, offers plenary addresses by W. J. T. Mitchell, winner of the 1994 CAA Morey Award, and Nobel Prize-winning physicist/chemist Ilya Prigogine. 15 scholars from the fields of history of science, art, and literature will participate in panels focused on particular moments in 19th- and 20th-century culture. Further information on the conference will be available at the "Energy to Information" web site: <http://www.ar.utexas.edu/centrifuge/e2i.html>. For information, contact: Energy to Information, c/o Linda Henderson, Dept. of Art and Art History, University of Texas, Austin, TX 78712-1104; nrgy2inf@ccwf.cc.utexas.edu.

**Frick Collection and the Institute of Fine Arts, New York University**, will hold their annual Symposium on the History of Art, April 11–12, 1997. Graduate students from participating institutions in the Northeast will present papers based on their research. All members of the academic art history community are invited to attend. For information, call: 212/288-0700.

**"Ch'ing Ceramics: Acquisition and Transformation"** is a symposium to be held April 12, 1997, at the Philadelphia Museum of Art. The symposium addresses the issue of Chinese ceramics acquisition from the 17th through the early 20th centuries. Speakers will consider the role of collectors and collecting with regard to the aesthetic and technical innovations in ceramic production and the display of ceramics. For information, contact: Emilie Bretz, Division of Education, Philadelphia Museum of Art; 215/684-7605.

**"Santa Maria del Fiore: The Cathedral and Its Sculpture,"** a symposium in conjunction with the celebrations of the Cathedral of Florence, will be held June 5–7, 1997, at Villa I Tatti, Harvard Center for Renaissance Studies in Florence. The scholarly public is welcome. For information: Villa I Tatti, via di Vincigliata 26, 50125 Florence; 39-55-603251; fax 39-55-603383.

**"Roman Culture in the Age of Augustus,"** NEH Seminar for College Teachers, June 16–August 1, 1997. This seminar will provide an interdisciplinary overview of the Age of Augustus, including its political and social history, literature, religion, art, architecture, and thought. Scholars from various disciplines are welcome. For further information, see Internet site: <http://www.dla.utexas.edu/depts/classics/faculty/Galinsky/home.html>; or contact: Karl Galinsky, Dept. of Classics, University of Texas, Austin, TX 78712-1181; 512/471-8504; fax 512/471-4111; Galinsky@utxvms.cc.utexas.edu.

# Opportunities

## Awards

**International Confederation of Art Dealers (CINOA)** announces its 1996–97 competition for the Art History Prize. The prize is intended to assist in the publication of an important contribution to the literature of art history and includes a grant of \$10,000. Applicants should forward a copy of the bound manuscript, a c.v., a brief summary of the paper, and a supporting letter from a professor or other qualified scholar in the field. Also include a letter from an editor or publisher prepared to publish the work if the prize is granted. Art Dealers Association of America, 575 Madison Ave., New York, NY 10022. *Deadline: December 31, 1996.*

**Modern Language Association** announces the 1995–96 Morton N. Cohen Award. The committee solicits entries of collections of letters published in 1995 or 1996 for the Award for a Distinguished Edition of Letters. The award consists of a check for \$1,000 and a certificate to be presented at the association's annual convention in December 1997. Submit 4 copies of each eligible volume. *Deadline: May 1, 1997.*

1995–96 MLA Prize for a Distinguished Scholarly Edition will be awarded to an editor of a scholarly edition from any field that exhibits the highest standards of accuracy, accessibility, and elegance. The prize consists of a check for \$1,000 and a certificate to be presented at the association's annual convention. Send 4 copies of the edition with a letter identifying the work. *Deadline: May 1, 1997.*

Submissions should be made to: [name of prize], MLA, 10 Astor Place, New York, NY 10003-6981. For information, contact: Richard Brod, MLA; 212/614-6406; awards@mla.org.

## Calls for Entries

**Creative Images 1997**, a photographic print competition held by Photo Venture at Indianapolis Art Center, invites entries in any photographic medium. February 2–March 2, 1997. Entry fee: \$20.00 for 4 slides. Send legal-size envelope to: Dave Rieger, 2110 East 65th St., Indianapolis, IN 46220. *Postmarked deadline: December 11, 1996.*

**8th Annual Dwight Merrimon Davidson National Print Exhibition** is a national juried exhibition of prints completed within the last 5 years. Fee: \$20.00 for 2 entries. Awards consist of \$500 Best in Show award and \$1,500 in purchase funds. Send SASE for prospectus to: Davidson Contemporary Print Exhibition, Dept. of Visual Arts, 2800 Campus Box, Elon College, NC 27244-2020. *Deadline: December 13, 1996.*

**Mono Production II**, sponsored by the art department at Auburn University, will be held in Spring 1997. This is the second in a series of mail art shows on issues of printmaking and painting. All entries accepted and exhibited. No works will be returned. For prospectus, contact: Conrad Ross, Art Dept., Biggin Hall, Auburn University, Auburn, Alabama 36849; rosscon@mail.auburn.edu. *Deadline: December 31, 1996.*

**Family Portraits**, NE regional exhibition, will be held March 15–April 12, 1997. Juror: Doreen Bolger, Director, Rhode Island School of Design Museum. Fee: \$15.00 for 3 slides. Send SASE for prospectus to: Hera Gallery, PO Box 336, Wakefield, RI 02880-0336. *Deadline: January 10, 1997.*

**18th Annual Paper in Particular National** exhibition of works on or of paper is open to all artists living in the U.S. The winner will be featured in a one-person show at Columbia College. Entry fee: \$15.00. Entries limited to 3 slides. For information: Ed Collings, *Paper in Particular*, Columbia College, 1001 Rogers, Columbia, MO 65216; 573/875-7521. *Slide deadline: November 15, 1996. Accepted works deadline: January 21, 1997.*

**Department of Visual Arts at McNeese State University** is sponsoring the 10th Annual McNeese Works on Paper Exhibition open to all artists living in the U.S. Work in any medium including photography is eligible. \$3,000 will be available for purchase of works for the permanent collection. Entry fee: \$15.00. For further information, contact: MSU, Dept. of Visual Arts, PO Box 92295, McNeese State University, Lake Charles, LA 70609-2295; 318/475-5060. *Deadline: February 1, 1997.*

**Inside/Outside: Self Expression through Decoration** is the title of an exhibition to be held at the Arts Council of Fayetteville/Cumberland County, May 9–June 21, 1997. The exhibition explores decoration as a function of art and medium of self-expression. Seeking 2-D and 3-D works in all media, functional and non-

functional objects, clothing, jewelry, and tattoo designs, photographs of body art, and permanent installations. Send SASE for prospectus to: *Inside/Outside*, Arts Council of Fayetteville/Cumberland County, PO Box 318, Fayetteville, NC 28302-0318. *Deadline: February 17, 1997.*

**Fiber Focus '97** is a juried exhibition hosted by Art St. Louis, the Saint Louis Design Center, the American Quilter's Society, the St. Louis Weaver's Guild, the St. Louis Needlework Guild, and the Regional Arts Commission open to artists residing in Arkansas, Iowa, Illinois, Kansas, Kentucky, Missouri, Nebraska, Oklahoma, and Tennessee. Media other than fiber may be incorporated, but focus must be on fiber. All styles and subject matter accepted. Awards: \$1,000 Best of Show, plus cash Awards of Excellence and purchase awards. Exhibition will be held September 19–October 24, 1997 at Art St. Louis galleries. Up to 10 slides of artwork will be considered. Fee: \$20.00. For entry form, send #10 SASE to: *Fiber Focus*, Art St. Louis, 917 Locust St., #300, St. Louis, MO 63101-1413. *Deadline: May 31, 1997.*

**Contemporary Quilt Art Association (CQA)**, an all-volunteer organization that promotes art quilts as a medium and educates the public about quilting, encourages its members to display their artwork in its juried and nonjuried exhibitions. Artist members are at all levels of expertise and experience. For membership and exhibition information, contact: Stephanie Randall Cooper at 206/745-2115.

**Millicent Rogers Museum of Northern New Mexico** announces a continuing call for artists for museum store inventory. On the last Thursday of every month, the store will review potential work in all media including jewelry, ceramics, textiles, photography, etc. No reservation is necessary. Thursday, November 21, 1996, 10:00 A.M.–4:00 P.M. No event in December.

## Grants and Fellowships

**ACLS/SSRC International Postdoctoral Fellowships**, supported by a grant from the NEH, announces its 1996–97 competition. ACLS/SSRC will provide postdoctoral fellowships of \$20,000 to support scholars doing humanistic research on the societies and cultures of Asia, Latin America, and sub-Saharan Africa. Tenure of the grant may begin no earlier than July 1, 1997, and no later than February 1, 1998. U.S. citizens, permanent residents, and others who have resided in the U.S. for at least 3 years are eligible. All applicants must have Ph.D. or equivalent by the application deadline. To request application, send letter indicating highest academic degree held and date received; academic or other position; geographical area(s) of research; country citizenship or permanent residence; proposed date for beginning tenure of the award and duration requested to: Office of



Fellowships and Grants, ACLS, 228 East 45th St., New York, NY 10017-3398; fax 212/949-8058; grants@acls.org. *Deadline: December 1, 1996.*

**Winterthur Museum, Garden, and Library** is accepting applications for its 1997–98 research fellowship program for scholars pursuing research in American material culture and history. Short-term fellowships are offered with stipends ranging from \$1,000 to \$2,000 per month available to academic, museum, and independent scholars to support dissertation research. Scholars pursuing postdoctoral research are eligible for NEH fellowships with stipends up to \$30,000 for 4–12 months work. For application, contact: Dr. Gretchen Buggeln, Winterthur Research Fellowship Program, Advanced Studies, Winterthur, DE 19735; 302/888-4649. *Deadline: December 1, 1996.*

**German Federal Ministry for Education, Science, Research, and Technology (BMBF) TransCoop Program 1997** provides funds to support joint research projects among German, U.S., and/or Canadian scholars in all fields of the humanities and social sciences. Applicants must have at least a Ph.D. For application materials and information: German American Academic Council Foundation, Washington Office, 1055 Thomas Jefferson St., NW, Suite 2020, Washington, DC 20007; 202/296-2991; fax 202/833-8514; aengdaak@alex.avh.uni-bonn.de.; URL: <http://www.access.digex.net/~gaac/transco.html>. *Deadline: December 15, 1996.*

**Mary Isabel Sibley Fellowship**, offered by Phi Beta Kappa for the study of Greek language, literature, history, or archaeology, is open to unmarried women scholars 25–35 years old. Candidates must hold a doctoral degree or have fulfilled all the requirements for the doctorate except the dissertation and must be planning to devote full-time work to research during the fellowship year that begins September 1, 1997. For application information, contact: Mary Isabel Sibley Fellowship Committee, Phi Beta Kappa Society, 1811 Q St., NW, Washington, DC 20009. *Deadline: January 15, 1997.*

**Project on Cities and Urban Knowledges**, sponsored by the International Center for Advanced Studies at New York University, invites applications for a variety of residential fellowships. 2-year fellowships will be available in 1997–98. Up to 3 postdoctoral fellowships will be available for scholars who received their degrees in 1993 or after. Applications from candidates in all fields of the humanities and social sciences will be considered and writers, artists, and urban professionals are urged to apply. Support will range from \$35,000 to \$45,000. For information and application materials, contact: Thomas Bender, Project on Cities and Urban Knowledges, International Center for Advanced Studies, 5 Washington Square North, 2nd Fl., New York, NY 10003; fax 212/995-4208; bender@is2.nyu.edu. *Deadline: January 15, 1997.*

**Houghton Library at Harvard University** announces short-term fellowships to scholars pursuing research in literature, history, philosophy, religion, history of science, theater, dance, and printing and graphic arts. For information, write: Librarian, Houghton Library, Harvard University, Cambridge, MA 02138. *Deadline: January 17, 1997*

**Newberry Library Center for Renaissance Studies** offers the Audrey Lumsden-Kouvel Fellowship in Renaissance Studies for postdoctoral scholars conducting research in late medieval or Renaissance studies. It provides a stipend of up to \$3,000. Applicants must anticipate being in continuous residence at the Newberry Library for at least 3 months during the academic year. For information and application materials, contact: Newberry Library Center for Renaissance Studies, 60 West Walton St., Chicago, Illinois 60610-2280; 312/255-3514; renaissance@newberry.org. *Deadline: January 17, 1997.*

**American Society for Spanish Art Historical Studies** invites graduate students who are preparing doctoral dissertations in the history of Spanish or Portuguese art or architecture to apply for a photograph grant. The grant will provide funds to defray the cost of acquiring photographs and reproduction rights. Applications should include a brief statement about the dissertation, a budget statement, and two letters of recommendation. Send to: Janice Mann, Dept. of Art, Bucknell University, Lewisburg, PA 17837. *Deadline: January 20, 1997.*

**CAA's Professional Development Fellowship Program** awards fellowships in two categories: Professional Development Fellowships for Artists and Art Historians for M.F.A., Ph.D., and M.A. candidates from culturally diverse backgrounds; and Professional Development Fellowships in American Art for Ph.D. and M.A. candidates whose focus of study is on a topic of the visual arts of the United States. Applicants for the 1997 program must be scheduled to complete their degrees in 1998. For application and guidelines, contact: Jennifer Kyvig, CAA Development Director; 212/691-1051, ext. 209. *Deadline: January 31, 1997.*

**Walter Read Hovey Memorial Fund** at the Pittsburgh Foundation announces an annual award of \$3,000. Consideration is given to graduate students who have completed at least 1 year of credit in a graduate program in the field of art history or related fields or who have completed 1 year of an internship at a qualified museum of art by June 1997. Applicants must be U.S. citizens. For an application, write: Pittsburgh Foundation, Walter Read Hovey Memorial Fund, One PPG Place, 30th Fl., Pittsburgh, PA 15222-5401. *Deadline: January 31, 1997.*

**Smithsonian Institution Fellowships in Museum Practice Program** is a professional development opportunity that enables experienced personnel to spend time at the Smithsonian investigating a topic of importance

to the field. Fellowships are individually designed. For guidelines and application procedures: Nancy Fuller, Center for Museum Studies, MRC 427, Smithsonian Institution, Washington, DC 20560; 202/357-3101; fax 202/357-3346; ompem016@sivm.si.edu. *Deadline: February 1997.*

**Sainsbury Research Unit for the Arts of Africa, Oceania, and the Americas**, University of East Anglia, invites applications for two visiting research fellowships, tenable during the calendar year 1998. Fellowship tenure is preferred during the periods of January–April and September–December. Individuals with doctorates who are pursuing research for publication in the field of arts of Africa, Oceania, and the Americas are eligible. In exceptional cases, doctoral candidates are considered. The fellowship consists of £3,750 and transportation to and from the university up to £500. *Deadline: April 1, 1997.*

Robert Sainsbury Scholarship, for a candidate undertaking doctoral research in the arts of Africa, Oceania, or the Americas, covers fees and maintenance and includes a stipend to fund travel and fieldwork for 3 years. Applicants should have a strong academic record and a background in art history, anthropology, archaeology, or a related subject. *Deadline: March 1, 1997.*

For information on both programs, contact: Admissions Secretary, Sainsbury Research Unit, Sainsbury Center for Visual Arts, University of East Anglia, Norwich NR4 7TJ, UK; 1603-592498; fax 1603-259401; F.Hunt@uea.ac.uk.

**New York State Library 1997–98 Conservation/Preservation Grant Program** grants up to \$25,000 to support projects that preserve significant research materials in libraries, archives, and historical agencies. To obtain information about the grant program, contact: Barbara Lilley, Division of Library Development, New York State Library, Conservation/Preservation Program, Cultural Education Center, 10-C-47, Albany, NY 12230; 518/474-6971.

**Yale University** announces the Henry S. McNeil Fellowship Program for graduate study in the history of American decorative arts. Fellows receive tuition, stipend, and some travel funds for research or to present papers. For additional information, contact: Edward S. Cooke, Jr., Dept. of the History of Art, Yale University, PO Box 208272, New Haven, CT 06520-8272; 203/432-2724; edward.cooke@yale.edu.

## Workshops and Schools

**Art Workshop in Florence, Italy.** Hands-on workshop in monotype, etching, and *chine collé* at Santa Reparata Graphic Art Center. Concentrated studio work, instruction, and discourse. Walking tours in Siena, Urbino, and Tuscany hilltowns. Option to study art history is also available. Enrollment is limited for May 1997 course. For brochure, contact: Linda Goodman, Park View Terrace, #409, Oakland, CA 94610; tel/fax 510/834-0968.

**Awards for Museum Leadership**, sponsored by the Center for Museum Studies, will take place March 17–21 at the Smithsonian Institution. Participants in this seminar will receive financial assistance for travel and living expenses during the program. The seminar explores cultural diversity issues in the museum environment and provides training opportunities for enhancing leadership skills and competencies. For guidelines and application procedures, contact: Magdalena Mieri, Center for Museum Studies, MRC 427, Smithsonian Institution, Washington, DC 20560; 202/357-3346; ompem016@sivm.si.edu.

## Internships

**Internship Program at the National Museum of the American Indian, Smithsonian Institution**, upcoming internships include: Summer 1997, June 1–August 15, and Fall 1997, October 6–December 12. Targeted primarily at American Indian, Native Hawaiian, and Alaska Native students currently enrolled in the upperclass of undergraduate or graduate academic programs. Selected interns receive a stipend that ranges from \$2,000 to \$3,000 plus travel to and from the designated worksite. For more information, contact: Internship Program, National Museum of the American Indian, Smithsonian Institution, 470 L'Enfant Plaza, SW, Suite 7103, Washington, DC 20560; fax 202/287-3528. *Summer deadline: March 14, 1997; Fall deadline: July 18, 1997.*

**Aperture Work-Scholar Program** offers internship opportunities in writing, editing, design, production, distribution, and marketing of publications and magazines; the preparation and presentation of publication and exhibition grant proposals; exhibition planning and the packaging of traveling shows; archival work; and nonprofit business practices. The program is designed for a commitment of at least 6 months. Stipend: \$250 per month. Starting date is flexible. For further information, write to: Work-Scholar Program, Aperture Foundation, 20 East 23rd St., New York, NY 10010.

**Part-time Editorial/Arts Intern** needed in Publications Department of the College Art Association. Excellent opportunity to learn about the publications process and current issues in arts and higher education fields. Work one day a week listing new book titles, cataloging recent dissertations, and performing

other publications-related tasks as needed. The position is unpaid but with the potential for odd jobs in the office for pay. Candidates must be highly motivated and detail oriented. Art and art history students preferred. Fax or mail résumé with cover letter to: Jessica Tagliaferro, Associate Editor, CAA, 275 7th Ave., New York, New York 10001; fax 212/627-2381.

**People for the American Way** seeks a paid intern to assist in various aspects of its Artsave project. Individual must have good research, writing, and organizational skills and an interest in First Amendment and arts issues. Send résumé to: Anne Green, Artsave Project Coordinator, People for the American Way, 2000 M. St., NW, Suite 400, Washington, DC 20036; 202/467-4999; fax 202/293-2672; pfaw@pfaw.org; <http://www.pfaw.org>.

## Calls for Manuscripts

*ebr 5: electronic book review*, <http://www.altx.com/ebr>, is soliciting essays, visual projects, and reviews for an upcoming issue on image and narrative. Open to essays in combination with online visual projects that deal with any aspect of narrative. Especially interested in works that perform the ideas they articulate, and would most like to see submissions that could do so online. For more information, see *ebr* on the web. Address all correspondence to both guest editors: Steve Tomasula, Tomasula.3@nd.edu, and Anne Burdick, abincite@aol.com.

**Renaissance Art Texts**, a new book series established by Pennsylvania State University Press will make hard-to-find writings on Renaissance art available in English. Proposals are invited for scholarly editions with introductions and notes accessible to the nonspecialist reader, including writings from the Renaissance period, classics on Renaissance art from subsequent eras up to the 20th century, and anthologies of short writings on related themes. Also suitable are interdisciplinary texts that aid in understanding the art of the period. Address inquiries to: Creighton Gilbert, Series Editor, Dept. of the History of Art, Box 208272, Yale University, New Haven, CT 06520-8272.

## Publications

**Instant Photo Educator** is a free newsletter issued each semester for university and college photography instructors and students. It is intended to help prepare students for professional careers and provide hands-on information from experts in the field. For more information, contact: Ron Gulaskey, Polaroid Corporation, 575 Technology Square-4, Cambridge, MA 02139; fax 617/386-6266; Photoed@polaroid.com.

*On Paper: The Journal of Prints, Drawings, and Photography* announces the publication of its *Print Collector's Newsletter*, a bimonthly magazine seeking to provide coverage of prints, drawings, photography, and artists' books. For information, call: 212/988-5959.

## Online

**A note on the url of CAA's web site:** The current address, "[www.sap.mit.edu/caa](http://www.sap.mit.edu/caa)" stands for World Wide Web, School of Architecture and Planning at MIT, which is identified as an educational institution by the tag "edu." "Sap" is actually an alias for a server at MIT named "alberti," which may be easier for CAA members to remember. So using "alberti" instead of "sap" will get you there, too. We are working on using the domain name "collegeart.org" for the site—stay tuned!

**Alliance for the Arts** site is <http://www.artistswithaids.org>.

**Alternative Careers for Art Historians** is now available online at <http://www.nd.edu/80/~crosenbc/jobs.html>.

**American Society for Aesthetics (ASA)** web site, Aesthetics Online, is <http://www.indiana.edu/~aslan>.

**ArtNet Worldwide**, featuring *ArtNet Magazine*, home pages for galleries and international art fairs, and links to museum sites, can be accessed at <http://www.artnet.com>.

**Asian Arts** is an online journal and forum dedicated to the arts of Asia. Articles on exhibitions and galleries are all fully illustrated with color images. Visit <http://webart.com/asianart>. Queries may be sent to: asianart@webart.com; attn: editor, Ian Alsop, or assistant editor, Sherri Silverman.

**Getty Education Institute for the Arts**, previously the Getty Center for Education, has a web site at <http://www.artsednet.getty.edu/>.

**Getty Information Institute**, previously the Getty Art History Information Program, has a web site at <http://www.gii.getty.edu>.

**Library of Congress:** <http://lcweb.loc.gov/>  
**National Endowment for the Arts:** <http://arts.endow.gov/>

**National Endowment for the Humanities:** <http://www.neh.fed.us/>

**National Park Service Links to the Past:** <http://www.cr.nps.gov/>

Miscellaneous

**Alumni Breakfast at the CAA Annual Conference.** University of Iowa, School of Art and Art History, would like to extend an invitation to alumni to attend our breakfast: Saturday, February 15, 1997, 7:30-9:30 A.M., Mercury Rotunda, 3rd Fl., New York Hilton. Our announcement was not in the Preliminary Program. We look forward to seeing you there.

**The High Museum of Art** announces the opening of a regional conservation center in response to the growing demand for a nonprofit conservation lab in the Southeast. Located at the High Museum in Atlanta, the center will offer its services to any institution, group, or individual, but priority for rates and scheduling will be given to member institutions. For information, call: 404/733-4589.

**Historians of German and Central European Art and Architecture (HGCEA)** are invited to participate in a new CAA affiliated group to encourage communication and collaboration among an international network of scholars. Please watch for the announcement of the date and time of the organizational meeting at the CAA conference in New York. For information, contact: Rose-Carol Washton Long, Ph.D. Program in Art History, CUNY Graduate School, 33 West 42nd St., New York, NY 10036; or Reinhold Heller, University of Chicago, Dept. of Art, Cochrans-Woods Art Center, 5540 South Greenwood Ave., Chicago, IL 60637.

**Juried Shows at a Glance**, a calendar and directory, contains contact information for 1997 juried art shows in Nassau and Suffolk Counties of New York State. Many of the shows announced are national. Send \$4.95 processing fee payable to JSAAG to: JSAAG, c/o Long Island Arts Council, 130 East Merrick Rd., Freeport, NY 11520.

**The National Art Education Association** announces the availability of the ARIAD Series of Arts Education Research index databases. The ARIAD Series consists of research projects, institutions, and resources relevant to the main fields of art and design. For orders, contact: National Art Education Association, 1916 Association Dr., Reston, VA 20191-1590; 800/299-8321; fax 703/860-2960.

Programs,  
New &  
Revised

**Richmond, the American University in London**, will have an M.A. program in art history commencing Fall 1997. This 3-semester program focuses on intercultural methodologies for the study of Western and non-Western art, followed by course work focusing on the 18th century to the present. Students have the option of studying at the London or Florence campus during the second semester. For information, contact: Jos Hackforth-Jones, M.A. in Art History, Richmond, American International University in London, 1 St. Albans Grove, London, W8 5BN, England; 017 13688381; fax 017 19379724; maarhis@richmond.ac.uk.

**The Dorothea Tanning Foundation** announces the opening of a study center devoted to the work of painter/sculptor Dorothea Tanning. The center will contain historical materials relating to Surrealism and its impact on American art. Tanning has made her collection of exhibition catalogues, critical reviews, photographs, memorabilia, and her own published writings available to artists, writers, scholars, and students. Materials will be accessible by appointment with the foundation's office. For information, contact: Pamela S. Johnson, Dorothea Tanning Foundation, 145 Hudson St., New York, NY, 10013; 212/219-2004.

Information Wanted

**George Brainerd Burr (1876-1939)**, American impressionist painter from Old Lyme, Conn. Scholar seeks information on the location of any works for a future exhibition. Contact: Gertrude Grace Sill, Fairfield University, CNS.3, Fairfield, CN 06430.

Reduced-Rate  
Subscription  
Additions

Following are additions to the list of reduced-rate magazine subscriptions available to CAA members. If you are interested in starting or renewing a subscription, please contact the magazine's publisher directly, or fill out and send the coupon provided in the Reduced-Rate Subscription brochure in your membership packet. Be sure to include the special discount code if applicable. *CAA cannot process these subscription orders for you.*

<i>Afterimage</i> Subscription Dept. Visual Studies Workshop 31 Prince Street Rochester, NY 14607 10 issues/year:	U.S.	For.
1 year indiv. regular	\$30.00	\$35.00
1 year indiv. members	\$25.00	\$30.00
2 years indiv. regular	\$55.00	\$65.00
2 years indiv. members	\$50.00	\$60.00
1 year instit. regular	\$40.00	\$45.00
1 year instit. members	\$35.00	\$40.00
2 years instit. regular	\$75.00	\$85.00
2 years instit. members	\$70.00	\$80.00
Rates include postage.		

<i>American Art</i> Journal Subscription Publications National Museum of American Art 601 Indiana Ave., NW, Suite 200 Washington, DC 20004 3 issues:		
individual regular:	\$35.00	
individual member:	\$31.50	
institutional regular:	\$70.00	
institutional member:	\$63.00	
Add \$10.00 for foreign postage.		

<i>Journal of Aesthetics and Art Criticism</i> Cudahy Hall, Room 404 Marquette University PO Box 1881 Milwaukee, WI 53201-1881 4 issues:	regular	\$45.00
	members	\$38.00
Rate for individuals only. Add \$6.00 for foreign postage.		

Classified Ads

*The CAA newsletter accepts classified ads of a professional or semiprofessional nature. \$1.25/word (\$2.00/word for nonmembers); \$15.00 minimum. All ads must be prepaid.*

**Art Editors.** Directory lists 95 editors with their areas of freelance specialty. \$6.00 + \$2.00 mailing charge; prepaid only (payable to AAE). Craig Houser, College Art Association, 275 7th Ave., New York, NY 10001.

**Art Workshop International, Assisi, Italy**, June 18-July 29, 1997. Live/work in a 12th-century hilltown surrounded by the Umbrian landscape. Instructional courses: painting, drawing, artmaking, all media, art history, creative writing. Independent program for professional/advanced painters and writers. 4-, 5-, and 6-week sessions. Housing, most meals, studio space, critiques, lectures, visiting artists. Art Workshop, 463 West St., 1028H, New York, NY 10014; tel/fax 212/691-1159; <http://www.vacation-inc.artworkshop.html>.

**Books on the Fine Arts.** We wish to purchase scholarly o.p. books on Western European art and architecture; also review copies. Andrew D. Washton Books, 411 E. 83rd St., New York, NY 10028; 212/481-0479; fax 212/861-0588.

**Eagle, Scimitar, Cross: Cultural Legacy of Roman and Medieval Spain**, May 2-16, 1997. Study tour sponsored by the Campanian Society. Roman, Visigothic, Islamic, and Christian art and architecture form the program focus. For registration forms/detailed schedule, contact: Campanian Society, Box 167, Oxford, OH 45057; 513/524-4846; fax 513/523-0276; [campania@one.net](mailto:campania@one.net); <http://w3.one.net/~campania/>.

**Fantastic opportunity** for faculty to take their students abroad and travel free themselves. ARTIS, a nonprofit organization run by artists for artists, is now in its fifth year providing complete support to faculty teaching their students summer class in Italy, Spain, France, or Mexico. You bring your students—we do the rest! Promotional material, advice on recruiting. We book the flights, provide ground transportation, housing, studio, and classroom space, guided field trips—we are on location helping you! Recruit 6 students and you get the complete tour free! Individual artists welcome too—bring 6 friends, go free yourself. Study, live, reinvigorate your art! Call now for information. 800/232-6893.

**Florence: Room with a view.** 4 blocks from the Duomo in large rooftop apartment with terrace. Kitchen privileges. L 1,000,000/month. Available October 1996. Perfect for sabbatical. 804/293-6913.

**For Rent.** Furnished 1 BR on top floor of elevator building in Rome. Panoramic terraces and washing machine. Walk to Vatican, shops, and subway. \$900/month (includes heat). Long-term rental only. Available February 1, 1997. 617/969-8307; [roberto@wpi.wpi.edu](mailto:roberto@wpi.wpi.edu).

**Galisteo, New Mexico.** For rent: large stone and adobe house and studio. Near Santa Fe. January-May \$1,500/month. Contact: Harmony Hammond; tel/fax 505/466-3932.

**Gay and Lesbian Caucus:** for a free copy of newsletter and membership application: Jonathan Weinberg, PO Box 208272, New Haven, CT 06520-8272; [jonathan.weinberg@yale.edu](mailto:jonathan.weinberg@yale.edu); 203/432-2683.

**Luxury Florence apartment.** Centrally located 3 bedroom, 2 bath duplex with large terrace. Spectacular view of the cathedral. Walking distance to major historic and artistic attractions. \$1,550/week, longer stays preferred and discounted. Security deposit required. Please contact: Lorenzo Nahum, Via Guicciardini 5, Milano, 20129; 011-3927-6022845.

**Narmer's plate?** Enjoy the holidays with sumptuous recipes from the multicultural kitchens of the Southwest leavened by hilarious art history student faux pas. *Art History Buffets and Bloopers* has over 160 recipes, 100 bloopers, and 40 original cartoons. \$25.00 plus shipping and handling, or \$20.00 for an order of 5 or more. Send orders or inquiries to: Chief Chef, Associates of Art History, Dept. of Art, PO Box 210002, Tucson, AZ 85721-0002.

**Pietrasanta, Italy (Tuscany):** House with inspirational location by waterfall, foot of marble mountains, minutes from beach. Choice of 4 BR or studio apt. Craig Schaffer, 1100 W. Town St., Columbus, OH 43222; 614/280-1606; fax 614/280-1609.

**Robert Beverly Hale on videotape.** Hale's famous series of 10 original demonstration lectures on artistic anatomy and figure drawings given at the Art Student's League, New York (1976). 14 hours of instruction. JoAn Pictures, Ltd., Box 6020 FDR, New York, NY 10150; 212/532-5003.

**Rome rental.** Fully furnished apartment: living, dining, 2 bedrooms. Central location near stores, buses, and subway. Available January 1997. Security deposit/references required. 508/877-2139.

Datebook

**December 6**  
Deadline for submissions to January/February 1997 *CAA News*

**December 31**  
Deadline for CAA Board of Directors nominations

**January 31, 1997**  
Deadline for applications for Professional Development Fellowships in American Art

Deadline for applications for Professional Development Fellowships for Artists and Art Historians

**February 14, 1997**  
Valentine's Day Party and Silent Auction

**February 12-15, 1997**  
CAA annual conference, New York

Erratum

In the July/August 1996 *CAA News* article "Directory of Affiliated Societies," Pamela Kuchurin should have been named founder of SHERA, Society of Historians of East European and Russian Art.



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