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.

Philippe de Montebello to Speak at Conference

Philippe 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 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
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 Historians' Committee of the CAA; 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 editorship, to the board itself, and to its committees. The work of the board is conducted by telephone and by letter, and at its 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 travel expenses for the annual conference.

All members of the College Art Association are urged to nominate or self-nominate candidates for the vacant positions. Nominations must be submitted to the new CAA editorial board, the Publications Committee, and the president of CAA. Nominations must 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. In this 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; 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. Each board candidate 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 materials—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 Faculty Teaching in Computer-Based Media in Fine Art and Design (1995)
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 (1976)

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

Grievance Procedures (1978)
Professional Practice for Artists (1977)
Public Art Works (1997)
A Quick Guide to Artists' Rights under the New Copyright Law (1977)

New CAA Staff Members

Kristen Burnstein, est. 20th, 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.

Kate Holland, est. 20th, joined CAA as assistant to the executive director at the end of August. Kate recently received an M.A. in art administration and art dealership and collecting from New York University and is completing an M.A. in contemporary art history at Sityeh's Institute in London, a program affiliated with the University of Manchester. She is opening the director of the Rosenberg Gallery at New York University for two years and was an intern at ARTFaile.

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

My 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 1931, 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 dazzled by the paucity of material from the early days of CAA, and I realized that a more solid 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 well, in fact, give direction to our objectives for the next millennium.

With those 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, that have been in 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 collected 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 those that will enrich CAA archives to bring them to the attention of the Board of Directors. This will greatly aid in the creation of a 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. Louise Tansey, member since 1946, sent us the program from the first CAA conference she attended in 1947, and Peter Selz, member since 1945, 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 of people who have provided 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 challenges grant 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 facial climate in the arts. The success of the fund-raising will be evaluated 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 discriminatory condition, CAA is sponsoring a Valentine’s Day party at the New Museum of Contemporary Art, the annual conference in New York in February. It's time for a real feadre. Please 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 that will emerge from the ashes of injustice, and serve as a beacon 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 endowments and enhance the integrity of our creative energy. I look forward to seeing all of you in New York in 1997.

—Leslie King-Hammond

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 1892–1995, was featured at the Brooklyn Museum in 1994. The exhibition traveled to the Corcoran Gallery in Washington, D.C.; Galerie Rudolf Zwirner in Paris; Czech Republic; Studio Produkce Moderne in Paris; Deichsorhallen 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 the 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.

The CAA Committee on Women in the Arts will present an Honorary Doctorate of Fine Arts to Louise Bourgeois at a commemorative breakfast. The French-born artist studied at the Sorbonne, the École du Louvre, the École des Beaux-Arts, the Atelier Bretonne, and the Académie de la Grande Chaumière. She also studied under Fernand Leger and Vadim Vitrac. Since 1945 her paintings, drawings, and sculptures have been exhibited in numerous museums and galleries in America around the world.
Advocacy

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 cooperation with the annual conference, the party will be after the CAA convention, 6:00–11:00 P.M., at the CAA ballroom of the Hilton.”

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 Holland at 212/469-1081, ext. 206.

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 community and in our lives. Thank you all of you who showed your support!
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 Agassiz Scott College and an M.A. and Ph.D. from Yale University. She joined the History, Theory, and Criticism section of the Department of Architecture in 1990, 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 undergraduates 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, Monet, Seurat, the Esposizioni Universelles, and the Paris Salon.

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 Regis Schoonover of NetThermers Associates and Jeffrey LaRosa, CAA deputy editor. As editor, she will oversee CAA's web site, in accordance with the Long Range Plan and the three-phase plan proposed by the CAA and approved by the CAA Board of Directors. Other responsibilities include advising the Executive Committee, coordinating electronic communications that affect the membership, such as changes in copyright laws and their impact on the free use of visual imagery for teaching and research.

"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 as focusing our attention on the so-called electronic revolution. Members of CAA have a great deal to contribute to this discussion and much to gain or lose from decisions being made about the use of digital imagery in art history, studio, and seminar 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 cosponsors (Conference on Fair Use) working on groups of which CAA is a subgroup, 'CAA is involved in something that directly affects our daily and intellectual activities.'"

### 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, 1,012 positions and opportunities were listed with CAA's placement services. These comprised 466 vacancies for artists, 250 positions 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, 107 required a specialization in graphic design and/or computer graphics; 109 in painting and drawing; 77 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 working in multiple disciplines. Of the 260 openings for art historians, 50 were for specialists in modern or contemporary art; 32 in Semiotics and Baronage 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; 54 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 (30). In addition, 9 of these listings solicited visiting fellows 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

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**Table: Placement Review, 1995–96**

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<thead>
<tr>
<th>Area of Specialization</th>
<th>Positions</th>
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<tbody>
<tr>
<td>Graphic design/CG</td>
<td>107</td>
</tr>
<tr>
<td>Painting/Drawing</td>
<td>109</td>
</tr>
<tr>
<td>Sculpture</td>
<td>77</td>
</tr>
<tr>
<td>Film/Video/Photography</td>
<td>46</td>
</tr>
<tr>
<td>Ceramics/Jewelry/Metalwork</td>
<td>31</td>
</tr>
<tr>
<td>Printmaking</td>
<td>26</td>
</tr>
<tr>
<td>Other</td>
<td>50</td>
</tr>
<tr>
<td>Modern/Contemporary Art</td>
<td>50</td>
</tr>
<tr>
<td>Semiotics/Baronage Art</td>
<td>32</td>
</tr>
<tr>
<td>Arts of Asia</td>
<td>29</td>
</tr>
<tr>
<td>History of Architecture, Film, Photography</td>
<td>20</td>
</tr>
<tr>
<td>Ancient/Medieval Art</td>
<td>19</td>
</tr>
<tr>
<td>Africa/Oceania/Americas</td>
<td>17</td>
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<tr>
<td>United States</td>
<td>8</td>
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</tbody>
</table>

**Ratio of Interviews to Positions**

<table>
<thead>
<tr>
<th>Area of Specialization</th>
<th>Ratio</th>
</tr>
</thead>
<tbody>
<tr>
<td>Artists</td>
<td>8:1</td>
</tr>
<tr>
<td>Art historians</td>
<td>7:1</td>
</tr>
<tr>
<td>Museums and nonacademic</td>
<td>5:1</td>
</tr>
</tbody>
</table>

**Average Starting Salaries**

<table>
<thead>
<tr>
<th>Area of Specialization</th>
<th>Full Professor</th>
<th>Assistant Professor</th>
<th>Lecturer/Instructional</th>
</tr>
</thead>
<tbody>
<tr>
<td>Arts</td>
<td>$31,191</td>
<td>$29,287</td>
<td>$27,287</td>
</tr>
<tr>
<td>Art historians</td>
<td>$33,851</td>
<td>$30,725</td>
<td>$28,566</td>
</tr>
</tbody>
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*Insufficient data*
artists, 79 percent required a master's degree; 48 percent required at least three years of teaching or other professional experience. In addition, 33 percent of positions specified advanced computer skills. Of the 260 art historian positions listed, over 78 percent required a Ph.D. or A.B.D. With 30 percent specifying Coffin experience, and 16 percent required candidates with a demonstrated level of scholarly achievement. An even greater percentage of museums and related institutions (69%) 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 posi-
tions, 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.

Texture and Appointment Terms

According to the statistical questionnaires received by CAA, employers reported over 70 percent of the artist openings were for tenure-track and/or tenure-track positions and 81 percent were appoint-
tments for one year or more. For art historians, over 72 percent were for tenured or tenure-track positions, and 1,455 in over the past year in CAA were created to report their results. Henry R. Hope 1945 Oleg Grabar 1955

“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 study, 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 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 before it is no longer an art historian’s field?”

Several years ago, the College Art Association . . . sent out a brochure soliciting proposals for its 60th annual conference.

“For the past 20 or so years the CAA, reflecting broader trends in academe, has been examining the boundaries of art history and has opened its doors to performance, video- and cyber-artists, 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 Buchloh, a distinguished professor of fine arts at Indiana University, who, along with Andrew Lades, 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 art 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 broaden the more traditional approaches as well . . .

James Bredt . . . says that ‘the postmodern Holy Trinity hasn’t created much of a stir’ within the organization . . .

The autumn director, Susan Tall, also insists on the organization’s catchphrase: ‘We have 40,000 [sic]; there are 15,000 members and an equal number to make the organization more and more democratic, and this includes extremes and both ends of the art-historical spectrum.’

—Paul Jeramiec, Art and Auction, May 1996

CAA Fifty-Year Club

James S. Ackerman 1945
Robert Alexander 1945
Paul B. Arnold 1945
Phyllis F. Bober 1945
Blanche W. Brown 1945
Million W. Brown 1945
Stanley L. Cafín 1946
Mildred Constantine 1946
Evel Cutler 1946
Charles D. Citter 1947
Marian B. Davis 1947
Patricia Eggen 1947
Lorene Elitzer 1947
S. L. F. Foy 1947
Creighton Gilbert 1947
Rosalie B. Green 1948
John Gutmann 1948
Yvonne Hackenbroch 1948
George H. Hamilton 1948
Juliette S. Heier 1948
Mary L. Heuer 1948
Hans B. Hoie 1948
Naomi Katzinger 1948
Phyllis Williams Lehmann 1948
Joy C. Levy 1948
Howard S. Merritt 1948
Craig H. Smyth 1948
Edith A. Staden 1949
Loraine Tansey 1949
George B. Tatum 1949
Monroe L. Teuber 1949
D. Tsolos 1949
Marie Valente 1949
Allan S. Widders 1949
Charles T. Wilder 1949

CAA- Honors Longtime Members

Joanene Me. Beverly 1950
Charles L. Clore 1950
Doriksen M. Brindlhoff 1947
Franzis Bickel 1956
Norman A. Capley 1947
Virgil D. Castani 1952
David G. Carter 1947
Rudolf A. Coffin 1942
Christiane Collins 1948
Ellen P. Conant 1947
G. W. Cotton, Jr. 1950
Dario A. Cov 1949
Zimert A. Cox 1952
William S. Dole 1948
Sol Alfred Davidson 1949
Edward D. Zirko 1954
Jane Borns 1952
Erica C. E. Dinkler-Von Schobert 1949
Beata C. Dond 1953
Mary K. Donaldson 1951
Bether D. Dotson 1947
Francois du Pont 1947
Elizabeth B. Desenbery 1949
Mervin Eisenberg 1949
Robert Enggran 1949
Beatrice Farwell 1947
Alain A. Fern 1950
Dominela F. Fischer 1947
Thomas M. Fields 1948
Wen C. Fong 1947
S. L. Fine 1947
Joachim B. Goehe 1947
Clarke H. Gainesy 1948
Lola B. Grin 1955
Gebertha B. Gibson 1955
John Goedt 1956
Irene H. Held 1955
Thalisa Gomina-Peterson 1956
Oleg Graizar 1955
Arielle B. Dubin 1955
Jacques Guill mus 1956
Maxine Guil mus 1956
Norman B. Galanar 1949
Marjory F. Hamp 1952
Anne C. Hansen 1954
Penelope Hanner 1953
Hudoorhust 1954
Lucian J. Hunter 1954
Redman D. Henry 1955
George L. Hensey 1955
John R. Heuser 1956
Jillos Samuel 1956
Joseph E. Kidder 1951
Joel Jesoude 1956
Clifford Johnson 1952
William L. Haag 1956
J. Richard Judson 1951
Frank T. Kacmarcik 1951
J. Edward Kidder, Jr. 1947
Theodore E. Kacmarcik 1951
Myron Leshin, Jr. 1953
Irving Levin 1955
Solo Exhibitions by Artist Members

ABROAD/

MID-ATLANTIC/
Johanne-Marie Gavarrini. Broad River, metal, shoes, and white bread, 5" x 6" x 6".

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

Guidelines for Part-Time Employment

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.

The 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 academic, museums, galleries, and related arts institutions. They frequently provide expertise in specialized areas and/or leadership in unique institutional programming. Some individuals may provide 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 academic 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) who may also be hired as part-time employees while they are completing their studies.

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 prejudice 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 available 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. Concerns about 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 leave for major illnesses and parental leave.
- 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).
- Appropriate, employees should be eligible to participate in departmental/university/institutional governance. Employees should not, however, expect tenure or sabbatical leaves for major illnesses and personal leave.

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 occurs 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 pro-rated amount for a full-time person of equal experience and qualifications. Guest appointments should not carry the expectation of tenure or sabbatical sabbatical or eccent 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 formed 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.

Prorated salaries (to full-time faculty) for leaves for major illnesses and parental leave should be prorated (in relation to full-time employees). Eligible to participate in departmental/ institution faculty should be eligible for sabbatical and/or research leaves on a prorated basis (in relation to full-time faculty).

Employees should not, however, expect full-time employees to be classified as an employee. Benefits for part-time employees must be prorated (in relation to full-time employees). What type of benefits are available?

1. How are part-time faculty evaluated?
2. How are their 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? If so, does one have to be injured? If so, is worker’s compensation applicable to the employee work for a short period as a substitute?
5. Is worker’s compensation applicable to 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. Is a part-time employee employed by several institutions, what affect does that on benefit?
Collective Bargaining

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 that allows union members to have an advantage both?

5. Is there a collective bargaining unit?

6. Are there situations at the institution that allows union members to have an advantage both?

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

8. Is there a seniority system that allows union members to have an advantage both?

9. Is there a collective bargaining unit?

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

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17. Is there a collective bargaining unit?

18. Are there situations at the institution that allows union members to have an advantage both?

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

20. Is there a seniority system that allows union members to have an advantage both?
NORTHWEST/

Sains Elizabeth Austin, Foundation Gallery Art Center, Columbia Greene Community College, Hudson, N.Y., October 7-29, November 1996. The Drawings: One and Other. Paintings.

Vincent Baladasso, Chasers of the Humant


Cynthia Dull, Hudson River Maritime Museum, October 5-25, 1996. Abandoned: an exhibition of New York City

Kevin E. Bevans, QCC Art Gallery, Bayide, N.Y., November 4-December 6, 1996. Kent Everding. Works: mixed media on paper and canvas


Susan Hogan, Johnson and Johnson World Headquarters Gallery, New Brunswick, N.J., November 5-December 6, 1996. "I recall the world's most
deeded care." Paintings.

Lament Dodd, two-time president and first artist president of the College Art Association (1964-66), died at his home in Atlanta, Georgia, on September 21, 1996, one day short of his 86th birthday. Although he had been slowed by illness for about a year, he continued to paint nearly to the end of his life. The record suggests that the C. J. Simpson trial and the Oklahoma City bombing also affected his work.

Dodd was born in Pullman, Georgia, in 1919 and attended elementary and secondary schools in LaGrange, Georgia. At the age of 10 he was accepted as a special student at LaGrange Female College, where he studied art for several years while attending high school. In 1938 he enrolled at the Art Faculty College of the University of Florida and in 1939 he moved to New York to study with both artist-in-resident programs 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 1955, an article in Dodd's art appreciates in Life magazine described the Georgia program as the "hottest spot in the South."

Dodd was among a group of artists administration in this period. The program in major public institutions from the 1940s through the 1960s. He accomplished this work at a high speed. His persistent public dedication to art and education also his work for the many farmer fanners, including the Art Institute of Chicago's 47th anniversary event and subsequent


People in the News


People in the News


Grants, Awards, & Honors

Publication policy: Only grants, awards, or honors received by individual CAA members are listed. The grant睦award/honor name is not included. Please note the following: (1) air travel, reimbursed expenses, and/or fee of the grant, award, or honor, or (2) pre- or postgrants, or honor. Indicate that you see a CAA member.

William A. Berry won awards in the 1996 Annual Open Show at Malmgundt Club in New York, the Collected Society of America Exhibition in San Diego, the American 2001 Art Media Competition at Northwest Art Center in Atlanta, N.H., the 16th Annual Neve de Concours National Exhibition at the Decoy Museum, Havana de Cozumel, Mexico. He also won first prize for “Cuba Multida” in the national juried competition sponsored by the Cheyenne Autumn Guild, Cheyenne, Wyo., and second prize in the Bennington N.A. Art Center national juried competition, Texas.

Pamela Smith Brassart has been awarded a 1997 residency at the Ragdale Foundation, an artists’ community in Lake Forest, Ill.

Denise L. Baillou has been awarded the Mario Molina Fellowship for 1996-97. The Fellowship will support research on a theoretical interpretation of the rise in the 14th-century of engraved vases of Roman architectural remains.

Jonathan Brown, Carroll and Milton Petrie Professor of Fine Arts at New York University, has received the Crowell Prize of Dodge Island X Aka Siai bestowed by the president of Spain, José Maria Aznar.

Jan Gordon Custer, senior lecturer in painting at Landiswood College, will be a Fellow of the Cerminio Foundation in Citta, France, for the Fall 1996 term. She will be working on a cultural biography of Sara Delany.

Elizabeth C. Childs received the NHF Fellowship for University Trustees for 1996-97 and is a Artist Mellon Senior Visiting Senior Fellow at the Center for Advanced Study in Visual Arts at the National Academy of Art for March and April 1997. Both grants are to support the writing of her book, In Search of Parthenon: Painting and Photography in Colossal Temple in the Era of Gagarcis.

Isabel Cooper received a cash award for sculptures at the Art Society of Old Greenwich Founders’ Show in August 1996.

Pamela Ferrara was named a lifetime prize in the Mary Anderson Center Plant Allied Botanical Exhibition.

Neil Friedman won the 1996 Outstanding Faculty Award in Contributing Scholarship from the State University of New York at Purchase.

Dwosbo A. Goldberg has received a Chafer Dais fellowship for 1996-97 from the Metropolitan Museum of Art to work on his translation, “Isamu Noguchi: Sculpture into Design in America.”

Olivia Gade received a 1996-97 Arts Midwest/NEA Regional Visual Artist fellowship.

John G. Hatch is the 1996-97 recipient of the Claudia Devick Fellowship in Art and Science from the National Gallery of Canada.

Mark Hinchman has been awarded a 1996-97 Fulbright grant for a fellowship from the American Institute of Arts and Letters Foundation to conduct research in the United States, “African Resouc Resources and Portrait in 18th-Century Senegal.”

Krany Kurbjik is awarded a 1996-97 Arts Midwest/NEA Regional Visual Artist fellowship.

Susan Muller won Best in Show at the national juried exhibition, Its a Swell Week, at Solilo Gallery in Pensacola, Florida.

Larry Mullins has been awarded a visual artist fellowship from the Arts Work Center in Providence, Mass., for 1996-97.

Bernard O’Kane, professor of Art History at American University in Cairo, received a grant from the Egyptian Antiquities Project of the American Research Center in Egypt for 1996-2000. He will document the inscriptions in the Historic Zone of Cairo.

Catherine Pagani, assistant professor in the Department of Fine Art at the University of Alabama, has been awarded a research grant to work on elaboration clockwork objects 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 Robinson III has been awarded the London Studio Residency for 1997 from AATISCEA Plan for Contemporary Art in San Antonio.

Dawsshack received a virtual arts residency at the Mary Anderson Center for the Arts in Muncy, Pa., Indiana. She has been awarded another virtual arts residency for January 1997 at the Ragdale Foundation in Lake Forest, Ill.

Toni Ann Serratelli has been awarded a 1996-97 Arts Midwest/NEA Regional Visual Artist Award for 20 minutes of her presentation and art in Florence, Italy.

Elfen Flandor Spits in a 1996-97 fellow at the Center for Advanced Study in the Behavioral Sciences at Stanford University.

Siegel K. Wolpe received the Lindnbock Distinguished Teaching Award from the Philadelphia College of Textiles and Science.

Nancy L. Wicker has been awarded grants to support research on the relationships between workshops, godliness, and their clientele in early medieval Scandinavia; the Alseid and Coriai Study of the Grant from the American Institute of Arts and Sciences, Inc., a travel grant from the Norwegian Ministry of Fine Arts and the Norwegian Information Service, and a grant from the Paul Mellon Foundation in Stockholm.

Lee Ann Wilson was given the Phillipson Fellowship to research contemporay women artists in New Zealand.

Jacob Lawrence

Krause was invited to attend a panel for "Feminist Lens" in the fall of 1996.

Jacob Lawrence is the recipient of Southern Methodist University’s 1996 Alger H. Meadress Award for Excellence in the Arts.

Calls for Papers

Center for Arts and Technology at Connecticut College announces the 6th Biennial Symposium on Arts and Technology, February 27-29, 1997. The symposium will consist of paper sessions, panel discussions, art exhibitions, concerts, intermedia works, video, dance, and theatrical evolution. Submit a 200 word abstract including video requirements. The center encourages research papers and presentations in all areas of the arts and technology, but is particularly interested in interactivity, virtual reality, interactive installation technologies, applications in video and film, music, experimental theatre, composition, process (creative use of technology in education, scientific visualization, and social and ethical issues in arts and technology). Include a cover sheet for a symposium, paper and presentations. Send to: Center for Arts and Technology, Box 6578, Connecticut College, 250 Mohegan Ave., New London, CT 06320-4196; Blanton@U.arizona.edu.

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

11th Annual Boston University Symposium on the History of Art will be held March 22-24, 1997, at the Museum of Fine Arts, Boston. The program will offer graduate students the opportunity to present scholarly papers in a professional setting and provide a forum for the exchange of ideas and criticism. Proposals are now being accepted for 30-minute presentations in all areas of Western and Eastern art history. Submit a 1-page abstract of scholarly paper with full name, institutional affiliation, address, phone number to Maura Riley, Art History Dept., Boston University, 722 Commonwealth Ave., Boston, MA 02215; maura@bu.edu. Deadline: December 1, 1996.

Opportunities

Awards

International Competition of Art Dealers (ICAD) is accepting proposals for its 1997 conference, tentatively titled "Art History Prize." The prize is intended to support the publication of outstanding contributions to the literature of art history and includes a grant of $10,000. Applicants should forward a copy of the proposed manuscript, a brief biography of the author, and a supporting letter from a professor or other qualified scholar to the Art History Prize, c/o ICAD, 618 S. Wabash Ave., Chicago, IL 60605. Deadline: January 31, 1997.

Fibers Northwest, an all-volunteer organization that promotes art as a medium and educates the public about quilting, is now accepting applications for 4 slides. Awards consist of a check for $200 and $100 for publication in their newsletter. Deadline: January 31, 1997.

Grants and Fellowships

ACLS/SSRC International Postdoctoral Fellowships, supported by grants from the National Endowment for the Humanities, will provide postdoctoral fellowships of $25,000 to support scholars doing dissertation research in the humanities on topics related to the United States or Latin America. Applications must be received by March 10, 1997. For more information contact: The American Council of Learned Societies, 100 5th Ave., New York, NY 10011-2010. Deadline: January 10, 1997.

Newbury Library Center for Renaissance Studies at the Auditory Ludwigsburg-Feudalism in Renaissance Studies for postdoctoral scholars involved in research in late medieval or Renaissance studies. It provides a stipend of up to $3,000. Applicants must be anticipating to be continuing students at the Newbury Library for at least 5 months during the academic year. For information and materials, contact: Newbury Library Center for Renaissance Studies, 60 West Walton St., Chicago, IL 60610-2282; 312/755-3914; rcalvoco@newbury.library. Newbury Library Center, deadline: January 17, 1997.

American Society for Spanish Art Historical Studies invites graduate students who are planning detailed dissertation in the history of Spanish or Portuguese art to apply to a photographic 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 James M. J. H. Dept. of Art, Bucknell University, Lewisburg, PA 17837. Deadline: January 30, 1997.

New York State Library 1997-98 Conservation Program grant applications are due. The projects include the following in the amount of $25,000 to support projects that preserve significant records for teaching, research, or administration, in the state's collections. To obtain information about this grant program, contact: Barbara Lillie, Division of Library Development, 201 Broadway, New York, NY 10279. Conservation Program, Columbia University Libraries, address: 1700 Broadway, New York, NY 10019. Deadline: December 12. Targeted primarily at American libraries that have collections of at least 60,000 bound volumes. Applicants currently enrolled in an approved Master's degree program in library and information studies and seeking to concentrate in preservation are eligible. Contact: Terri Polin, Program Officer, 208272, 202/357-3101; karl@newberry.org. Deadline: January 17, 1997.

For information on both programs, contact: Assistant Secretary, Sidney R. B. Documentation Fellowship, Sainsbury Research Unit, University of Buckingham, Department of Art, East Anglia, Norwich NR4 7TJ, UK. Tel: 01603-502638; Fax: 01603-502045.

C.A.A.'s Professional Development Fellowship Program awards fellowships to strengthen research and teaching activities in professional art history for Ph.D. and M.A. candidates with a strong interest in the fields of art history and the humanities. To obtain information about the C.A.A.'s Professional Development Fellowships Program, contact: Jennifer Kyvig, C.A.A. Professional Development Fellowships, 500 Fifth Avenue, 16th Floor, New York, NY 10110. Information may be obtained by writing to the following contacts: 202/357-3101; karl@newberry.org. Deadline: January 17, 1997.

Walter Raymond Howley Memorial Fund at the Pittsburgh Foundation announces an annual award of up to $2,000. Consideration will be given to students who have completed at least 3 years of 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 or art gallery. Application deadline: January 17, 1997. For information, contact: U.S. Citizen. For applications, write: Pittsburgh Foundation, Walter Raymond Howley Memorial Fund, One PPG Place, 30th Fl., Pittsburgh, PA 15222-5401. Deadline: January 17, 1997.

Smithsonian Institution Fellowships in Museums Practice Program is a professional development opportunity that will provide experienced personnel the opportunity to spend time at the Smithsonian investigating a topic of importance to the field. Fellowships are individually designed. For applications and administrative procedures, write: Polar, Center for Museum Studies, MRC 427, Smithsonian Institution, Washington, DC 20560; 202/397-3510; fax: 202/397-3565; omep@aa.ssi.sci. Deadline: February 1997.

Staunton Research Unit for the Arts of Africa, Oceania, and the Americas, University of East Anglia, invites fellowships for 2 writing fellowships, tenable during the calendar year 1998. Fellowship tenures is preferred during the period of January-February and September-December. Individuals with promising writing projects for publication in the fields of art of Africa, Oceania, and the Americas are eligible. In exceptional cases, doctoral candidates are considered. The fellowship assures of $2,570 and transportation to and from the university up to $1,000. Deadline: April 1, 1997.

Robert Sorrels Scholarship, for a candidate undertaking doctoral research in the arts and humanities. One fellowship, in the amount of $4,900, is available. Candidates should have a strong academic record and a background in art history, anthropology, archaeology, or a related subject. Deadline: April 1, 1997.

For information on both programs, contact: Assistant Secretary, Sidney R. B. Documentation Fellowship, Sainsbury Research Unit, University of Buckingham, Department of Art, East Anglia, Norwich NR4 7TJ, UK. Tel: 01603-502638; Fax: 01603-502045.

International Programs at the National Museum of the American Indian, Smithsonian Institution, are accepting internships. The Culture Resources Office provides internships for up to 8 weeks during the upcoming internship semester. Interns who receive hands-on training in the areas of collections, curatorial research, and presentation to the public. Inquiries may be sent to: Sherri盆ton, Department of the American Indian, Smithsonian Institution, 23rd St., New York, NY 10017-3398; 202/956-7000. Deadline: November 15, 1996.

For information on both programs, contact: Assistant Secretary, Sidney R. B. Documentation Fellowship, Sainsbury Research Unit, University of Buckingham, Department of Art, East Anglia, Norwich NR4 7TJ, UK. Tel: 01603-502638; Fax: 01603-502045.

Internships

Internships Program at the National Museum of the American Indian, Smithsonian Institution, is accepting applications for 1997. The fellowship program offers a variety of opportunities to study American Indian arts and cultures. The fellowships are open to students at the graduate and professional levels. The fellowships are available for up to 8 weeks during the upcoming internship semester. Inquiries may be sent to: Sherri盆ton, Department of the American Indian, Smithsonian Institution, 23rd St., New York, NY 10017-3398; 202/956-7000. Deadline: December 1, 1996.

For information on both programs, contact: Assistant Secretary, Sidney R. B. Documentation Fellowship, Sainsbury Research Unit, University of Buckingham, Department of Art, East Anglia, Norwich NR4 7TJ, UK. Tel: 01603-502638; Fax: 01603-502045.
The National Art Education Association announced are national. Send $4.95 processing. Juried art shows in Nassau and Suffolk Counties Greenwood Ave., Chicago, Program: contact: Rose-Carol Washton Long, encourage communication and collaboration.

Historians of German and Central European Programs. We look forward to seeing you there. students will have an M.A. program in art history commencing Fall 1997. This 2-semester program focuses on innovative research 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 summer seminar. For information, contact: Joe Hackforth-Jones, M.A., Art History, Richmond, American International University in London, 7, Albane Grove, London, SE8 5BJ, England. (071) 207 9974; fax 071 207 8958. The Dorothea Tanning Foundation announces the opening of a regional conservation center in the Southeast. Located at the University of Richmond, the center will contain historical materials relating to the work of painter/sculptor Dorothea Tanning. The program invites advanced painters and writers. 4-, 5-, and 6-week sessions. Housing, most meals, studio, and classroom space, artmaking, writing. Independent program for professional/artist/scholars. For information, contact: Pamela E. Houser, College Art Association, 275 7th Ave., New York, NY 10010; 212/232-6893.

A workshop in Art History, Richmond, American International University in London, 7 Albane Grove, London, SE8 5BJ, England. (071) 207 9974; fax 071 207 8958. 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. The center will have an M.A. program in art history commencing Fall 1997. This 2-semester program focuses on innovative research 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 summer seminar. For information, contact: Joe Hackforth-Jones, M.A., Art History, Richmond, American International University in London, 7, Albane Grove, London, SE8 5BJ, England. (071) 207 9974; fax 071 207 8958. 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. The center will have an M.A. program in art history commencing Fall 1997. This 2-semester program focuses on innovative research 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 summer seminar. For information, contact: Joe Hackforth-Jones, M.A., Art History, Richmond, American International University in London, 7, Albane Grove, London, SE8 5BJ, England. (071) 207 9974; fax 071 207 8958.