



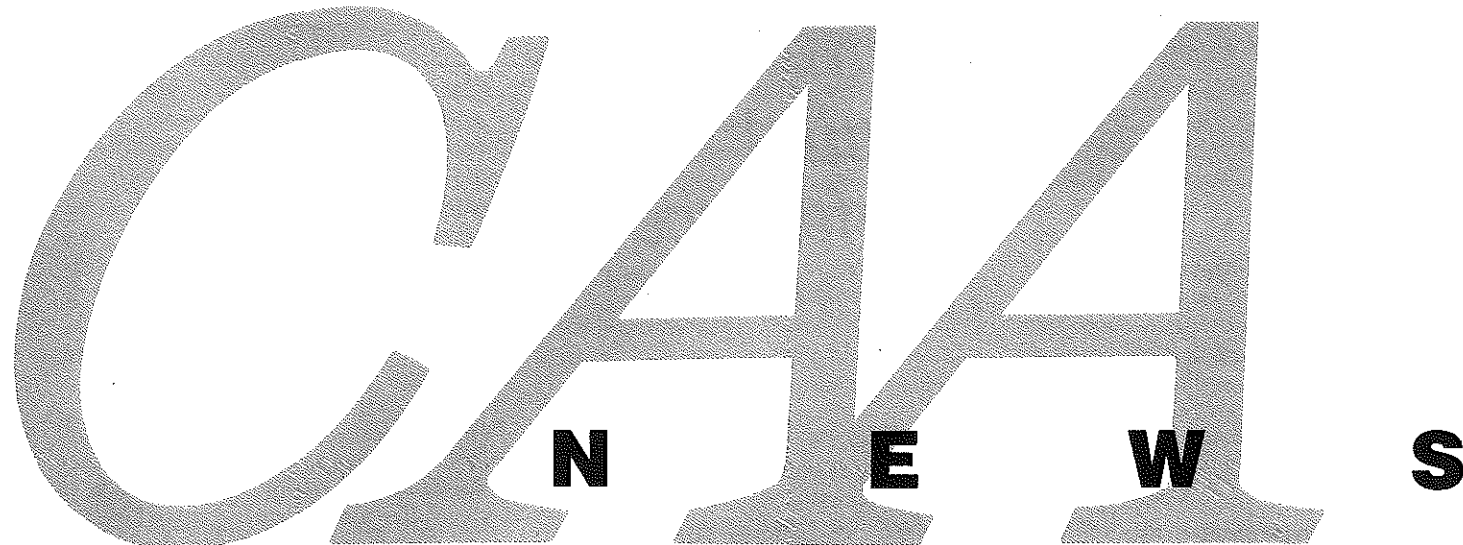
July/August 1997

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275 Seventh Avenue
New York, New York 10001

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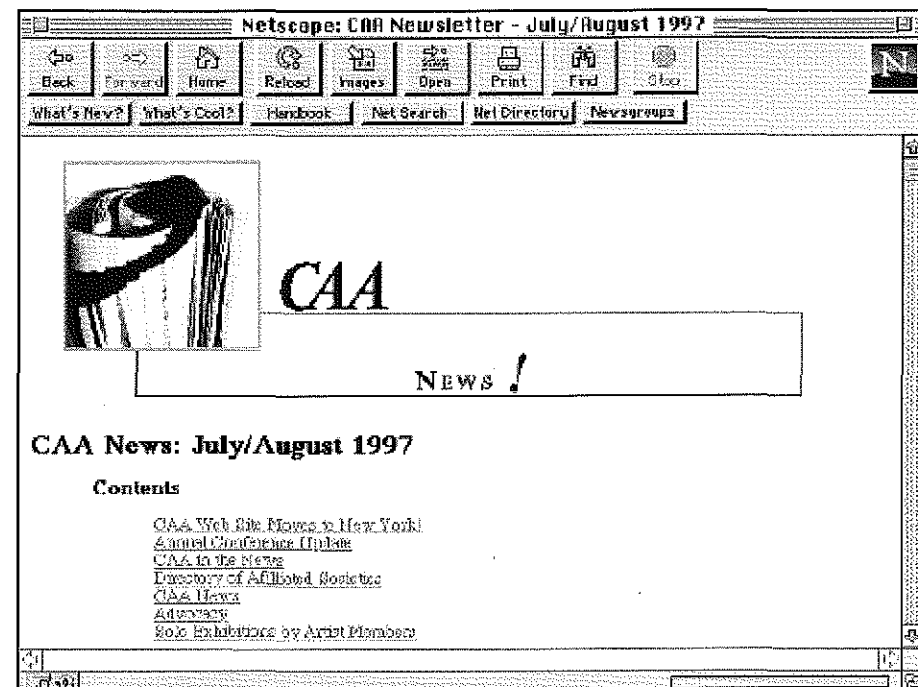


From the Electronic Editor

Web Update

The CAA web site will henceforth be maintained by the publications department at the New York office. The site is still accessible through CAA's domain name: <http://www.collegeart.org>, and requests for files from the previous servers will be forwarded. You may wish to revise any bookmarks in your browser or hyperlinks to the site, however, since some of the directories have been renamed and reorganized in preparation for the transfer to New York.

If you have not yet logged on to CAA's site, I invite you to do so. Among its features are a comprehensive collection of CAA standards and guidelines, new and past issues of *CAA News*, abstracts and contents pages from the *Art Bulletin* and *Art Journal*, as well as up-to-date conference news, advocacy alerts, and information on committee activities. Descriptions of the sessions to be held in Toronto, February 25-28, 1998, are now posted, as is the call for session chairs for the Los Angeles conference, February 10-13, 1999. In the coming months look to the "Other Resources" section for profiles of interesting art-related sites and useful links for research and teaching.



The CAA site will be maintained by staff in the New York office.

I would like to take this opportunity to recognize and thank Joseph "jofish" Kaye and Van Chu (see p. 3), the MIT students who have helped design and keep the site current over the past year, as well as Stanford Anderson, head of the Department of Architecture at MIT, and William Mitchell, dean of the School of Architecture and Planning, for their support of CAA's site.

Exhibitions

The New School for Social Research will be offering an online "tour" of three notable European summer exhibitions: The Venice Biennale, *Documenta X*, and *Sculpture: Projects in Munster 1997*, as

well as features on events and exhibitions organized as alternatives to them. Working in collaboration, curator Kathleen Goncharov, Director of Photography Robert Ransick, and faculty member Mary Dinaburg, all of the New School, will provide historical analyses of the art displayed, coverage of the installations, and interviews with artists, curators, and critics. What is interesting about this experiment is its use of the web site to create a new genre of cultural commentary. The format combines elements of newscast, behind-the-scenes analysis, the focused critique of an exhibition review, and scholarship and historical context typically found in

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CAA News, a publication of the College Art Association, is published six times per year. Material for inclusion should be addressed to:

Jessica Tagliaferro, CAA News
275 Seventh Avenue
New York, New York 10001
Telephone: 212/691-1051, ext. 215
Fax: 212/627-2381
E-mail: nyoffice@collegeart.org

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Managing Editor Elaine Koss
Editor Jessica Tagliaferro

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Annual Conference Update

Call for Theme Chairs: New York 2000

Nominations and self-nominations are sought for art history and studio art theme chairs to organize and coordinate the program of the annual conference to be held in New York in 2000. Sessions will be selected according to three groupings: (1) those organized around a preselected art history theme; (2) those organized around a preselected studio art theme; and (3) art history, studio art, and joint sessions selected as part of a general call for proposals. The art history and studio thematic portions of the program will be the primary responsibility of an art history theme chair(s) and a studio art theme chair(s). After the theme chairs are selected by the CAA Program Committee in October 1997, they will become members of the committee through the 2000 conference. Chairs will have the principal responsibility for selecting panels for their respective theme portions of the program, subject to approval of the Program Committee, and, as full voting members of the committee, they will share in shaping the nonthematic portions of the program.

The New York conference is considered national, as opposed to regional, and proposals are invited from the entire CAA membership regardless of geographic location. Theme proposals should be submitted to the CAA Conference Coordinator and must include the following: a one-page explanation of the proposed theme (indicate title, whether it is for art history or studio theme, and rationale for your theme) and a brief c.v. Theme chairs will be appointed at the October 1997 meeting of the Program Committee.

Please send proposals to: Mary-Beth Shine, Conference Coordinator, CAA, 275 Seventh Ave., New York, NY 10001. Deadline: September 13, 1997.

Call for Curators and Critics: 1998 Artist's Portfolio Review

As a result of the enthusiastic response to the introduction of the Artist's Portfolio Review at the New York conference this year, the CAA Visual Arts Committee has now established it as a regular component of the conference. The committee is now seeking curators and critics to participate in the program at the Toronto conference that will be held February 25-28, 1998.

The Artist's Portfolio Review will provide a valuable opportunity for artists from a wide range of backgrounds to have their work critiqued by professionals in the field. The program pairs a CAA member artist with a guest curator or critic for a twenty-minute appointment, during which artists will show slides and/or videotapes of their work. Whenever possible, artists will be paired with reviewers based on discipline or media.

The committee requests that each curator or critic contribute eighty minutes of his or her time during the allotted review sessions. In exchange, CAA will provide complimentary registration. If you are curator or critic interested in participating, please send a letter of interest and résumé to: Katie Hollander, Assistant to the Executive Director, CAA, 275 Seventh Ave., New York, NY 10001. Deadline: September 1, 1997.

From the Electronic Editor

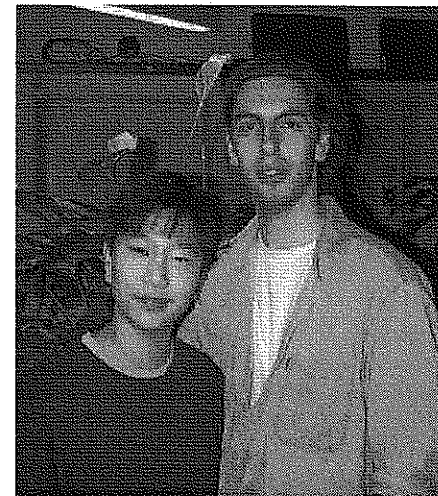
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exhibition catalogues. Although the exhibitions all take place in June, the site, "New School Art-Tour '97: International Exhibitions Online" (<http://www.dialnsa.edu>), will open on June 12, 1997, and will remain online with daily updates through the fall.

The New School's effort appears to be targeted to an audience that is unable to travel to any or all of these international exhibitions. For those who are organizing travel and research plans around museum and gallery events, a comprehensive and easily searchable compendium of exhibitions, updated weekly, is published by *ArtDaily* (<http://www.artdaily.com/default.htm>). The site organizes exhibitions by country, museum, and opening and closing dates and usually includes links to press releases issued by sponsoring institutions. If Paris is your destination, the web version of *Pariscope* (<http://www.pariscope.fr/expos/musee/MU.HTM>) includes libraries and museums not covered by *ArtDaily*. Furthermore, if your summer travel and research trips include destinations not covered in these listings, consult the commercial server dedicated to the arts, World Wide Arts Resources (<http://wwar.world-arts-resources.com/>), which includes an international museum index as well as a locator that will identify art institutions, museums, and galleries by city.

The Fate of CONFU

CAA has elected not to endorse the proposed guidelines for Fair Use of Digital Images, Educational Multimedia, and Distance Learning under consideration by the Conference on Fair Use (CONFU), which has been meeting periodically in Washington since late 1994. CAA participated in the drafting of these guidelines but ultimately judged that they were not in the best interests of the creative, teaching, and research activities of its members. The statement of nonendorsement that was approved by the CAA Board of Directors can be found on the National Initiative for a Networked Cultural Heritage (NINCH) web site (http://www.ninch.cni.org/ISSUES/COPYRIGHT/FAIR_USE_EDUCATION/CONFU/CAAMay9). NINCH is a coalition of arts, humanities, and social science organizations of



Van Chu and Joseph ("jofish") Kaye, MIT student assistants

which CAA is a member. The site contains a useful summary of the entire CONFU process (http://www.ninch.cni.org/news/CONFU_Report.html), as well as a list of participating organizations, their votes on endorsement, and links to their position papers.

Research

One of the most comprehensive resources specific to research in the humanities was created by Alan Liu of the English Department at the University of California, Santa Barbara. Titled "The Voice of the Shuttle," the site has gained international renown. To view, go to <http://humanitas.ucsb.edu/>. Some parts of the art, architecture, and photography sections are stronger than others, and links to image collections and course syllabi are minimal. However, the chronological index of artists and works on the web and the links to art museums, centers, and institutes are thorough and well worth a visit. The value of these resources for teaching and research is furthered by having so many humanities sources together in one index. Electronic archives of eighteenth- and nineteenth-century historical and literary texts are especially plentiful and can be reached through the site's extensive entries.

Humanities OnLine web site, or H-Net (<http://h-net2.msu.edu/>), sponsored by the National Endowment for the Humanities and currently supported by Michigan State University, hosts more than seventy discipline-specific, moderated mailing lists (or listservs). Of particular interest to scholars and

teachers in the arts are the book reviews written for H-NET, which are initially presented for discussion to the various listservs and then archived on the project's web site (<http://www.h-net.msu.edu/reviews/>). H-Net's teaching project, which is building a collection of course syllabi (mainly in history) and online teaching resources may also prove useful as it develops. —Leila Kinney, Electronic Editor

CAA in the News

"... [A] showcase of art created by members of the Gay and Lesbian Caucus of the College Art Association appeared at the Bridge Gallery during the first half of February. . . . The exhibit's co-coordinator—Ann Meredith, a photography instructor at The New School—thought that presenting 'Afro-Homo' during the College Art Association's National Conference was a 'perfect opportunity to do some historic events. . . ."

"The show included approximately 20 artists working in photography, drawing, painting, three-dimensional sculpture, collage, and computer-generated art, all of whom created works celebrating African-American history. Works by artists of all ethnic backgrounds, all ages, working in all mediums, from all parts of the country, were included.

"'It was unique,' Ms. Meredith notes, 'because it was the first time one "other" group has had an exhibit focusing on another "other" group.'"
—*The New School Observer*, March 1997

"'They're out to get as much control as they can get,' said Christine L. Sundt, a member of the College Art Association's intellectual-property committee and a

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Directory of Affiliated Societies

This directory is published annually on the basis of information provided by CAA's affiliated societies. The societies listed below have met specific standards for purpose, structure, range of activities, and membership enrollment required for formal affiliation.

American Council for Southern Asian Art

ACSAA, founded 1966 (formerly American Committee for South Asian Art). Membership: 280. Annual dues: \$25 regular; \$10 student and unemployed; \$30 institutional; \$50 contributing; \$100 sustaining. Purpose: to promote the understanding of the arts of all the countries of South and Southeast Asia, including India, Pakistan, Nepal, Bangladesh, Sri Lanka, and Southeast Asia. ACSAA publishes a biannual newsletter, supports a continuing slide project, and holds a major symposium every two years. Secretary: Dorothy H. Fickle, 6405 NE Baker Hill Rd., Bainbridge Island, WA 98110; 206/780-2748.

American Institute for Conservation of Historic and Artistic Works

AIC, founded 1958. Membership: 3,000. Annual dues: \$100 individual; \$45 students and retirees; \$150 institutional. Purpose: to advance the practice and promote the importance of preservation of cultural property through publications, research, and the exchange of knowledge as well as by establishing and upholding professional standards. AIC holds an annual conference and publishes a bimonthly newsletter, a

scholarly journal, an annual membership directory, and other publications. Executive Director: Sarah Z. Rosenberg, 1717 K St., NW, Ste. 301, Washington, DC 20006; 202/452-9545; fax 202/452-9328; InfoAIC@aol.com.

American Society for Hispanic Art Historical Studies

ASHAHS, founded 1975. International membership: 150. Annual dues: \$15 regular; \$7.50 students; \$25 institutional. Purpose: to promote the study of Spanish and Portuguese art through meetings, a newsletter, and other means it deems appropriate. ASHAHS presents an annual Eleanor Tufts Award for an outstanding publication and an annual photography grant to a graduate student writing a dissertation on an aspect of Hispanic art. General Secretary: Janice Mann, Dept. of Art, Bucknell University, Lewisburg, PA 17837; 717/524-1298.

Art Libraries Society of North America

ARLIS/NA, founded 1972. Membership: 1,450. Annual dues: \$65 individual; \$40 student/retired/unemployed; \$80 institutional; \$100 business affiliate. Purpose: to foster excellence in art librarianship and visual resources curatorship for the advancement of visual arts. The society provides an established forum for professional development and sources for up-to-date information on trends and issues in the field. The society holds an annual conference, sponsors awards for excellence in art-related activities, and publishes *Art Documentation* twice yearly, *ARLIS/NA Update* bimonthly, an annual *Handbook and List of Members*, and one monograph series. Executive Director: Penney De Pas, CAE, 4101 Lake Boone Trail, Ste. 201, Raleigh, NC 27607; 919/787-5181; fax 919/787-4916; 74517.3400@CompuServe.com.

Arts Council of the African Studies Association

ACASA, founded 1982. Membership: 500. Annual dues: \$35 regular and institutional; \$15 special (students, unemployed, retired). Purpose: to promote scholarship, communication, and collaboration among scholars, artists, museum specialists, and others interested in African and African diaspora arts. ACASA's business meeting is held at the ASA annual conference; ACASA triennial conference will be held in spring 1998 in New Orleans; ad hoc meetings are held at the CAA conference. Members receive the ACASA newsletter three times a year. Secretary-Treasurer: Kathy Curnow, Art Dept., Cleveland State University, Cleveland, OH 44115.

Association for Textual Scholarship in Art History

ATSAH, founded 1991. Membership: 65. Annual dues: \$20 U.S.; \$24 overseas. Purpose: to promote the study and publication of art historical primary sources and to facilitate communication among scholars working with art literature. The association publishes a biannual newsletter with information as well as critical reviews about ongoing scholarship, publications, and conferences. ATSAH organizes conference sessions at the Society of Textual Scholarship meeting at CUNY and at the CAA conference. President: Elizabeth Pilliod, 415 Lincoln Ave., Highland Park, NJ 08904; 908/828-9243; pilliod@cla.orst.edu.

Association of Art Editors

AAE, founded 1994. Membership: 75. Annual dues: \$10. Purpose: to advance and set standards for the profession of art editor; to provide a forum for the exchange of information among art editors and others involved in art-related publications; to provide authors information about editing and publication procedures; to exchange information about editing positions available, both freelance and institutional. AAE meets annually at the CAA conference and sponsors a session on publishing. Directory of members includes areas

of expertise. Co-presidents: Sheila Schwartz, 343 E. 51st St. (2D), New York, NY 10022; Elaine Koss, College Art Association. Send membership dues to: Michaelyn Mitchell, AFA, 41 E. 65 St., New York, NY 10021.

Association of College and University Museums and Galleries

ACUMG, founded 1980. Membership: 300. Annual dues: \$50 corporate; \$35 institutional; \$20 individual; \$10 student. Purpose: to address the issues that are relevant and unique to college and university museums and galleries of all disciplines including art, history, natural history, and science. The association holds an annual issue-oriented, one-day conference in conjunction with the annual meeting of the AAM. ACUMG publishes *News and Issues*, a newsletter containing information on issues of concern, and offers members a forum to share information through published articles. Founded as an Affiliate Professional Organization of the American Association of Museums, ACUMG is a network of museums and galleries affiliated with academic institutions throughout North America. President: Peter Tirrell, Oklahoma Museum of Natural History, 1335 Asp Ave., Norman, OK 73019-0606; 405/325-4712; fax 405/325-7699.

Association of Independent Historians of Art

AIHA, founded 1982. Membership: 45. Annual dues: \$25 full or associate; \$10 subscription. Purpose: to provide guidance concerning the problem of professional credibility for the independent scholar; to publish a newsletter and directory of members to foster communication among the unaffiliated; to establish a schedule of fees and ethical standards for freelance work; and to provide guidelines for contractual arrangements for independent curatorial positions and publication of illustrated books and articles. AIHA publishes an annual newsletter and sponsors panels composed of lawyers, writers, museum directors, and other experts at the CAA conference and elsewhere to keep independents up-to-date and informed on important issues. President: Barbara J. Mitnick, 19 Van Beuren Rd.,

Morristown, NJ 07960; 201/605-1885; fax 201/605-8633. Treasurer: Mary Emma Harris, 42 Grove St., Apt. 33, New York, NY 10014; phone/fax 212/691-6708. For information and membership, contact Secretary: Sarah C. Bevan Meschutt, 26 Cedar Ln., Cornwall, NY 12518; 914/534-5964.

Association of Historians of 19th-Century Art

AHNCA, founded 1994. Membership: 200+. Annual dues: suggested \$15, minimum \$10; foreign minimum \$15. Purpose: to foster communication and collaboration among historians of nineteenth-century art through such activities as research conferences and a newsletter. AHNCA holds an annual meeting and program at the annual CAA conference and publishes an annual directory of historians of nineteenth-century art as well as the biannual newsletter. President: Gabriel P. Weisberg; Secretary: Sara Levine; Treasurer: Sally Webster; Newsletter Editor: Lucy Oakley. Business office: AHNCA, Dept. of Art History, CUNY Graduate Center, 33 W. 42 St., New York, NY 10036-8099.

Association of Research Institutes in Art History

ARIAH, incorporated in 1988. Full members: 17; affiliate member: 1. Purpose: to promote scholarship by institutes of advanced research in art history and related disciplines; to exchange administrative, scholarly, and research information; to encourage cooperation in the development and funding of joint programs. Chair and Treasurer: Therese O'Malley, Center for Advanced Study in the Visual Arts, National Gallery of Art, Washington, DC 20565; 202/842-6480; fax 202/842-6733. Vice-Chair: Amy Meyers, Curator, Henry E. Huntington Library and Art Gallery, 1151 Oxford Rd., San Marino, CA 91108; 818/405-2229; fax 818/405-0225. Secretary: Joel Hoffman, Research Center Program Officer, Wolfsonian Foundation, 1001 Washington Ave., Miami Beach, FL 33139; 305/535-2625; fax 305/531-2133.

Catalogue Raisonné Scholars Association

CRSA, founded 1993. Membership: 80. Annual dues: \$10; \$15 overseas. Purpose: a forum for discussing the catalogue raisonné; sessions at the CAA annual conference address funding and publishing possibilities, legal issues, new technologies, and obtaining cooperation from museums, collectors, dealers, estates of artists, conservation scientists, and other scholars. CRSA publishes a biannual newsletter. President: Gail Levin, Baruch College, CUNY, Box E-1020, 17 Lexington Ave., New York, NY 10010; Vice-President: Barbara Buhler Lynes, 47 Warrenton Rd., Baltimore, MD 21210. Send membership dues to Treasurer: Nancy Mowl Mathews, Williams College Museum of Art, Main St., Williamstown, MA 02167-2566.

Design Forum: History, Criticism, and Theory

DF, founded 1983. Membership: 185. Annual dues: \$10. Purpose: to nurture and encourage the study of design history, criticism, and theory and to provide, through its various events, better communication among its members, the academic and design community, and the public at large. DF holds an annual meeting in conjunction with the CAA annual conference and an autonomous symposium on design. The DF newsletter, *Object Lessons*, founded 1990, is published occasionally. Co-chairs: Joseph Ansell, School of the Museum of Fine Arts, Boston; Richard Martin, Costume Institute, Metropolitan Museum of Art, 5th Ave. at 82nd St., New York, NY 10028; 212/570-3908; fax 212/570-3970.

Foundations in Art: Theory and Education

FATE, founded 1977. Membership: 600. Annual dues: \$20, \$100 institutional. Purpose: a national organization to promote excellence in the development and teaching of college-level foundation courses in both studio and art history. FATE aims to foster discussion, analysis, strategies, goals, and understanding in the visual arts core curriculum. The FATE newsletter, journal (*FATE in Review*), and regional/national confer-

ences provide a platform for exchange and publication. For information: <http://www.louisville.edu/a-s/finearts/FATE.html>. President: Jeff Boshart, Art Dept., FAA 216, Eastern Illinois University, Charleston, IL 61920; 217/581-2059; cfjgb@eiu.edu. For membership, contact FATE Treasurer: Joyce Hertzson, School of Art and Design, RIT, 73 Lomb Memorial Dr., Rochester, NY 14623-5603; 716/475-2647; JSHFAA@ritvax.isc.rit.edu.

Gay and Lesbian Caucus

GLC, founded 1989. Membership: 300. Annual dues: \$25 employed; \$5 low income and students. Purpose: to encourage, nurture, and publicize the study of gay and lesbian art history, theory, criticism, and studio practice. The caucus serves as a conduit of information and ideas, a sponsor of academic exchange, a means of social contact, and through all of these, works for the greater visibility of lesbian and gay people in the arts, and above all, the greater equality of gays and lesbians in our society. The caucus publishes a regular newsletter and sponsors panels at the CAA annual conference. Co-chairs: Harmony Hammond, University of Arizona, HC75, Box 100, Galisteo, NM 87540; James Smalls, Rutgers University, Voorhees Hall, Rm. 112, New Brunswick, NJ 08903. Secretary: Christopher Reed.

Historians of British Art

HBA, founded 1992. International membership: 225. Annual dues: \$10 professional; \$5 students; \$50 institutional. Purpose: to foster communication and to promote the study and sharing of ideas among those engaged in any type of scholarship or other professional endeavor related to all areas of British art. HBA has 1–2 affiliates sessions at the annual CAA conference. A scholarly HBA conference is held annually, usually on the weekend of the CAA conference. The HBA newsletter is published biannually. A directory of HBA members is available upon request. A \$100 prize is awarded annually for the Best Book on a British Art Topic. A \$200 travel grant is also awarded annually to a graduate student presenting a paper at our CAA affiliates

session. President: Laurel Bradley, Carleton College Art Gallery, 1 N. College St., Northfield, MN 55057; 507/646-4342; fax 507/646-4204; lbradley@carleton.edu.

Historians of Islamic Art

HIA, founded 1983 (formerly North American Historians of Islamic Art). Membership: 300. Annual dues: \$15. Purpose: to promote high standards of scholarship and instruction in the history of Islamic art; to facilitate communication among its members through meetings and through the *HIA Newsletter and Directory*; and to promote scholarly cooperation among persons and organizations concerned with the study of Islamic art. HIA holds periodic *majlis*, or meetings, of its members, often in conjunction with meetings of CAA or the Middle East Studies Association (MESA). President: Linda Komaroff, Dept. of Ancient and Islamic Art, Los Angeles County Museum of Art, 5905 Wilshire Blvd., Los Angeles, CA 90036; 213/857-6011, lindak@art.lacma.org. Secretary-Treasurer: David J. Roxburgh, Dept. of Fine Arts, Harvard University, Sackler Museum, 485 Broadway, Cambridge, MA 02138; 617/496-1056; roxburgh@fas.harvard.edu.

Historians of Netherlandish Art

HNA, founded 1983. Membership: approx. 500. Annual dues: \$15 student; \$35 regular; \$50 supporting; \$100 patron; \$200 benefactor; \$100 institutional. Purpose: to foster communication and collaboration among historians of Northern European art from about 1350 to 1750. HNA holds an annual meeting and program in conjunction with the CAA annual conference, publishes a biannual newsletter and a directory of members, and holds scholarly conferences every three to five years. Secretary: Kristin Lohse Belkin, 23 S. Adelaide Ave., Highland Park, NJ 08904; phone/fax 908/937-8394; kbelkin@aol.com. Treasurer: Jane C. Hutchison, Dept. of Art History, University of Wisconsin-Madison, 800 University Ave., Madison, WI 53706; 608/263-2349.

International Association of Art Critics

AICA/US, American affiliate founded early 1950s. Membership: 300. Annual dues: \$45 (\$60 new members). Purpose: to promote critical work in the field and to help insure its methodological basis, to create permanent links among members through international meetings and exchange, and to contribute to the international understanding of different cultures. AICA/US aims to protect and further art criticism as a profession in the United States and to act on behalf of the physical preservation and moral defense of works of art. Frequent membership meetings are organized in different parts of the country, as well as lectures and symposia, open to members and nonmembers. Organization publishes a quarterly newsletter. Membership is by invitation only. President: Alexandra Anderson-Spivy, 125 W. 12th St., New York, NY 10011; 212/292-1900; e-mail ally@iab.com.

International Association of Word and Image Studies

IAWIS, founded 1987. Membership: 200. Dues dfl 50 credit card; dfl check. Purpose: to be an international forum for the different disciplines and approaches, where literary and art historians, as well as psychologists, artists, educationalists, and design and publicity specialists, can meet and exchange ideas about the way the visual and verbal interact. The association has a triennial international conference and publishes a newsletter at least twice a year. Contact: Lauren Weingarden, IAWIS, Dept. of Art History, 220D Fine Arts Bldg., Florida State University, Tallahassee, FL 32306-3058; 904/644-1250; fax 904/644-8977.

International Center of Medieval Art

ICMA, founded 1956. Membership: 1,300. Annual dues: \$35 active (U.S.); \$40 (all other countries); \$15 students; \$50 institutional. Purpose: to promote the study of medieval art and civilization.

Publishes *Gesta*, a newsletter, and sponsors sessions at international conferences. Administrator of ICMA, The Cloisters, Fort Tryon Park, New York, NY 10040; phone/fax 212/928-1146; 73430.2037@compuserve.com; <http://www.medievalArtorg>.

Italian Art Society

IAS, founded 1986. Membership: 300+. Annual dues: \$15 within the U.S.; \$20 overseas, includes *Bibliography of Members' Publications* and *Newsletter*. Purpose: to foster communication among disciplines and scholarship devoted to the study of Italian art and civilization. IAS sponsors sessions at national conferences, including the International Congress on Medieval Studies and the CAA annual conference, and publishes a newsletter in addition to the *Bibliography of Members' Publications*. President: John Paoletti, Art Dept., Wesleyan University, Middletown, CT 06457; 203/685-3146. Secretary-Treasurer: Steven Bule, Art Dept., Brigham Young University, Provo, UT 84602.

National Council of Art Administrators

NCAA, founded 1972. Membership: 200. Annual dues: \$30. Purpose: to provide a forum for the exchange of ideas, the identification of problems, and the generation of shared solutions to the issues that confront visual art professionals in higher education today. NCAA supports a yearly conference hosted by an educational institution to encourage dialogue and networking. Members receive a newsletter and directory. President: Melody Weiler, Dept. of Art, Texas Tech University, Box 42081, Lubbock, TX 79409; 806/742-3826; m.weiler@ttu.edu. Administrative Coordinator: Robert Shay, Herron School of Art, 1701 N. Pennsylvania St., Indianapolis, IN 46202; rshay@indyvax.iupui.edu.

Private Art Dealers Association

PADA, chartered 1990. Membership: 60. Annual dues: \$500. Purpose: to represent a select group of dealers who work from nonpublic spaces, and who are

specialists in specific areas of the fine arts. Election to membership is by invitation and is based on a dealer's experience, scholarship, ethics, and contributions to the arts community. PADA supports scholarship through public lectures, symposia, and grants. The association is a member of Confédération Internationale des Négotiants en Oeuvres d'Art (CINOA). A directory of PADA dealer members is published annually. PADA, PO Box 872, Lenox Hill Station, New York, NY 10021; 212/909-0409; fax 212/909-0408.

Renaissance Society of America

RSA, founded 1954. Membership: 3,700. Dues: \$75 institutional; \$50 individual; \$25 student. Purpose: an international, interdisciplinary organization dedicated to the promotion and encouragement of the study of the Renaissance period. RSA holds an annual conference, usually in the early spring, publishes *Renaissance Quarterly* and a newsletter, *Renaissance News and Notes*, three times a year. RSA, 24 W. 12th St., New York, NY 10011; 212/998-3797; fax 212/995-4205; rsa@is.nyu.edu.

Society of Historians of East European and Russian Art and Architecture

SHERA, founded 1995. Membership: 120. Dues: \$15; \$10 graduate students and others of limited income. Purpose: SHERA provides an international network for information between scholars working in the field of Russian and East European visual culture. SHERA puts together a quarterly newsletter, which includes bibliographic citations of new research in the field. Members contribute "State of Research" essays to the newsletter as well. SHERA will have a panel at the upcoming annual American Association for the Advancement of Slavic Studies Conference. Contact: Pamela Kachurin; Advisory Committee Member; 266 Ashmont St., Dorchester, MA 02124; PKACHURIN@compuserve.com.

Visual Resources Association

VRA, founded 1982. Membership: 800. Annual dues: \$55 North America; \$70 foreign; \$27 student or retired; \$75 institutional; \$100–\$299 contributing; \$300 patron. Purpose: to establish a continuing forum for communication and to further research and education in the field of visual documentation. VRA-sponsored publications include a quarterly newsletter, the *VRA Bulletin*; a scholarly journal, *Visual Resources: An International Journal of Documentation*; and a number of monographs and special bulletins on various aspects of visual resources administration and image retrieval. The association organizes workshops and an annual conference and sponsors the VRA home page and VRA-L electronic listserver. President: Joseph Romano, Dept. of Art, Oberlin College, Oberlin, OH 44074; 216/775-8666; fax 216/775-8969; promano@oberlin.edu.

Women's Caucus for Art

WCA, founded 1972. Membership: 3,500. Purpose: a national organization unique in its multidisciplinary, multicultural membership of artists, art historians, students and educators, gallery and museum professionals, critics and publishers, art administrators, and others involved in the visual arts. WCA seeks to win parity in the valuation of creative and scholarly work by women; to create new opportunities for women to document, produce, and exhibit works; and to assemble for the exchange of ideas. WCA offers a national network of over forty national chapters, exhibitions, publications, a quarterly newsletter *UPDATE*, an annual conference and honor awards, which provides an occasion to teach, learn, present work, and celebrate scholarly and creative achievements by women. President: Imma Arroyo, Eastern Connecticut State University, 83 Windham St., Willimantic, CT 06226; 860/465-5209; fax 860/465-5180. National Administrator: Isis Mattei. National Office: 625 Broadway, Ste. 810, New York, NY 10012; 212/634-007; fax 212/634-0009; info@nationalwca.com.

Becoming a CAA Affiliated Society

The College Art Association is pleased to welcome Association of Independent Historians of Art (AIHA) as one of our new affiliated societies. (See "Directory of Affiliated Societies," p. 4.)

CAA welcomes as affiliated societies groups of artists or scholars whose goals are generally consonant with those of CAA, with a view to facilitating enhanced intercommunication and mutual enrichment. It is assumed that a substantial number of the members of such groups will already be members of CAA.

To be recognized as an affiliated society, a group must be national or international in scope and must present evidence that it is primarily, or in large part, committed to the serious practice and advancement of the visual arts, or to the study of some broad, major area of the history of art; and it must possess a formal organizational structure (i.e., elected officers, an identifiable membership, and such signs of ongoing activity as a newsletter, periodical, exhibition record, or other documentation). For further information and an application, write to Katie Hollander at CAA, 275 7th Ave., New York, NY 10001.

Millard Meiss Grants

CAA is pleased to announce five recent Millard Meiss publication subsidies: **Stephen Campbell**, *Cosmè Tura: Style, Politics, and the Renaissance City, 1450–1495* (Yale, London); **Katherine Dunbabin**, *History of Ancient Mosaics* (Cambridge); **Marcia Hall**, *After Raphael: Painting in Central Italy, 1520–1600* (Cambridge); **Steven Mansbach**, *The Emergence of Modern Art in Eastern Europe* (Cambridge); and **John William Seyller**, *Workshop and Patron: The*

Illustrated Manuscripts of 'Abd al-Rahim (Artibus Asiae).

Millard Meiss Publication Fund grants are awarded twice annually for book-length scholarly manuscripts that have been accepted by publishers but cannot be published without subsidies. The author must be a CAA member in good standing. For information and application forms, see the CAA web site (<http://www.collegeart.org>) or contact Jessica Tagliaferro, Publications Department, CAA, 275 7th Ave., New York, NY 10001; 212/691-1051, ext. 215. *Deadlines: October 1, 1997; March 1, 1998.*

National Arts and Humanities Month

On October 4, 1997, a National Open House will kick off the fifth annual monthlong celebration of our nation's arts and humanities programs. National Arts and Humanities Month is organized by the National Cultural Alliance, a coalition of fifty-three national organizations in the arts and humanities and representing more than 23,000 cultural institutions, organizations, and agencies. CAA, along with the National Cultural Alliance, encourages members to participate in this event. You can become involved in this celebration by dedicating events scheduled in October to National Arts and Humanities Month, by hosting an open house on October 4 and inviting local officials to participate, and by encouraging journalists to publish articles about arts and humanities events and programs in your community.

For more information about how you can participate in Arts and Humanities Month, call CAA Coordinator Katie Hollander at 212/691-1051, ext. 206.

New Editorial Board Members

The CAA *Art Bulletin* Editorial Board announces the appointment of four new members for the term of 1997–2000: **Babatunde Lawal**, **Robert S. Nelson**, **Peter Parshall**, and **Mimi Hall Yiengpruksawan**. The *Art Journal* Editorial Board has appointed **Carol Becker** for the term of 1997–2000.

Staff Changes

Craig Houser stepped down from his position as senior editor in the Publications Department to take a curatorial position at the Solomon R. Guggenheim Museum. Craig was succeeded by **John Farmer**, who joined the CAA staff in June. John has worked in editorial and curatorial capacities for the Americas Society, El Museo del Barrio, and the Museum of Modern Art in New York and the Museum of Contemporary Art in Los Angeles. He is currently completing a dissertation at Columbia University on television's impact on the visual arts.

Corrections

In the May/June 1997 issue of *CAA News* ("And the Nominees Are . . ." p. 3) it was stated that nominations for book awards and exhibition awards (Morey, Barr, and the Award for a Distinguished Body of Work, Exhibition, Presentation, or Performance) should be for authors of books published or works staged in 1996, the penultimate year of the 1998 annual conference. This is referring to the calendar year of 1996.

In the same article, the term for the Frank Jewett Mather Award was listed as the preceeding academic year. This was changed to be consistent with the terms of the other awards and now reads: "**Frank Jewett Mather Award**, first presented in 1963 for art journalism, is awarded for published art criticism that has appeared in whole or in part in North American publications during the penultimate calendar year. Attention is paid to the range of criticism that appears throughout the country."

Advocacy

In the May/June issue ("Positive Trends for 1997," p. 1), we detailed a number of encouraging events surrounding the arts and humanities. Though there is reason to be encouraged by recent events, concurrent actions on the part of those opposed to federal funding for the NEA and the NEH make it clear that the fight to keep these agencies alive is far from over. Led by Speaker Newt Gingrich, conservative House Republicans have been circulating a flurry of disparaging "Dear Colleague" letters about the NEA and the NEH and have threatened to zero out any funding for the NEA when it reaches the House floor. The status of the NEA and NEH is made more precarious by the fact that they are still under consideration for reauthorization, although funding has been provided for unauthorized agencies in the past. As is typical of legislative proceedings, it is difficult to determine exactly when the House and Senate will vote on funding for the NEA and NEH. The appropriations committee bill that will include proposals for funding for the NEA and NEH could reach the floor at any time during the summer or early fall.

This crucial period for the arts and humanities legislation is an ideal time for College Art Association Advocacy Team members to take action. CAAAT has grown in the past months to more than 900 members representing all fifty states with twenty-five international members from ten different countries. A CAAAT Action Alert was sent out to members in early May urging arts and humanities advocates to stress the fundamental importance that continued federal funding for the NEA and the NEH will have on the cultural future of our country. The action alert included lists of those elected officials who serve on committees that play a key role in arts and humanities legislation. If you did not receive this action alert and are interested in taking an effectual role in the future of the NEA and NEH, please call 212/691-1051, ext. 206, for more information.

In other arts and humanities news, Sheldon Hackney, chairman of the

Art on the Edge and Over: Searching for Art's Meaning in Contemporary Society, 1970s–1990s

a new book by Linda Weintraub
Afterword by Thomas McEvilley

Foreword by Arthur C. Danto

NO ART HISTORY BACKGROUND REQUIRED!

AN IDEAL TEACHING TOOL WHICH INCLUDES 35 concise essays that each cover a particular deviation from conventional art practices, such as using smell, pollen, blood, old clothes, shopping, discarded dolls or toxic earth as a medium of expression.

Each chapter focuses on and quotes one artist. The works of David Hammons, Janine Antoni, Mike Kelley, On Kawara, Laurie Simmons and others are featured.

Soft cover: \$22.50
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paid advertisement

National Endowment for the Humanities, announced on April 21 that he will not serve another term. Hackney, who has been praised for his leadership by both Democratic and Republican members of Congress, has decided to return to the University of Pennsylvania as a professor of history.

Hackney was on hand for this year's Humanities on the Hill, which took place in Washington, D.C., on Thursday, May 8. CAA was represented at this event by Assistant to the Executive Director Katie Hollander and CAAAT Intern Kristen Burnett. They met with the staff of several members of Congress to discuss the future of the NEH. Humanities on the Hill also featured a breakfast and lecture with noted historian Stephen Ambrose, who spoke about his recent book, *Undaunted Courage*. The breakfast was well attended by members of Congress, many of whom made impromptu remarks to the assembled advocates. In one compelling address, Representative Ralph Regula (Republican, Ohio) issued a warning that the future of a government-funded NEH, like the beleaguered NEA, is by no means guaranteed.

The NEH seems to hold a more secure position than the NEA, which has drawn criticism from conservative quarters. The success of the NEH in gaining federal funding for the humanities should not come at the expense of the NEA.

CAA expresses thanks to all those who contributed their time to Humanities on the Hill Day. We encourage you to continue writing to your Representatives urging them to reauthorize both

the NEA and NEH, as well as approve President Clinton's recommended funding of \$136 million for each organization. This may not happen if members of Congress are not reminded by their constituents in arts and humanities communities that federal funding of the NEA and NEH is of crucial importance to our nation's cultural heritage.
—Kristen Burnett

CAA in the News

CONTINUED FROM PAGE 3

curator in the architecture library at the University of Oregon. Publishers, she said, are trying to promote the position that 'everything should be licensed.' " (on the omission of any mention of "fair use" in a new instructional video on copyright released by two major publishing organizations)
—*The Chronicle of Higher Education*, May 23, 1997

"[During a session chaired by Kristen Frederickson] at this spring's College Art Association conference, Ms. [Gail] Levin and other scholars addressed the dilemmas surrounding the 'politics of rediscovery' at a time when single-artist studies are out of fashion. The speakers included Ms. [Barbara] Bloemink, who helped to put together the Stettheimer show, and Amy I. Schlegel, who wants to publish her dissertation on the contemporary artist Nancy Spero."
—*The Chronicle of Higher Education*, May 30, 1997

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, and dimensions. Please indicate CAA membership.

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

ABROAD

Luca Buvoli. Galleria Emi Fontana, Milan, Italy, April 10, 1997; John Weber Gallery, New York, April 26–May 24, 1997. *Wherever You Are Not*, 16-mm silent film.

Bogdan Grom. Civico Museo Revoltella, Galleria d'Arte Moderna, Trieste, Italy, December 12, 1996. Graphics and tapestries; TK Gallery, Trieste, December 13–24, 1996. *Dialogue with Karst*, paintings, drawings, and graphics.

Robbie Lacombe. Tangier American Legation Museum, Tangier, Morocco, May 20–30, 1997. Photographs and prints.

Jeff McMahon. Jazz City Festival, Edmonton, Alberta, June 27–28, 1997; Firehall Arts Center, Vancouver, British Columbia, July 9–11, 1997; Dancers' Studio West, Calgary, Alberta, July 17–19. Performance piece.

MID-ATLANTIC

Yuji Hiratsuka. Gallery Okuda International, Washington, D.C., May 16–June 18, 1997. Color intaglio and chine collé etchings.

Jack Sheffler. Hanley Library Gallery, University of Pittsburgh, Bradford, Penn., March 24–28, 1997. *Hostess Pyramid I*, 1997.

Claudia Vess. Washington Printmakers Gallery, Washington, D.C., March 4–30, 1997. *spr*ingtime.ccv@wpg.*

MIDWEST

Judy Beckman. ERC Gallery, Columbus State Community College, Columbus, Ohio, May 5–June 13, 1997.

Christopher Brown. Minneapolis Institute of Arts, Minneapolis, Minn., May 10–August 10, 1997. *Christopher Brown: Works on Paper.*

Mark Dion. Wexner Center for the Arts, Columbus, Ohio, May 10–August 10, 1997. *Cabinet of Curiosities.*

Jessica Holt. Anderson Gallery, Rockford, Ill., May 30–August 3, 1997. *Some Grand Kind of Balance.*

Wendy Jacob. Kramert Art Museum and Kinkead Pavilion, University of Illinois, Urbana-Champaign, April 25–June 15, 1997. *The Squeeze Chair Project.*

Nancy Newman Rice. R. Duane Reed Gallery, St. Louis, Mo., February 21–March 30, 1997. Small-scale panel paintings in oil.

Beverly Semmes. Wexner Center for the Arts, Columbus, Ohio, May 10–August 10, 1997. *Beverly Semmes: Stuffed Cat.*

NORTHEAST

Pat Adams. Zabriskie, New York, May 6–June 14, 1997. *Recent Paintings.*

Roberto Azank. 425 Lexington Avenue Building, New York, May 4–June 5, 1997.

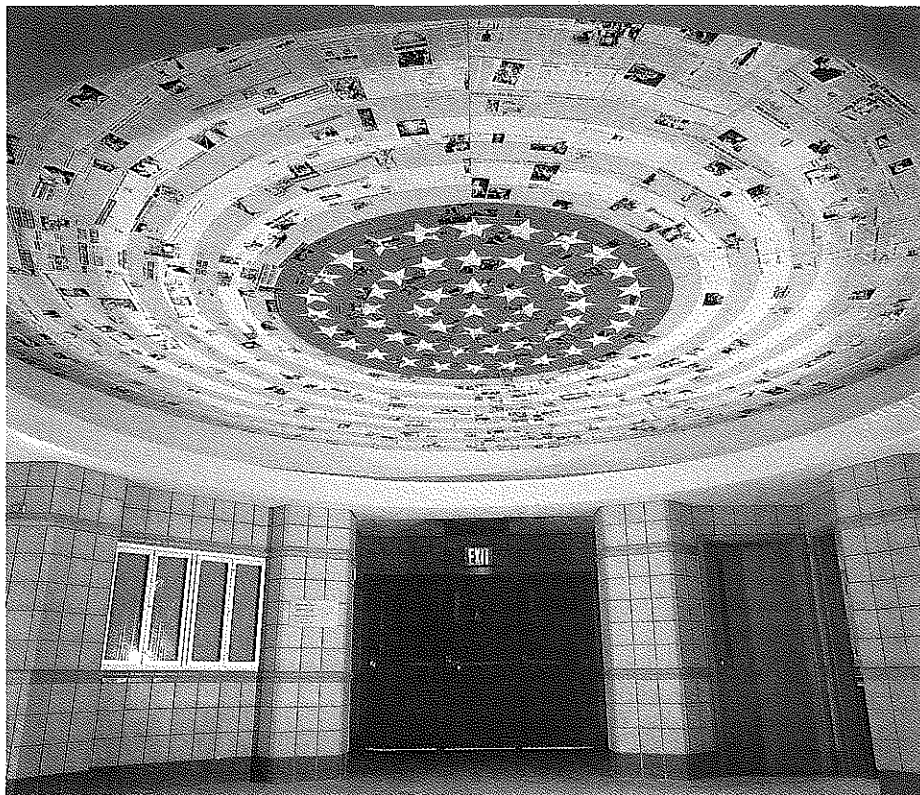
Nancy Azara. Donahue/Sosinski Art, New York, May 20–June 28, 1997. Sculpture.

Frances Barth. Donahue/Sosinski Art, New York, April 17–May 17, 1997. *New Paintings.*

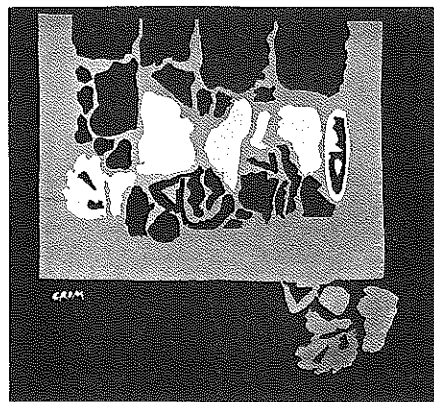
Suzanne Biggins. Prince Street Gallery, New York, May 23–June 11, 1997. Recent paintings.

Lee Boroson. Bravin Post Lee, New York, April 25–May 24, 1997.

Susan Brearey. Hopkins Center, Dartmouth College, Hanover, N.H., February 27–April 3, 1997. *Paintings*; Terri Towle Gallery, Norwich, Vt., March 8–April 29, 1997. *Northern Terrain*; Texann Ivy Fine Arts, Orlando, Fla., April 10–June 30, 1997. Recent work.



Sung-Ho Choi, *American Pie*, silk screen print on acrylic, plywood, 22' diam.



Bogdan Grom, *gossamer wool* tapestry, 78" x 63"

Sung-Ho Choi. I.S. 5 Intermediate School, Elmhurst, N.Y. *American Pie and My America.*

Dana Mouton Cibulski. Gallery Juno, New York, April 25–May 27, 1997.

Shirley Cleary. American Museum of Flyfishing, Manchester, Vt., September 26–November 16, 1997. Paintings of angling landscapes.

Lisa Corinne Davis. June Kelly Gallery, New York.

Murray Dewart. Boston Sculptors at Chapel Gallery, Newton, Mass., April 30–May 25, 1997. *Jerusalem: On the Wing of the Word.*

Cynthia R. Dill. College Art Gallery, State University of New York, New Paltz, May 17–22, 1997. *Excavations: An MFA Exhibition.*

Rackstraw Downes. Marlborough Gallery, New York, April 9–May 3, 1997.

Wendy Edwards. Braitmayer Art Center, Tabor Academy, Marion, Mass., May 12–31, 1997. New paintings.

Richard Estes. Marlborough Gallery, New York, May 6–June 6, 1997. *Small Paintings.*

Spencer Finch. Wadsworth Atheneum Matrix Gallery, Hartford, Conn., May 4–August 10, 1997. *Spencer Finch/Matrix 133.*

Karen Finley. Fotouhi Cramer Gallery, New York, May 22–June 28, 1997. *Genuine Impulse.*

Christopher Giglio. James Danziger Gallery, New York, April 16–May 30, 1997.

Chris Griffin. Jersey City Museum, Jersey City, N.J., June 11–August 22, 1997. *Deception, Betrayal, Loss.*

Lyle Ashton Harris. Thomas Erben Gallery, New York, May 10–June 21, 1997. *Early Works, 1987–88 (The White Face Series)*

Andrea J. Harrison. Sullivan County Museum, Hurleyville, N.Y., July 6–27, 1997. Recent paintings.

Frances Hynes. New Britain Museum of American Art, New Britain, Conn., March 12–May 4, 1997. *Songs and Wanderings.*

Darra Keeton. Carla Stellweg Gallery, New York, May 15–June 14, 1997.

Elizabeth King. Maurine and Robert Rothschild Gallery, Cambridge, Mass., May 9–June 7, 1997. *Attention's Loop.*

Marta Violette Kot. Teachers College, Columbia University, New York, February 26, 1997. Installation performance; New Britain Public Library, New Britain, Conn., August 1–26. *Popular Culture*; National Museum of Fine Arts, Valletta, Malta, August 6–20, 1997. Untitled installation.

Joyce Kozloff. DC Moore Gallery, New York, May 7–June 6, 1997. *Other People's Fantasies: Maps, Movies and Menus.*

Holly Lane. Schmidt Bingham Gallery, New York, September 3–27, 1997. Recent work.

David Limoli. Steuben West Gallery, Brooklyn, N.Y., April 7–11, 1997. *New Sculpture.*

Mary Louise Long. Stonington Vineyards Gallery, Stonington, Conn., April 17–May 13, 1997. *"Paintings of the Night" and Other Recent Work.*

Sharon Loudon. Gina Fiore Salon of Fine Arts, New York, March 22–April 26, 1997. *New Works on Paper and Sculpture.*

Maria R. Lupo. Watchung Art Center, Watchung, N.J., June 2–28, 1997. *Hybrida/Figura.*

Beatrice M. Mady. Maurice M. Pine Gallery, Fair Lawn, N.J., April 2–May 30, 1997. *Recent Paintings.*

Dennis Masback. Radix Gallery, New York, May 15–June 28, 1997. Recent paintings.

Jeanette May. SoHo 20, New York, April 22–May 17, 1997. *Sexual Revolutions.*

Bruce McColl. Braitmayer Art Center, Tabor Academy, Marion, Mass., April 21–May 9, 1997. *After Paris.*

Ann Messner. Zilkha Gallery, Wesleyan University, Middletown, Conn., April 29–June 1, 1997. *Flood*, installation.

Sang-gyel Oh. Clocktower Gallery, Institute for Contemporary Art, New York, May 16–June 14, 1997.

Mary Putman. Denise Bibro Fine Art, New York, April 15–May 17, 1997. *The Seasons, Recent Work.*

Nadine Robinson. Washington Square East Galleries, New York, March 26–April 18, 1997.

Carlos Salazar. Humphrey at View, New York, May 7–June 7, 1997. *Fishing in the Mainstream.*

Fran Siegel. Thatcher Projects at Condeso Lawler Gallery, New York, May 6–May 31, 1997. *Porous Paintings*; Museum of Art, Arad, Romania, June 6–July 12, 1997. *Light/Shadow.*

Ruth K. Slutsky. Pleiades Gallery, New York, June 3–21, 1997. *Rainbow: The Colors of Passion.*

Sarah Sutro. Flying University Gallery, Boston, May 1997. Oil paintings.

Mary Ann Unger. Trans Hudson Gallery, New York, April 9–May 11, 1997. *New Sculpture and Drawings.*

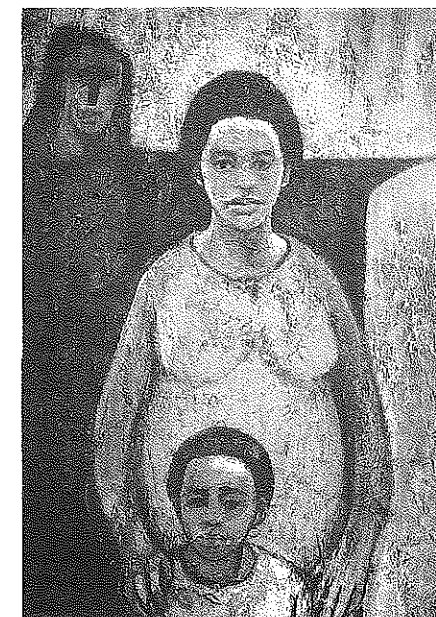
June Wayne. New York Academy of Sciences, New York, April 19–June 22, 1997. *June Wayne and the Cosmos: My Palomar, Solar Flares and Stellar Winds.*

SOUTH

Karen Baldner. Fine Arts Center Gallery, University of Arkansas, Fayetteville, Ark., March 29–April 23, 1997. *To Continue . . . and to Not Forget: A Voice from the Second Generation;*



Holly Lane, . . . *Sharing the Benefits of Long Arms and Thumbs*, acrylic on wood, 82" x 51" x 16 5/8"



Samella Sanders Lewis, *Royal Sacrifice*, oil, 36" x 24"

Matrix Gallery, Sacramento, Calif., May 7–June 6, 1997. Recent drawings.

Susan Harrison. Art Center Gallery, Central Missouri State University, Warrensburg, Mo., May 20–June 13, 1997. *P.F.D.'s Type III and Other Devices*; University Gallery, University of the South, Seawane, Tenn., September 8–October 12, 1997. *Caution: An Installation by Susan Harrison.*

Blinn Jacobs. Second Street Gallery, Charlottesville, Va., November 7–December 28, 1997. Recent work.

Jean C. Johnson. TRW Environmental Safety Systems Gallery, Vienna, Va., April 21–July 14, 1997. Acrylic on aluminum.

Lucy Kirk. "the gallery," J. Wayne Reitz Union, University of Florida, Gainesville, May 23–June 14, 1997. *Inner Cycles.*

Margo Kren. Smith Building Art Gallery, University of South Carolina, Spartanburg, February 28–March 28, 1997. Works on paper.

Samella Lewis. Hampton University Museum, Hampton, Va., April 27–July 28, 1997. Retrospective.

Bobby C. Martin. Muscogee Nation Okmulgee Elderly Nutrition Center, Okmulgee, Okla., April 26–May 16, 1997. *Snapshots from the Family Photo Album.*

Michael Rich. Galerie Lumière, Savannah, Ga., April 4, 1997. *Elements of Place.*

WEST

Julia Margaret Becker. Paris Gibson Square Museum of Contemporary Art, Great Falls, Mont., May 8–June 26, 1997. *The Floating and Transient World*, printed, collaged, and laminated rice and assorted paper.

Geraldine Fiskus. Santa Fe International Academy of Art, Santa Fe, N.Mex., June 14–July 13, 1997. *Paintings from the Jewish Stele Series.*

Arzu Arda Kosar. Lindhurst Gallery, University of Southern California School of Fine Arts, Los Angeles, February 3–7, 1997. *Trial, Error and More Errors.*

Younghee Choi Martin. Mesa Public Library, Los Alamos, N.Mex., August 1997; Wheeler Gallery, Providence, R.I., October 1998. *A Hundred Visions and Revisions.*

Beth Mills. University of Oregon Museum of Art, Eugene, Ore., May 2–June 1, 1997. *Lost Woman Dreaming.*

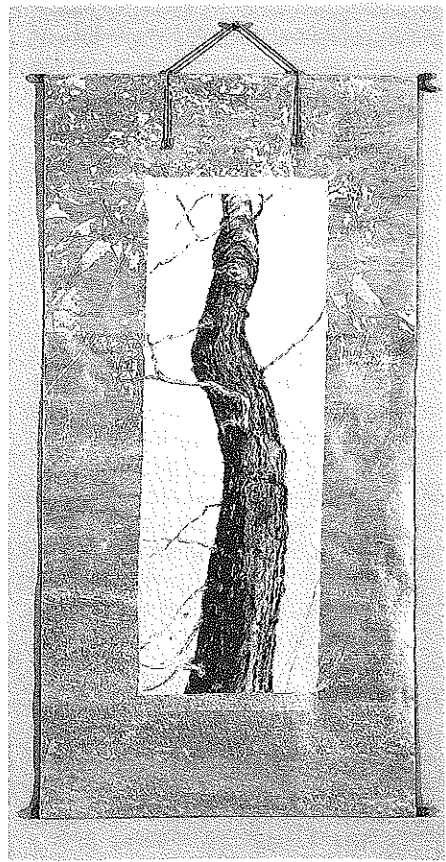
Mike Mosher. Artists' Television Access, San Francisco, April 18, 1997. *Big Pictures, Some Moving*, autobiographical short works and found footage films.

Kat O'Connor. Nicolaysen Art Museum and Discovery Center, Casper, Wyo., July 21–August 23, 1997. *Creature Comforts.*

Rita Robillard. Lorinda Knight Gallery, Spokane, Wash., June 6–July 5, 1997; A.I.R. Gallery, New York, July 8–26, 1997. *The Park and the Fall from Grace.*

Patricia Tavenner. Photography Gallery, University of California Extension, Oakland, May 13–June 20, 1997. *Gardens of the World.*

J. Barry Zeiger. Center for Contemporary Arts, Santa Fe, N.Mex., April 4–May 4, 1997. *Resistance*, installation; Santa Fe International Academy of Art, Santa Fe, N.Mex., May 10–June 7, 1997. *Ravenous*, installation.



Rita Robillard, *Cottonwoods of the Palouse*, mixed media, 3' x 6'
PHOTO: MARK LA MOREAUX

People in the News

In Memoriam

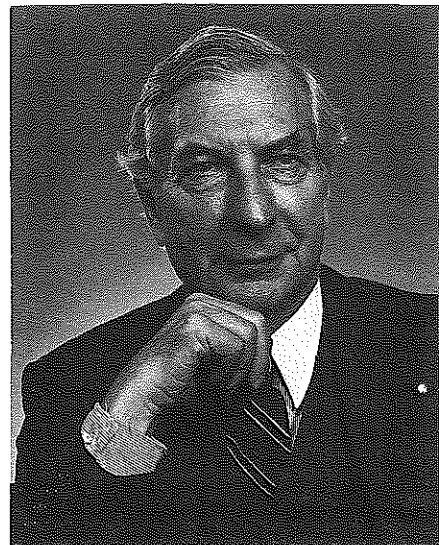
Sydney J. Freedberg, Arthur Kingsley Porter Professor emeritus of Harvard University and chief curator emeritus at the National Gallery of Art, died at his home in Washington, D.C., on May 6. He was 82. Freedberg was a legendary figure in the field of High Renaissance art and author of several of the most comprehensive texts in the field. He was awarded the National Medal of Arts by the President of the U.S.

Freedberg was born in Boston on November 11, 1914. He attended Boston Latin school and earned an A.B. from Harvard, *summa cum laude*, in 1936. After receiving a doctorate in art history in 1940, he taught at Harvard for nearly 3 decades. He served as chairman of the Department of Fine Arts from 1959 to 1963 and as acting chairman in 1958 and 1972–73. He was acting director of the Fogg Art Museum at Harvard from 1978 to 1979 and was a member of the Lauro de Bosis Committee for Italian Civilization and the Advisory Committee of Harvard's Center for Renaissance Studies at the Villa I Tatti in Italy. Freedberg also served on the board of the College Art Association from 1962 to 1966, and, after his retirement from teaching, he embarked on a second career as chief curator of the National Gallery of Art from 1983 to 1988.

During World War II, Freedberg was assigned to an American army unit attached to a British naval intelligence division involved with the Normandy invasion. During that time he refused as a matter of conscience to work on intelligence projects involving Rome for fear that the research might be used in a military action against the city. Despite this action, Freedberg was made an honorary member of the Order of the British Empire (Military Division) in 1946.

Freedberg's fondness of Italy, particularly of the Villa I Tatti in Florence, was deeply profound. He studied there under Bernard Berenson and was one of the chief scholars who defined its mission at the inception of its association with Harvard University. Freedberg was appointed to the rank of Grand Officer in the Order of the Star of Solidarity by the Italian Government for his rescue work during the flooding of Florence in 1966 and Grand Officer of the Order of Merit of the Italian Republic in 1982, the highest honor Italy awards a nonnational.

Freedberg is survived by his wife, Catherine; 4 children, Sydney, Jr., of Washington, William, of Long Meadow, Mass., and Nathaniel and Kate, both of Boston; 3 granddaughters; and a brother, Charles, of Long



Sydney J. Freedberg

Island, N.Y. Contributions may be made to the Sydney J. Freedberg Fund shared by Harvard University Art Museums and the Villa I Tatti, c/o Director's Office, Harvard University Art Museums, 32 Quincy St., Cambridge, MA 02138.

Paul Stewart Harris died on March 5, 1997, in Bellevue, Wash. He was 90 years old. Harris graduated from Antioch College in Ohio in 1929 with a degree in geology and from Harvard University in 1932 with a degree in art history. He completed graduate work at New York University School of Fine Arts and went on to become the assistant curator in the decorative arts and medieval art departments at the Metropolitan Museum of Art in New York, where he assisted with the establishment of the Cloisters. Harris also worked for the Des Moines Association of Fine Arts and was a senior curator at the Minneapolis Institute of Arts.

Harris was deputy director and curator of the J. B. Speed Museum in Louisville, Ky., and deputy director of Winterthur Museum in Wilmington, Del. He also spent 4 years as director of collections for the Henry Ford Museum in Dearborn, Mich.

After retiring to New Hampshire in 1971, Harris continued to contribute articles on art history and museums and authored several books. He was active in the New Hampshire Historical Society, the New England Museum Association, and the Historical Society of Cheshire County. He is survived by 2 children and 5 grandchildren.

Academe

Christian Colussi, graduate of the Institute of Art and Archaeology, Sorbonne, and 1994 fellow of the Lavoisier doctoral research program, has been named visiting instructor at Pratt Institute.

Ellen Dissanayake has been named Emens Distinguished Professor in the Arts at Ball State University for fall semester 1997.

Carlo Lamagna has been appointed chair of the Department of Art and Art Professions at New York University School of Education.

Museums and Galleries

Henry Adams has been appointed curator of American painting at the Cleveland Museum of Art and professor of American art at Case Western Reserve University.

Jennifer Blessing has been appointed associate curator at the Solomon R. Guggenheim Museum.

Kevin Melchionne has been named Senior Renwick Fellow in American Crafts at the Smithsonian Institution's Renwick Gallery of Craft.

David Moos has been appointed curator of exhibitions at the Edwin A. Ulrich Museum of Art at Wichita State University.

Harry Philbrick has been appointed director of the Aldrich Museum of Contemporary Art.

Samuel Sachs has been appointed director of the Frick Collection and Art Reference Library.

Nancy Spector has been named full curator at the Solomon R. Guggenheim Museum.

Grants, Awards, & Honors

Tony Allard, instructor at the Kansas City Art Institute, has received a 1997 grant from the Charlotte Street Fund in Kansas City, Mo., for his collaborative work on the 1996 video "Corpse and Mirror."

Lynda Benglis has been appointed the first visiting fellow in the arts at Quinnipiac College.

Robert P. Bergman, director of the Cleveland Museum of Art and chairman of the board of the American Association of Museums, received an honorary Doctor of Fine Arts degree from Rutgers University at its May commencement exercises.

William A. Berry, Curators' Professor of Art and chairman of the Art Department at the University of Missouri, Columbia, has been awarded second prize in the 69th National Juried Exhibition of the Art Association of Harrisburg, Pa.

Jennifer Blazina has been awarded the Maryland State Arts Council Individual Artist Fellowship in Sculpture for 1997–98.

Mark Staff Brandl has been awarded a grant from the Stiftung für Ostschweizer Kunstschaffen. He also received the St. Gallen Werkzeit Beitrag Prize.

David B. Brownlee, professor of the history of art at the University of Pennsylvania, has been awarded a 1997–98 Woodrow Wilson International Center for Scholars fellowship.

Lisa Corinne Davis was awarded a New York Foundation for the Arts artists' fellowship and was selected to participate in the Workspace Program at Dieu Donne Papermill.

Elizabeth A. Fraser, assistant professor of art history at the University of South Florida, has been awarded a summer faculty fellowship from the American Association of University Women for her project, "Resistance and Ethnography in Delacroix's Moroccan Notebooks."

Lynne Johnson has been awarded a residency at the Ragdale Foundation in Lake Forest, Ill.

Lois Swan Jones received the ARLIS/NA Distinguished Service Award for 1997 for her service to the fields of art information and art librarianship.

Katalin Keseru received the annual award of the National Association of Hungarian Creative Artists.

Thomas W. Leavitt has been awarded a 1997 Distinguished Service award by the American Association of Museums.

Leonard Lehrer, professor at New York University, was awarded a United States Speaker and Specialist Grant by the U.S. Information Agency's Bureau of Information. The grant is to be used for the design and implementation of graduate programs in the fine arts at Los Andes University in Bogotá, Colombia.

Ellen Lupton, curator of contemporary design at the Cooper-Hewitt National Design Museum in New York, has been awarded a Peter Norton Family Foundation Curator's grant.

Rainer Mack has received a Faculty Career Development award for 1997–98. It will enable him to research his book tentatively titled *Ordering the Body and Embodying Order: A Social History of Archaic Greek Kouroi*.

Thomas Martin, associate professor at the University of Tulsa, Okla., has been awarded a Samuel H. Kress fellowship for 1997–98 at Villa I

Tatti, Harvard University Center for Italian Renaissance Studies.

Mark Meadow, assistant professor at the University of California, Santa Barbara, received a Regents Junior and Humanities Faculty fellowship for his book tentatively titled *Frames, Ritual, and Spectacle in Philip II's 1549 Entry into Antwerp*.

David Morgan, associate professor at Valparaiso University, has been named the American Historical Print Collectors Society Fellow by the American Antiquarian Society.

Jeanette Peterson, associate professor at the University of California, Santa Barbara, received a President's Research Fellowship in the Humanities for 1997–98 to research her book tentatively titled *From Earth Goddess to Virgin Queen: Guadalupe in History*.

Sally Promey, associate professor of art history and archaeology at the University of Maryland at College Park, has been awarded the 1997–98 National Endowment for the Humanities Fellowship for University Teachers.

Jane Sharp, assistant professor of art history and archaeology at the University of Maryland at College Park, was awarded a Mellon fellowship for 1997–98 from the Institute for Advanced Study, School of Historical Studies, Princeton. She also received a research fellowship for fall 1997 from the Kennan Institute, Woodrow Wilson Center, Washington, D.C.

Abigail Solomon-Godeau, professor at the University of California, Santa Barbara, received a Regents Humanities Faculty Fellowship for 1997–98. The fellowship will enable her to complete research for her book *The Other Side of Venus: Femininity, Modernity, and the Birth of Mass Culture in 19th-Century France*.

Timothy Weaver has been awarded a 1997 Visual Artist Fellowship for mixed-media work from the Colorado Council on the Arts.

Carolyn Wilson has received the annual Vasari Award for her book, *Italian Paintings, XIV–XVI Centuries, in the Museum of Fine Arts, Houston*, from the Library and Information Services Committee of the Dallas Art Museum Board of Trustees.

Fikret Yegül has been awarded a residency in art history and archaeology at the American Academy in Rome for 1997–98.

The Canadian Center for Architecture (CCA) has awarded 1997–98 research fellowships for scholars and architects conducting postdoctoral research in architectural history and thought. Among the recipients are CAA members **Barbara Arciszewska** and **Evonne Levy** of the University of Toronto and **Erik H. Neil**, who is also a current fellow at the Dumbarton Oaks Center for Studies in Landscape Architecture.



Carolyn Wilson

The following CAA members are recipients of 1997-98 J. Paul Getty Postdoctoral Fellowships in the History of Art and the Humanities: **Patrizia Cavazzini**, independent scholar; **Penelope Jane Ellis Davies**, University of Texas at Austin; **Robin Adèle Greely**, University of California, Berkeley; **Gabriele Guercio**, independent scholar; **Hui-shu Lee**, independent scholar; **Dana Leibsohn**, Smith College; **Roberta M. Moudry**, independent scholar; **Judith Maura Ostrowitz**, Yale University and Columbia University; **Jeannene M. Przyblyski**, independent scholar; **Franz Reitinger**, independent scholar; **Zoë Sara Strother**, Columbia University; and **James Alan Van Dyke**, independent scholar.

The following CAA members are 1997 John Simon Guggenheim Memorial Foundation fellows: **Eleanor Antin**, University of California, San Diego; **Mary Berridge**, School of the Visual Arts; **Mel Bochner**, Valley College, N.Y.; **Caroline Astrid Bruzelius**, American Academy in Rome and Duke University; **Norman Bryson**, Harvard University; **David G. De Long**, University of Pennsylvania; **Eduardo Del Valle**, Florida International University; **Jeremy Gilbert-Rolfe**, Art Center College of Design; **Karin F. Giusti**, Brooklyn College-City University of New York; **Mirta Gómez Del Valle**, Florida International University; **Jeffrey Hamburger**, Oberlin College; **Anne Harris**, Bowdoin College; **Michele Hannoosh**, University College London; **Miriam Bratu Hansen**, University of Chicago; **Yvonne Jacquette**, Pennsylvania Academy of Fine Arts; **Melinda James**, Woodmont, Conn.; **Judith Linhares**, School of the Visual Arts; **Charles Long**, New York; **Mercedes Matter**, New York Studio School of Drawing; **Sheila McTighe**, Barnard College; **Michael B. Miller**, Syracuse University; **Deborah Muirhead**, University of Connecticut; **Cara Perlman**, New York; **Russell L. Roberts**, Cambridge, Mass.; **Allen Ruppersberg**, New

York; **Laurie Simmons**, Yale University; **Denyse Thomasos**, Rutgers University; and **David R. Williams**, University of Rochester.

The following CAA members are recipients of the 1997-98 Rome Prize, granted by the American Academy in Rome: **Paul Davis**, New York, N.Y., for design arts; **Sheila Dillon**, Chapel Hill, N.C., for classical studies; and **Jonathan Marciari**, Yale University; **Tod Marder**, Rutgers University; and **David Stone**, University of Delaware for the history of art.

American Council of Learned Societies seeks contact information from recipients of fellowships and grants. Recipients should send e-mail or a postcard with home and work addresses, phone and fax numbers, and e-mail. It is not necessary to account for dates and types of grants received. The ACLS also wishes to hear if a recipient is deceased. None of this information will be made public without permission. Recipients Directory Project, ACLS, 228 E. 45th St., New York, NY 10017; 212/949-8058; grants@acsl.org.

Conferences & Symposia

Calls for Papers

"Global Culture in the Information Age: Opportunity or Threat?" will be held at the University of Colorado at Denver, September 19-21, 1997. The conference proposes to contend with the state of art and culture in a network-linked society. While the symposium will emphasize architecture, presentations and analyses from other disciplines will be considered. Paper topics should deal with architectural and/or artistic reactions to globalization. Send 1-page abstract to: Hans Morgenthau, College of Architecture and Planning, University of Colorado at Denver, Campus Box 126, PO Box 173364, Denver, CO 80217-3364. *Deadline: July 30, 1997.*

American Culture Association is seeking proposals on American architecture and art for a conference to be held April 8-11, 1998, in Orlando, Fla. Proposals may be for a theme, special panels, and/or individual papers. Interdisciplinary approaches and proposals on various media are welcome. Submit 1-page

abstract or proposal and current résumé to: Joy Sperling, Art Dept., Denison University, Granville, OH 43023; 614/587-6704; fax 614/587-5701; Sperling@CC.Denison.Edu. *Deadline: September 1, 1997.*

Preservation Society of Newport County and the Master's Program in the Decorative Arts at Cooper-Hewitt, National Design Museum, and Parsons School of Design seek papers for the Newport Student Forum to be held in Newport, R.I., November 7, 1997. Papers on 19th-century decorative arts, architecture, landscape design, and all aspects of material culture are invited from graduate students in the fields of American studies, architecture, art history, costume, decorative arts, history, and interior design as they relate to the 19th-century house and historic house collections. Send cover letter, c.v., and a 2-page abstract with a 1-page bibliography to: Newport Student Forum Committee, c/o Master's Program in the History of the Decorative Arts, Cooper-Hewitt, National Design Museum, Smithsonian Institution, 2 E. 91st St., New York, NY 10128. *Deadline: September 15, 1997.*

Society for Slovene Studies invites paper proposals for a panel on the architect Plecnik at the 30th Annual Convention of the American Association for the Advancement of Slavic Studies in Boca Raton, Fla., September 24-27, 1998. For information: Tom Priestly, Dept. Modern Languages and Comparative Studies, University of Alberta, Edmonton, AB, Canada T6G 2E6; 403/492-4219; fax 403/492-2715; tom.priestly@ualberta.ca. *Deadline: September 15, 1997.*

The 19th-Century Association (NCSA) announces its 17th annual conference, "By Body Bound." The conference will be hosted by the University of Alabama in Huntsville, April 2-4, 1998. Papers that explore cultural, social, historical, literary, aesthetic, political, scientific, and philosophical perspectives on the 19th-century body are invited. Papers might consider all manner of 19th-century materials, such as its art and artifacts; literature; religious, scientific, or legal writing; and social, political, and economic debate. Two copies of 1-2-page proposals for 20-minute papers should be accompanied by a brief c.v. and a 50-75-word abstract. E-mail queries, not proposals. David Stewart, Dept. of Art, Roberts Hall, University of Alabama at Huntsville, Huntsville, AL 35899; stewartd@email.uah.edu; and Julie English Early, Dept. of English, Morton Hall, University of Alabama at Huntsville, Huntsville, AL 35899; earlyj@email.uah.edu. *Deadline: October 1, 1997.*

Interdisciplinary 19th-Century Studies (INCS): "19th-Century Money and Culture," will be held April 17-18, 1998, at Loyola University in New Orleans. Submit 200-word abstract or entire paper. For information: Richard Johnson, Dept. of English, Loyola University, New Orleans, LA 70118; rjohnson@beta.loyno.edu; http://www.nd.edu/~incshp/cfp.html. *Deadline: October 15, 1997.*

6th Annual Conference of the Society of the History of Authorship, Reading, and Publishing (SHARP) will take place July 16-20, 1998, at Simon Fraser University's Harbor Center Campus in Vancouver, British Columbia. Conference themes will include, but are not limited to: traditions of the written word in Asia and the Americas, interactions and boundaries between print and oral culture, book arts (text and image), books in Ancient, Medieval, and Renaissance periods. Presenters must be or become members of SHARP. Submit abstract to: Deborah Kirby, SHARP '98 Conference, c/o Canadian Center for Studies in Publishing, Simon Fraser University at Harbour Center, 515 W. Hastings St., Vancouver, BC V6B5K3 Canada; 604/291-5093; 604/291-5098; dkirby@sfu.ca. *Deadline: October 31, 1997.*

South-Central Renaissance Conference, April 2-4, 1998, will meet in Waco, Tex., and is hosted by Baylor University. Papers from all areas of Renaissance studies are invited: art history, music, literature, language, philosophy, science, theology, and history. Completed papers should be 8-10 pages. For information: John R. Ford, Div. of Languages and Literature, Delta State University, Cleveland, MS 38733; 601/846-4108; jford@dsu.deltast.edu. *Deadline: December 31, 1997.*

To Attend

"Georgia O'Keeffe Symposium: The Work and the Life" will be held July 21-22, 1997, on the occasion of the opening of the Georgia O'Keeffe Museum in Santa Fe, N.Mex. Ten scholars will present new research related to the artist's work, American modernism, and photography, and friends of the artist will participate in a panel discussion. Fees: \$75 for single day; \$125 for 2 days. For information: Giesela Happe; 505/982-0807.

Walpole Bicentenary Conference, "Horace Walpole, Art, and Politics," is a 2-day conference organized by the Paul Mellon Centre at Strawberry Hill House, Twickenham, England, July 25-26, 1997. The conference is divided into sessions on the cultural context of Walpole's time, Strawberry Hill House, and the politics and criticism of Walpole's collections. There will be a chance to examine the interiors and gardens of Strawberry Hill. Tickets: £80/£30 fulltime students. For information: Paul Mellon Centre, 16 Bedford Sq., London WC1B 3JA, England; 71 580 0311; 71 636 6730.

4th International Conference on Hypermedia and Interactivity in Museums (ICHIM), organized by Archives and Museum Informatics and the Louvre Museum, will be held September 1-5, 1997, at the Louvre, Paris. Two days of pre-conference workshops and events are followed by 3 days of presentations by over 60 international experts. For information: Archives and Museum Informatics, 5501 Walnut St., Suite 203, Pittsburgh, PA 15232; 412/683-9775; fax 412/683-7366; info@archimuse.com; www.archimuse.com/ichim97; www.louvre.fr/ichim97.

1st Annual Limestone Carving Symposium, September 7-13, 1997, Bybee Stone Company, Ellettsville, Ind., will provide an opportunity for carvers of all levels to work with the guidance and technical advice of master carvers and professional artists. Workshops and evening lectures are included. Tuition: \$390, includes breakfasts and lunches, stone, air, and electricity. For information: Bloomington Area Arts Council, John Waldron Arts Center, 122 S. Walnut St., Bloomington, IN 47404; 812/334-3100.

"Modern Art: Who Cares?" is an international symposium on the conservation of modern art to be held September 8-10, 1997, at the Royal Institute for the Tropics in Amsterdam. Organized by the Foundation for the Conservation of Modern Art with the Netherlands Institute for Cultural Heritage, the conference will concentrate on material-technical problems that occur during the aging process of modern materials and on the subsequent ethical, aesthetic, and art historical dilemmas. For information: Dionne Sillé or Dorine Mobron, Foundation for the

Conservation of Modern Art/Netherlands Institute for Cultural Heritage, Gabriël Metsustraat 8, 1071 EA Amsterdam, The Netherlands, 020 6735162; fax 6700820; modart@xs4all.nl.

Beauty in the 19th Century is a cross-disciplinary conference hosted by the 19th-Century Group at the University of Toronto to be held September 19-20, 1997. The conference will examine aspects of beauty in the 19th century from a variety of disciplines, including literature, music, art, philosophy, science, economics, and history. For information: Beauty Conference Committee, Graduate Dept. of English, University of Toronto, 7 King's College Circle, Toronto, ON, M5S 1A1; mplamond@chass.utoronto.ca; http://www.chass.utoronto.ca:8080/~mplamond/Beauty.htm.

6th Biennial Symposium of the Textile Society of America, "Creating Textiles: Makers, Methods, and Markets," will consider the factors that affected the creation of textiles across the world and throughout time. It will be hosted by the

SMITH COLLEGE, Northampton, Massachusetts

During the fall semester Dr. Annamaria Petrioli Tofani, Director, Galleria degli Uffizi, Florence, will be the Ruth and Clarence Kennedy Professor in Renaissance Studies. Coordinated with the Kennedy Professorship will be:

EXHIBITION

Smith College Museum of Art

The Smith College Museum of Art will feature an exhibition around a new acquisition, the recently discovered major figure drawing by Cigoli for the Nancy "Dream of Jacob." Additional drawings for this composition and other drawings by sixteenth-century Italian artists will be included. For information: 413/585-2770.

The Smith College Museum of Art is open to the public and free of charge.

SYMPOSIUM

October 17-18, 1997, Wright Auditorium, Smith College

"IL DISENGO: THE PROCESS OF DRAWING IN SIXTEENTH-CENTURY FLORENCE"

FRIDAY, OCTOBER 17, 8:00 P.M.: KEYNOTE LECTURE

Annamaria Petrioli Tofani, Galleria degli Uffizi: **"Il Disegno in Sixteenth-Century Florence: Form, Technique, Function"**

SATURDAY, OCTOBER 18, 9:00 A.M.-1:00 P.M.

MODERATOR: Diane DeGrazia, Cleveland Museum of Art

SPEAKERS:

Linda Wolk-Simon, The Robert Lehman Collection, The Metropolitan Museum of Art: **"The Brief Life and Early Death of Naturalism in Roman Drawing: Raphael and His Followers"**

Elizabeth Pilliod, Oregon State and Rutgers Universities: **"The Influence of Michelangelo: Pontormo, Bronzino, and Allori"**

Nicholas Turner, The J. Paul Getty Museum: **"The Emergence of a Naturalistic Style of Drawing in Florence at the End of the Sixteenth Century"**

Ann Sievers, Smith College Museum of Art: **"A Figure Study by Cigoli for the 'Dream of Jacob' in Nancy"**

Miles Chappell, College of William and Mary: **"Cigoli Drawings and the Rise of the Baroque in Florence"**

There is no registration or admission fee.

Contact: Professor Craig Felton, Chair, Dept. of Art, Smith College, Northampton, MA 01063; 413/585-3102; fax 413/585-3119; cfelton@sophia.smith.edu.

paid advertisement

Fashion Institute of Technology in New York, September 23–26, 1998. For information: Desiree Koslin, Fashion Institute of Technology, Graduate Studies Div., 7th Ave. at 27th St., E-315, New York, NY 10001; 212/760-7714; fax 212/760-7156; or Madelyn Shaw, The Textile Museum, 2320 S St., NW, Washington, D.C. 20560; 202/667-0441; fax 202/483-0994.

1997 World Turning Conference, sponsored by the Wood Turning Center, the Philip and Muriel Berman Museum, and Winterthur Museum, Garden, and Library, will be held September 25–28, 1997. It will provide a forum to enhance scholarship, understanding, and continuing dialogue about the historical and contemporary lathe-turning field. For information: 1997 World Turning Conference, PO Box 25706, Philadelphia, PA 19144; 215/844-2188; fax 215/844-6116.

“The Rhetorics and Rituals of (Un)veiling in Early Modern Europe” will be held at the University of Michigan, October 3–5, 1997. The conference will consider various manifestations and significances of a gendered body and its veiling in social practices and discursive constructions. Papers will address such topics as costume, anatomy, scientific “secrets,” cartography, rhetorical and legal notions of the “veil,” erotic practices of revelation and concealment in painting and Neoplatonism, and colonizing practices of the New World. For information: Patricia Simons, History of Art, University of Michigan; 313/764-5400; <http://www.umich.edu/~veil/>.

Popular Culture Association in the South and American Culture Association in the South will meet in Columbia, S.C., October 16–18, 1997. For information: Jon Crane, Program Chair, Dept. of Communication Studies, University of North Carolina, 235 Fretwell Bldg., Charlotte, NC 28223.

“Private Life/Private Space: Understanding the Home,” co-sponsored by the Department of Architectural History and Institute of Public History at the University of Virginia, will focus on the relationship between private life and architectural form. The program runs October 23–25, 1997, with Saturday sessions in Richmond at the Maymont House. It will bring together academic and public historians to consider how changing conceptions of private life are manifested in architecture from ancient Rome to the present. The symposium will also consider changing interpretations of private life in public history venues, particularly the historic house museum. For information, contact Betty Leake, Dept. of Architectural History, University of Virginia; 804/924-1428; bsl6r@virginia.edu.

“Ceramics in America, 1640–1860: A Seminar in Celebration of the 25th Anniversary of the ‘Ceramics in America,’ Winterthur Conference 1972,” will be held October 24–25, 1997, at Winterthur Museum, Garden, and Library, in Winterthur, Del. The conference will feature papers presented by scholars about ceramics from East Coast archaeological sites and the

availability of English and French ceramics in the colonies and young republic. For information: 302/888-4600; 800/448-3883.

“The Future of the Social History of Art,” a symposium sponsored by Mount Holyoke College Art Department, will be held on November 1, 1997. Speakers will include Anna Chave, Tim Clark, Thomas Crow, Romy Golan, and Richard Shiff with Paul Tucker moderating. For information: Gail Glanville, Dept. of Art, Mount Holyoke College, South Hadley, MA 01075; 413/538-2200; GGlanvil@Mtholyoke.edu.

Opportunities

Awards

Art Libraries Society of North America (ARLIS/NA) offers several research and publications awards. The H. W. Wilson Foundation Research Award supports research activities by ARLIS/NA members in the fields of art librarianship, visual resources curatorship, and the arts. The John Benjamins Award recognizes research and publication in the study and critical analysis of periodicals in the fields of fine arts, literature, and cross-disciplinary studies. The Worldwide Books Publication Award recognizes outstanding publications by ARLIS/NA members in librarianship or visual resources curatorship and the arts. For information: Amanda Bowen, Fine Arts Library, Harvard University, 32 Quincy St., Cambridge, MA 02138; 617/496-1503; fax 617/496-4889; <http://www.uflib.ufl.edu/arlis>.

Calls for Entries

1997 Annual International Exhibition of Encaustic Works, October–November 1997. All award winners will receive a personal review and consultation with juror Stephen Haller of Stephen Haller Gallery, New York. Send #10 SASE for prospectus to: R&F Encaustics, 110 Prince St., Kingston, NY 12401. *Deadline: July 15, 1997.*

The Hispanic Heritage, a juried exhibition at the Art Gallery at Bentley College in Waltham, Mass., seeks work in any medium by Latin American artists for an October 1997 exhibition celebrating Hispanic artistic heritage. Send up to

10 slides with an SASE; no fee. Attn.: ARTGUY, LAC, 225 Bentley College, 175 Forest St., Waltham, MA 02154. *Deadline: August 1, 1997.*

Me and My Dog, a juried exhibition at the Art Gallery at Bentley College in Waltham, Mass., seeks work related to dogs as pets in any medium except photography. Send up to 10 slides with an SASE; no fee. Attn.: ARTGUY, LAC, 225 Bentley College, 175 Forest St., Waltham, MA 02154. *Deadline: August 1, 1997.*

Ormond Beach Sculpture Committee of the City of Ormond Beach, Fla., Leisure Services Department seeks entries of site-specific sculpture or commissioned or existing sculpture, to be displayed in the newly designed Fortunato Park. The site where the artwork will be placed is 35 sq. ft. Installation is anticipated for December 1997. For information: Ron Bishop; 904/676-3216. *Deadline: August 1, 1997.*

Florida Department of State Division of Cultural Affairs seeks entries for its State Buildings Program. Sites include: the lobby of the 2-story Engineering Research Center for Particle Science and Technology (under construction) and lobby of Rhines Hall, which houses the Department of Materials Science, both at the University of Florida, Gainesville, and the exterior and interior of the Department of Environmental Protection facility in Leon County, Fla. For information: Lee Modica, Arts Administrator, Div. of Cultural Affairs, The Capitol, Tallahassee, FL 32399-0250; 904/487-2980; fax 904/922-5259; lmodica@mail.dos.state.fl.us; <http://www.dos.state.fl.us/dca/aspub.html>. *Deadlines: Department of Environmental Protection project: August 8, 1997; University of Florida projects: August 15, 1997.*

Hidden, Concealed, and Revealed: A Search for Jewish Identity, sponsored by the Jewish Community Center of Pittsburgh, Pa., seeks entries in all media that are original and express a Jewish idea or theme or can be used for a Jewish ritual purpose. Entry fee: \$25 for up to 3 works. For a prospectus, contact Sandy Schneider, Attn.: Visual Arts Dept., Jewish Community Center of Pittsburgh, PO Box 81980, Pittsburgh, PA 15217; 412/521-8011, ext. 378. *Deadline: September 8, 1997.*

1997 National Juried Competition is sponsored by No B.I.A.S., an alternative exhibition space for contemporary work in all media. Juror: Beth Handler, Museum of Modern Art. Send SASE for prospectus to: No B.I.A.S., PO Box 739, North Bennington, VT 05257. *Deadline: September 13, 1997.*

Delta National Small Prints '97, November 3–26, 1997, Arkansas State University, seeks original prints on 2-D paper, including intaglio, relief, planographic, and stencil process. At least \$3,000 in prizes will be awarded. Juror: Judith K. Brodsky, director of Rutgers Center for Innovative Printmaking. Entry fee: \$20 for 3 original prints. For prospectus: Evan Lindquist, DNSP '97, Arkansas State University Art Dept., PO Box 1920, State University, AR 72467; 501/

972-3050; fax 501/972-3932; elind@aztec.astate.edu; <http://www.astate.edu/docs/acad/cfa/dnpros.html>. *Deadline: September 19, 1997.*

Le Petit V, Small Format Competition, sponsored by Alder Gallery, is seeking 2- and 3-dimensional artwork. \$2,200 in awards will be presented. Entry fee: \$6 per slide. For a prospectus, send SASE to: Alder Gallery, 55 W. Broadway, Eugene, OR 97401; 541/342-6411. *Deadline: September 26, 1997.*

Greater Midwest International XIII, sponsored by Central Missouri State University Art Center Gallery and the Missouri Arts Council, seeks entries in all media from any artist 21 years or older. The exhibition will take place January 24–February 22, 1998. Four awards totaling \$1,600 and additional contracts for the GMI Invitational Exhibition will be awarded. Entry fee: \$20 for up to 3 35-mm slides; \$25 for 4 or 5 entries. Send business-size SASE for prospectus by October 6, 1997, to: Gallery Director, Central Missouri State University, Art Center Gallery, Warrensburg, MO 64093; 816/543-4498. *Deadline: October 15, 1997.*

Gallery 84 is conducting a national juried show. Juror: Marisol. Two-dimensional artwork in any medium except photography will be considered. For a prospectus, send SASE (4" x 9") to: Dept. L, Gallery 84, 50 W. 57th St., New York, NY 10019-3989. *Deadline: November 5, 1997.*

11th Parkside National Small Print Exhibition, January 20–February 19, 1998, is seeking all original print media, including monoprints. Work must be no more than 18" in height or width. For prospectus: Doug DeViny, Parkside National Small Print Exhibition, Art Dept., University of Wisconsin–Parkside, Kenosha, WI 53141; 414/595-2581. *Deadline: November 8, 1997.*

1998 Pacific States Biennial National Print Exhibition, March 9–April 24, 1998, at the University of Hawaii at Hilo. The exhibition is open to artists 18 years or older presently residing in the U.S. and territories. Original work in all printmaking media including monoprints are eligible. For prospectus, send SASE to: Pacific States Biennial National Exhibition, Wayne Miyamoto, Art Dept., University of Hawaii at Hilo, 200 W. Kawili St., Hilo, HI 96720-4091. *Deadline: November 14, 1997.*

ARC Gallery juries monthly for local membership of women artists living within 100 miles of the gallery. Send résumé, statement, 15–20 slides, and SASE to: Membership Chair, ARC Gallery, 1040 W. Huron St., Chicago, IL 60622; 312/733-2787.

Herndon Gallery, Antioch College, seeks slides for solo and group curatorial exhibitions and proposals for 1997–99. The gallery will consider 2-D work of contemporary and emerging artists. Send 10–20 fully labeled slides with support materials and SASE for return to: Herndon Gallery, Antioch College, Yellow Springs, OH 45387.

Calls for Manuscripts

The Newsreel Anthology 1967–1997 will be a comprehensive collection of writing on the Third World Newsreel foundation's evolution. Papers may consider any aspect of Newsreel's history including its origins, network of filmmakers, aesthetic innovations, and curatorial interventions. Newsreel's attempts to establish cultural, aesthetic, and production channels among people of color and its role in fostering contemporary independent film/video practices are of particular interest. Papers should be no more than 20 double-spaced pages in MLA format. Submit 2 copies to: Cynthia Young, Anthology Editor, Third World Newsreel, 335 W. 38th St., 5th fl., New York, NY 10018; fax 212/594-6417; tw@tw.org. *Deadline: August 15, 1997.*

The Chicago Art Journal, an annual publication devoted to graduate student scholarship addressing visual culture, is seeking articles and artwork for the Spring 1998 issue, “Portraying Authority.” Papers, 10–25 pages, may address the visual representation of figures and institutions of authority, display practices, the imbrication of architectural and political strategies, or debates concerning how critical practices make claims to cultural authority. The journal is also accepting pertinent book, exhibition, and conference reviews (5–10 pages), as well as creative writing and artwork engaging these themes. Submitted work, on paper and on disk in Microsoft Word for Macintosh 6.0 format, should follow the guidelines in the *Chicago Manual. Chicago Art Journal*, Dept. of Art, University of Chicago, 5540 S. Greenwood Ave., Chicago, IL 60637. *Deadline: October 1, 1997.*

Grants and Fellowships

Wolfsonian Research Center announces 3–6-week fellowships for the academic term of January to July 1998. The center supports a wide range of projects examining the aesthetics, production, use, and cultural significance of the decorative arts, design, and architecture of the late-19th through mid-20th centuries. Fellowships are awarded on the basis of outstanding professional or academic accomplishment and are limited to those with master's degrees. Doctoral candidates are eligible to apply for research on dissertations related to the center's holdings. For information: Joel M. Hoffman, Research Center Program Officer, The Wolfsonian, 1001 Washington Ave., Miami Beach, FL 33139; 305/535-2626; fax 305/531-2133. *Deadline: July 31, 1997.*

Foundation for the Advancement of Mesoamerican Studies announces the Foundation Grant Competition. Grants are available for studies of Precolumbian Mesoamerica as delineated by the present boundaries of Mexico, Guatemala, Belize, Honduras, and El Salvador. Awards range between \$1,000 and \$10,000. Applications are welcome from scholars in the fields of anthropology, archaeology, art history,

epigraphy, ethnohistory, linguistics, and the social sciences. For information: The Granting Committee, FAMSL, 268 S. Suncoast Blvd., Crystal River, FL 34429-5498; 352/795-1970; FAMSIFL@aol.com. *Deadline: September 30, 1997.*

Woodrow Wilson International Center for Scholars announces its 1998–99 fellowships in the humanities and social sciences. The center, located in Washington, D.C., awards approximately 35 residential fellowships each year for advanced research. Applications are invited from individuals from a wide variety of backgrounds, including government, the corporate world, the professions, and academe. For application materials: Fellowships Office, Woodrow Wilson Center, 1000 Jefferson Dr., SW, SI MRC 022, Washington, DC 20560; 202/357-2841; fax 202/357-4439; wcfellow@siwm.si.edu. *Deadline: October 1, 1997.*

American Antiquarian Society (AAS) offers residential fellowships for historical research by creative and performing artists. Fellowships will be provided for artists, writers, filmmakers, and journalists whose research objectives are to produce works that deal with American history before 1877 and are designed for public rather than academic communities. At least 3 fellowships will be awarded for any time between January 1 and December 31, 1998. The stipend is \$1,200 per month, plus travel expenses. For information: John B. Hench, Academic and Public Programs, American Antiquarian Society, 185 Salisbury St., Worcester, MA 01609-1634; 508/752-5813; cmm@mwa.org. *Deadline: October 6, 1997.*

Columbia Society of Fellows in the Humanities will appoint a number of postdoctoral fellows in the humanities for the academic year 1998–99. Applicants must have received a Ph.D. between January 1, 1992 and July 1, 1998. The stipend is \$30,000, one half for independent research and one half for teaching in the undergraduate program in general education. For information: Director, Society of Fellows in the Humanities, Mail Code 5700, Columbia University, 2960 Broadway, New York, NY 10027. *Deadline: October 15, 1997.*

National Humanities Center is a residential institute for advanced study in history, languages and literature, philosophy, and other fields of the humanities. The center awards 30 fellowships each year to scholars of demonstrated achievement who hold a doctorate or have equivalent professional accomplishments and to promising younger scholars engaged in work significantly beyond the dissertation. In addition to the regular fellowships, during the years 1997–2001 the center will award 3–4 Lilly Fellowships in Religion and the Humanities each year for the study of religion by scholars from fields other than religion or theology. For information: Fellowship Program, National Humanities Center, PO Box 12256, Research Triangle Park, NC 27709-2256. *Postmarked deadline: October 15, 1997.*

American Institute for Yemeni Studies, a nonprofit consortium of academic institutions studying and supporting research on Yemeni and South Arabian studies, plans to award pre- and postdoctoral fellowships during the 1997–98 academic year pending renewal of funding. Scholars from the fields of the humanities, social sciences, and sciences are eligible to apply. For information: Maria Ellis, American Institute for Yemeni Studies, PO box 311, Ardmore, PA 19003-0311; 610/896-5412; fax 610/896-9049; mellis@mail.sas.upenn.edu. *Deadline: November 1, 1997.*

Canadian Centre for Architecture (CCA) announces its 1998–99 Visiting Scholars program established to encourage postdoctoral research in architectural history and thought. The program is intended for scholars and architects conducting research at the post-doctoral or equivalent level. Applicants are invited to submit proposals in the following areas of study: “Architecture and the Critical Debate after 1945” and “The Baroque Phenomenon beyond Rome.” The center will provide a monthly stipend, Can\$3,000–\$5,000. For information and application forms: Study Centre, Canadian Centre for Architecture, 1920 rue Baile, Montréal, PQ H3H 2S6; 514/939-7000; fax 514/939-7020; study ctr@cca.qc.ca. *Deadline: November 1, 1997.*

Institute for Advanced Study, Princeton, invites applications to the School of Historical Studies for the 1998–99 academic year. The school is primarily concerned with the history of Western and Near Eastern civilization, with emphasis on Greek and Roman civilization, the history of Europe, Islamic culture, the history of art, and the history of modern international relations. Approximately 40 visiting memberships are appointed each year. Ph.D. or equivalent and substantial publications are required of all candidates at the time of application. Application may be made for 1–2 terms. For information: Administrative Officer, School of Historical Studies, Institute for Advanced Study, Princeton, NJ 08540; mzelazny@ias.edu. *Deadline: November 15, 1997.*

Gladys Kriebel Delmas Foundation announces predoctoral and postdoctoral grants for independent research in Venice and the Veneto. Eligible areas of study include but are not limited to archaeology, architecture, art, bibliography, economics, history, history of science, law, literature, music, political science, religion, and theater. Grants are \$500–\$12,500 for an academic year. For information: Gladys Kriebel Delmas Foundation, 521 5th Ave., Ste. 1612, New York, NY 10175-1699; www.delmas.org. *Deadline: December 15, 1997.*

Cornell University announces a Mellon postdoctoral fellowship in the history of art for 1998–99. Ancient Near East, Mesopotamian, Assyrian, Achaemenid, or Egyptian art preferred, although related areas are welcome. Fellows will conduct research and teach 2 courses in area of specialization. Candidates must have received Ph.D. after September 1992, and they must be citizens of the U.S. or Canada

or have permanent U.S. residency cards. For information: Aggie Sirrine, Cornell University, Society for the Humanities, A.D. White House, 27 E. Ave., Ithaca, NY 14853.

Mellon Fellowships for Assistant Professors are offered each year to 2 assistant professors from universities and colleges in the U.S. and Canada by the Institute for Advanced Study. Applicants must have served at least 2 and not more than 4 years at the assistant professor-level in institutions in North America, and must have approval to return to their institutions following the period of membership. Stipends will match the combined salary and benefits at the member's home institution, and all the privileges of membership at the Institute for Advanced Study will apply. Administrative Officer, Institute for Advanced Study, Princeton, NJ 08540.

Judith Rothschild Foundation seeks to stimulate interest in recently deceased American painters, sculptors, and photographers whose work is of the highest quality but lacks wide recognition. The foundation offers grants to provide funding for individual or group museum exhibitions, the acquisition of works of art for museum collections, publications, conservation, cataloguing of artists' works, or the production of documentary film. It provides an artist's estate planning conference and publication of a companion handbook. For information: Judith Rothschild Foundation, 1110 Park Ave., New York, NY 10128; 212/831-4114.

Miscellaneous

Odilon Redon research and source material from the estates of Sharon Harrison and Peter Morse is available for an institution or individual with plans to carry out scholarly work. Inquiries are welcome. Theodore Harrison, 2222 Fuller Rd., 201A, Ann Arbor, MI 48105.

Online

African Studies WWW, created at the University of Pennsylvania, is a comprehensive directory of online resources for black and African studies: http://www.sas.upenn.edu/African_Studies/AS.html.

Art History Resources has a site at <http://witcombe.bcpw.sbc.edu/ARTHLinks.html#Ancient>.

The Brooklyn Museum of Art has a new web site address: <http://www.brooklynart.org>. The updated site includes images and commentary from the museum's holdings and information on upcoming special exhibitions.

Canadian Heritage Information Network (CHIN) has a site at <http://www.chin.gc.ca>.

Institute for Art Research and Documentation (IARD), a fine arts educational organization, is establishing a Virtual Art Reference Library under the advice of professional societies including ARLIS and CAA. IARD is developing 6 database forums that will contain art historical records of key art archives, auction houses, and reference publishers and will be accessible—via printed form, CD-ROM, and the Internet—for the benefit of the art community and the general public. For information, research project appraisal, or other services: Pater Falk, Institute for Art Research and Documentation, 895 Boston Post Rd., Madison, CT 06443; 203/245-3327.

Library of Congress web site (<http://lcweb2.loc.gov/>) offers an online exhibit about the various black history materials in the library's collection: <http://www.loc.gov/exhibits/african/intro.html>.

Medici Archive Project Online provides a database of reference materials used to develop the *Guide to Art Historical Studies in the Medici Granducal Archive*: www.jhu.edu/~medici/.

Museum Loan Network (MLN), a program funded by the John S. and James L. Knight Foundation and the Pew Charitable Trusts, has a site at <http://loanet.mit.edu/Web/>. The site provides information on MLN, a program administered by the Office of the Arts at MIT to facilitate and fund long-term loans of art works between museums in the U.S.

Museum Sites Online (The Museum Computer Network) is at <http://world.std.com/~mcn/resources.html>.

National Assembly of State Arts Agencies (NASAA) has a web site at <http://nasaa-arts.org>. The site seeks to educate the public on the state arts agency field and its programs, as well as provide a gateway to state agency sites.

The Piero Project, a collection of image databases and references, is at <http://mondrian.princeton.EDU/pierowww/>.

CAA Careers Schedule Changes

Attention Readers!

Starting with the October 1997 issue, you will receive *Careers* every other month in February, April, June, August, October, and December. This means that 1997 members and nonmember *Careers* subscribers will receive an issue in December 1997 *in place of* your regular November issue.

University Press of the South has a web site at <http://www.unprsouth.com/unprsouth.html>. The press encourages the submission of manuscripts in all fields of the humanities.

Publications

American Creativity at Risk: Restoring Creativity as a Priority in Public Policy, Cultural Philanthropy, and Education is a report from the symposium convened by the Alliance of Artists' Communities. The symposium explored the nature of human creativity and its significance in a wide range of disciplines, and used artists' communities as a model and metaphor for fostering pure research and innovation in all sectors of society and culture. Copies of the report and transcripts of the symposium are available. Alliance of Artists' Communities, 210 SE 50th Ave., Portland, OR 97215; 503/239-7049; fax 503/239-6936; aac@teleport.com; <http://www.artistcommunities.org/~aac>.

Directory of Grants in the Humanities, published by Oryx Press, lists current funding programs in the arts, humanities, and social sciences. The directory also contains descriptions of recently awarded grants and a list of web sites. To order: The Oryx Press, PO Box 33889, Phoenix, AZ 85067-3889; 800/279-6799; fax 800/279-4663; <http://www.oryxpress.com>.

Classified Ads

The CAA newsletter accepts classified ads of a professional or semiprofessional nature. \$1.25/word for members, \$2.00/word for nonmembers; \$15 minimum. In addition, CAA News will now feature boxed display advertising throughout the publication. Contact the advertising manager at 212/691-1051, ext. 213, or nyoffice@collegeart.org for details. All ads must be prepaid.

Amsterdam House available beginning late August. Contact: pgalgiani@aol.com.

Apartment wanted in NYC. Share/sublet/house-sit for female art conservation intern. Mid-September to mid-January, dates flexible. Able to pay \$300–\$400/month. 212/594-9676.

Books on the Fine Arts. We wish to purchase scholarly o.p. titles on Western European medieval and renaissance art and architecture, as well as review copies and library duplicates. Andrew Washton Books, 411 East 83rd St., New York, NY 10028. Phone/fax: 212/481-0479. Please request current catalogues.

Capricorn Galleries, Bethesda, Maryland, will close business permanently as of July 31, 1997. Any artist, dealer, or consignor having unfinished business with the gallery should write to: Capricorn Galleries, 4849 Rugby Ave., Bethesda, MD 20814.

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.

In the heart of old Rome: small rooftop monocramera with huge terrazzo. Available September through December 1997. Completely furnished and equipped. Ideal for single person. \$625/month includes all utilities except telephone. References required. Inquire by mail to: L. Vacca, 312 Napoleon Blvd., South Bend, IN 46617; or by e-mail directly to Italy: mc7406@mcclink.it.

Italy. Rustic farmhouse near Gubbio, Umbria. Sleeps 6, beautiful landscape, garden. September–October, 2 week minimum. 39 75 924 1023.

Manuscripts typed for publication. \$2.00 per page. Expert word processor. Phone/fax: 901/795-5672; rlackewp@aol.com.

Multiplex slide storage box with light source. Holds 4,000 slides. Originally \$1,600. Almost new \$700. 516/627-4375.

NYC: 1-bedroom apartment in Hell's Kitchen available for 1 year. Large living area, plenty of light, roof garden, and washing machine in basement. Walk to shops, great restaurants, and subway. \$1900/month. 212/239-5220.

Paris, 5th arrondissement. Furnished studio, 1–2 adults, 25 sq. m. Available June 1: 3 months–1 year. Security/references required. 3,800 Fr/month, plus utilities. Legare, 3, rue Pierre-Haret, 75009 Paris; 011 33 1 42 82 15 29; royb@fermi.cnam.fr.

Quiet Catskill Village. House and studio in converted laundromat. Set in nature. Walk to stores, post office. Available: August 15. \$400/month. 914/482-5614.

Rome apartment for rent. Elegantly furnished living, dining, 2 bedrooms, washing machine. Central location near stores, buses, subway. Security deposit/references required. 508/877-2139.

2-bedroom apartment with adjoining studio to share/sublet. 2300 sq. ft. Spanish Harlem, peaceful neighborhood. Lease for summer or long term \$900/month. Single or couple. 212/369-7623.

Datebook

August 1, 1997
Deadline for submissions to September CAA News

August 4, 1997
Deadline for submission of nominations to the 1998 Nominating Committee

Deadline for submission of nominations to awards committees

September 1, 1997
Deadline for applications from curators and critics to participate in the Artist's Portfolio Review sessions at the 1998 Annual Conference in Toronto

September 5, 1997
Deadline for submission of session proposals for 1999 Annual Conference in Los Angeles

Deadline for submission of exhibition proposals for 1999 Annual Conference in Los Angeles

Deadline for submissions to October *Careers*

September 13, 1997
Deadline for Visual Art and Art History Theme Chair proposals for the Annual Conference in New York, 2000

October 1, 1997
Deadline for submissions to November CAA News

November 1, 1997
Deadline for submissions to January CAA News

November 7, 1997
Deadline for submissions to December *Careers*