

Classified Ads

The CAA newsletter accepts classified ads of a professional or semiprofessional nature. \$1.25/word (\$2.00/word for nonmembers); \$15 minimum. All ads must be prepaid.

Art translations in French, Spanish, German, available on disk or fax. 718/797-1306 for free estimate.

Art Workshop International, Assisi, Italy: June 21–July 19, 1995. Live and work in a 12th-century hill town surrounded by the Umbrian landscape. Courses in painting, drawing, artmaking, all media, landscape painting on site, creative writing, and screenwriting. Special program for professional/advanced painters and writers. Housing, most meals, studio space, critiques, and lectures. Art Workshop, 463 West St., 1028H, New York, NY 10014; 212/691-1159.

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

Brooklyn apartment: Park Slope, 3-bedroom furnished, available December 20, 1994–August 31, 1995. 1 1/2 bath, washer/dryer, dishwasher, private deck. \$1,800/month. 718/965-4270.

Directory of Art and Design Faculties in Colleges and Universities, U.S. and Canada, 1994–95. Prepublication sale: \$49.50 if ordered by 11/30/94. Mailing labels—selectable by teaching specialty—also available. CMS Publications, 800/729-0235.

For rent: attractive furnished bedroom. NYC, upper East Side near museums. Suitable visiting woman scholar. Doorman building. Good transportation. Security and references required. \$200/week; min. 3 weeks. Call DG Associates, 212/226-4134.

Full-Color Exhibition Announcements. Gallery full-color postcards, catalogues, and posters. 12 pt. coated stock, 200-line separations. Write for samples: Images for Artists, 25•3 Cleinview, Cincinnati, Ohio 45206.

Italian Art and Culture: study photography and drawing or simply enjoy art in Florence. Six weeks, \$2,900. Price includes airfare, housing, museums, studio, more! Instruction, credit, and excursions available. Two- and three-week tours also. 602/887-5287.

Looking for lower-Manhattan sublet: Massachusetts sculptor seeks 2–6 months in live/work space, January–June 1995. Also looking for other Northeastern artists interested in finding and sharing Manhattan live/work space on more permanent basis. 413/585-0677.

Paris apartment for rent: fully equipped, convenient studio-efficiency in 10th arrondissement. Available starting January or February 1995. Fr 3,000/month, deposit required. Ideal for graduate student. 011 33 1 48 24 19 31.

West Village B&B: stunning loft with garden. Five minutes to SoHo. 212/614-3034.



November/December 1994

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

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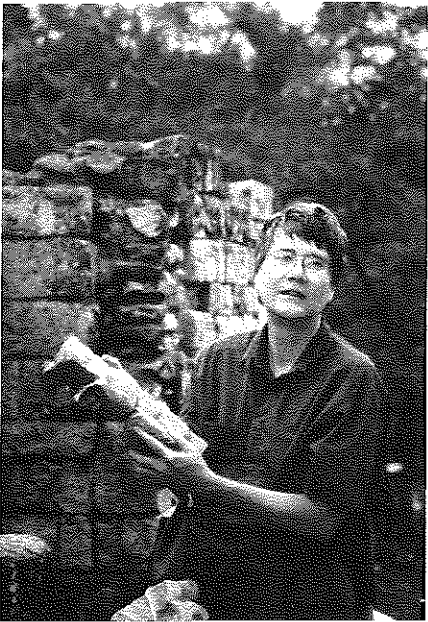
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¡Que lo disfrute en San Antonio!

Linda D. Schele, John D. Murchison Regents Professor, University of Texas at Austin, and noted Latin-American scholar, will address CAA members at the annual conference convocation in San Antonio. The convocation, to be held Friday, January 27, at 5:30 P.M. in the Marriott Rivercenter Hotel, is the annual gathering of CAA members for public recognition of those who have made outstanding contributions in art and art history over the past year.

Schele was chosen to give the keynote address because of her prominence in the field of Latin-American studies, particularly Mayan studies, which complements the rich cultural heritage of the San Antonio area. Since receiving her Ph.D. in Latin-American studies at the University of Texas at Austin, she has held many teaching positions and received many fellowships and honors, including the Vasari Prize for the best publication by a Texas art historian, Dallas Museum of Fine Arts, 1986, a Fulbright Scholarship to Copán, Honduras, 1987, and the Award for Excellence in Graduate Teaching,



Linda D. Schele
PHOTO: JUSTIN KERR

University of Texas, 1992. A prolific writer and inveterate field anthropologist, Schele is the author of several books and monographs, as well as innumerable published papers and field notes. She received CAA's 1988 Alfred H. Barr, Jr., Award for *The Blood of Kings: Dynasty and Ritual in Maya Art* (George Braziller, 1986). The Alfred H. Barr, Jr., Award is presented to the author(s) of an especially distinguished catalogue in the history of art, published during the penultimate calendar year under the auspices of a museum, library, or collection. Her field work has most recently taken her to the highlands of Guatemala and the Yucatan, where she worked with Maya groups on hieroglyphic writing, religious belief and practices, and the revitalization movement.

Following the convocation, the San Antonio Museum of Art, accessible by bus (\$5), will host a reception for CAA members until 10:30 P.M. Housed in the former Lone Star Brewing Company building, the museum is a castlelike structure with twin towers housing such architectural details as glass elevators, skylights, and a sky walk. Its permanent collection houses Greek and Roman antiquities, painting and sculpture from the 18th to 20th centuries, contemporary and modern art, and American photography since 1920. The museum is especially strong in Mexican folk, pre-Columbian, and Spanish colonial art.

While in San Antonio CAA members can explore the city's many attractions. Since its founding in 1691 by Spanish missionaries, the city has grown from a sleepy pueblo town into the ninth-largest city in the United States. It was the birthplace of the Texas revolution with the Battle of the Alamo in 1836; an important hub of the cattle industry in the late 1800s; and the temporary home of Teddy Roosevelt and his rough riders.

Special events are planned for CAA members each night of the conference. Attendees arriving Tuesday can attend an exhibition of work by the panelists of the session "Ethnicity vs. Regionalism" at the Lyons Matrix gallery, 5:00 P.M., and an artists' reception sponsored by the Women's Caucus for Art National Juried Exhibition at 1203 Art Space, 6:30 P.M. On Wednesday there will be an open house for new electronic, graphic, and fine art studios at the San Antonio College Visual Arts and Technology Center at 12:30 P.M., and that afternoon there will be a reception for the 1995

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

Editor
CAA News
275 Seventh Avenue
New York, New York 10001
Telephone: 212/691-1051
Fax: 212/627-2381

Editor Renée A. Ramirez
Managing Editor Virginia Wageman
Editor-in-Chief Susan Ball

¡Que lo disfrute en San Antonio!

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Texas M.F.A. exhibition at the University of Texas at San Antonio Art Gallery, 5:15 P.M. Thursday the Guadalupe Cultural Arts Center Visual Arts Annex will sponsor a reception for the "Latinos Tejanos" exhibition at 12:15 P.M.

Sessions begin Wednesday, January 25, with a special workshop 12:30-4:30 P.M., and will conclude Saturday, January 28, with the 2:30-5:00 time slot. CAA-sponsored sessions, affiliated society sessions, and special interest group sessions are interspersed throughout each day, and will be complemented each evening by numerous receptions and reunions. Exhibits of books, periodicals, slides, and artists' materials will open Thursday at 9:00 A.M. and close Saturday at 2:00 P.M. The preliminary conference program should be consulted for more information.

If time permits, wrap up the conference on Sunday morning, January 29, and board a bus to Austin. There, after a breakfast of coffee and muffins, proceed to the University of Texas at Austin for a docent-guided tour of the

Huntington Art Gallery's Latin-American and Michener collections, followed by a viewing of "Augustus Vincent Tack: Landscape of the Spirit" at the Huntington's Art Building Gallery. A buffet luncheon will precede a visit to the Laguna Gloria Art Museum and the trip will conclude with a guided architectural tour of the Texas State Capital. Bus leaves San Antonio at 7:45 A.M. and returns at 5:30 P.M. \$60.00 (preregistration required). ¡Que lo disfrute en San Antonio! (Have a great time in San Antonio!)

—Renée A. Ramirez



Remember the Alamo

PHOTO: SAN ANTONIO
CONVENTION AND
VISITORS BUREAU

From the President

Stepping into the Future

I want to report on the retreat held by the College Art Association Board of Directors during the weekend of September 16. Last spring I proposed a retreat for a number of reasons. First, we have already accomplished, well ahead of schedule, many of the goals contained in the long-range plan that was approved by the membership in 1990. I derive great personal as well as organizational satisfaction from this achievement since as a board member, an officer, and chair of the Capital Campaign Committee, I was deeply involved in both shaping the plan as well as implementing it. Second, I felt it was time to look ahead and determine what the goals of the association should be, not just to the year 2,000, the target of the 1990 long-range plan, but beyond the millennium which is, after all, just a little over five years away. Third, the composition of the board has completely changed; the members of the board who shaped the earlier plan have rotated off, and new members have been elected. I thought it would be useful to develop a fresh consensus about CAA's future directions.

At the retreat the board members began by reviewing the achievements of the last five years. One of the primary goals of the long-range plan was to improve the mainstream inclusion of underrepresented groups in the fields of the visual arts and art history—people of color, individuals from economically disadvantaged backgrounds, and those with varying sexual orientations. CAA now has a fellowship program to help outstanding graduate students—

particularly students from these underrepresented constituencies—finish their studies and start their professional lives successfully. We have also established a program that provides travel funds for people of color, regardless of their income, who have been selected as annual conference participants. This program is particularly innovative because it functions as a mentoring activity by providing additional travel funds for protégés of the participants to attend the conference with their mentors acting as hosts. A third strategy for achieving this goal was to publish a directory of people of color in the visual arts. The directory was published last year and is being revised for a second edition.

A second goal that has been fulfilled has been to improve CAA publications and thus provide better service to members. Color printing has been introduced in the *Art Bulletin* and for *Art Journal* covers. Perhaps even more important, the *Art Bulletin* has funds for additional pages for book and exhibition reviews. Furthermore, *CAA News* comes out six times a year instead of four, and *Careers*, which lists available positions, also comes out more frequently. We have also established financial accountability in regard to CAA publications, the costs for which make up a third of the annual CAA budget. A professional publications manager is now a staff member, and rotation and open nominating policies were established for editorial boards. At the same time that

circulation has grown substantially and production quality has noticeably improved, costs of producing publications have been brought under control and decreased.

Improving governance and the financial position of the association was a third goal. All committee positions are now open to the membership, and committee members are selected from nominations and self-nominations. The board is racially diverse and made up proportionally of men and women. The by-laws were revised to reflect current practice and to make the governance of the association more directly accountable to the membership. An investment policy was established, ongoing fund raising was introduced, and regular auditing procedures were put in place.

A fourth goal was to realize the potential in CAA's large and influential membership for making CAA a powerful voice in the various policy debates affecting the visual arts and art history. CAA has emerged as a strong proponent of freedom of expression; it is involved in issues of copyright and reproduction; and the association has taken public positions on many ethical issues affecting the membership.

A fifth goal was to attract a wider professional membership and to determine the interests of that membership. Today, CAA includes many more museum professionals, a much larger group of artists, and many more members, both artists and art historians, who are not affiliated with academic



CAA board: last row, l. to r., Jock Reynolds, Brad Collins, Larry Silver, Jonathan Fineberg, Jack Hyland, Irving Lavin, Michi Itami; middle standing row, Jeffrey Larris (CAA deputy director), Susan Ball (CAA executive director), Judy Brodsky (CAA president), Ruth Weisberg, Judith Stein; middle sitting row, Rita Robillard, Diane Burko, Melissa Kahn (CAA assistant to the executive director), Patricia Mainardi; front row, John Clarke, Leslie King-Hammond, Nancy Macko.

institutions. The membership has doubled in the last decade. A survey has been conducted to determine the needs and interests of the membership. The results of the survey will be available in a few months.

After reviewing these achievements, the board then began its discussion about where CAA should go from here. We developed a vision of CAA in the year 2014—only twenty years from now.

We projected that CAA would be deeply involved in electronic information systems—issuing both current publications and new journals electronically; engaged in electronic forums through which committee work and governance would be achieved much more efficiently with far greater membership participation; and communicating both nationally and internationally to exchange information and carry on advocacy efforts more effectively.

We also saw CAA as part of a network of associations and organizations with shared goals and interests. Everyone was aware of rapidly increasing international interdependence, and also of the growth of CAA's relationships with affiliated societies, of which there are already more than 20, and which meet and hold sessions at CAA's annual conferences. We discussed various options for increasing the size and scope of CAA without making it an unwieldy organization. One of the proposals was to hold more regional conferences or conferences focused on specific topics in addition to the broader annual conference. These conferences

would be international, as well.

Additional proposals were submitted for increasing CAA's role internationally. CAA could be a leader in developing an international electronic network among art history and visual arts organizations in different countries.

We envisioned CAA playing a key role in developing an academic community that would make art history and the visual arts more central by the year 2014. We saw CAA as leading counterattacks against continuing budget cutbacks in art and art history departments and diminishing faculty.

We also envisioned CAA as stepping up its activities to create a society that valued the arts and humanities enough to provide sufficient funding and adequate salaries.

This was the first time that the CAA board has ever come together to plan the future. The formulation of these new goals made for an exhilarating weekend. Now comes the hard work. Several committees will be established to work on various parts of a plan, and they will meet during the winter and spring months. By next year at this time we hope to present a new plan for the comments of the membership. I am calling for your suggestions and thoughts about CAA's future. As we begin these deliberations, we are very interested in your ideas. At the moment you can either write or telephone me, but shortly, I'm delighted to say, you will be able to communicate with me electronically. CAA is about to go online as its first step into this new vision.

—Judith K. Brodsky

CAA News

New Affiliated Society Joins CAA

CAA welcomes Catalogue Raisonné Scholars Association (CRSA) as an affiliated society.

CRSA was founded in 1993. Membership: 75. Annual dues: none. Purpose: to meet and discuss issues pertaining to catalogues raisonnés. To provide a scholarly forum for those doing catalogue raisonné projects so that problem-solving methods can be shared and discussed. Gail Levin, 125 E. 84 St., #1E, New York, NY 10028.

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 by CAA as an affiliated society, a group must be national 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, call or write the CAA office.

Thank You

The College Art Association gratefully acknowledges those members who gave a voluntary contribution along with their annual dues payment. Their support is greatly appreciated: Lucy A. Adams, Jonathan J. G. Alexander, Emma Amos, Erik G. Anderson, Nils F. Anderson, Patricia Marsh Anderson, Rudolf

Arnheim, Diana P. Bates, Norma R. Bezrod, Annette Blaugrund, Frances Bliss, Leslie A. Bostrom, Pamela M. Brekka, Robert Broner, Elizabeth Bruening-Lewis, Kerstin Carlvant, H. Carroll Cassill, Howard F. Collins, John B. Collins, Dario A. Covi, Kyle R. Crocker, Gina M. D'Angelo, Jeffrey A. David, Yvonne R. Dixon, Doris J. Dohrenwend, Lorenz Eitner, Mary Jane Elliott, Ariela Erez, Elizabeth S. Ettinghausen, Marianne Ficarra, Joseph C. Forte, Shirley J. Foster, Clarke H. Garnsey, Jules Gero, Nell Gifford-Martin, Kitty Glantz, Louise Greenfield, Michele A. Hannoosh, Ann S. Harris, Mary B. Heaton, Louis J. Hector, Rodman R. Henry, Therese T. Heyman, Karen C. Hodges, Joan A. Holladay, Frank R. Horlbeck, Joel Isaacson, Rhoda Juels, Nurith H. Kenaan-Kedar, Suzanne S. Labiner, William C. Loerke, William R. Lowe Jr., Carol Macht, Lucy D. Manuelian, Joseph E. McHugh, Jerrine E. Mitchell, Barbara J. Mitnick, Anita Moskowitz, Philip G. Mott, Francis M. Naumann and Marie Keller, Jan O'Dea, Katharine H. Olmsted, George Pappas, Laurie Panero, Mary Pardo, Pierre P. Pepin, Ann C. Peterson, Susan R. Petty, Andrea B. Robbins, Anne N. Rorimer, Betsy Rosasco, Ingrid D. Rowland, William S. Rubin, Jo Sandman, Barbara J. Schwinn, Alan Shestack, Irene Silva, Christine M. Singer, Craig H. Smyth, Gloria Steinberg, Whitney S. Stoddard, Paulette J. Stout, Mary E. Stringer, Lucetta P. Strumia, Yasunobu Tanigawa, Benjamin D. Taylor, William E. Teel, Alexander J. Thijssens, Peter A. Tomory, Maurice Tuchman, Nola H. Tutag, Jane A. Van Nimmen, Elisa R. Vargaslugo, Gabriella Verbovsky, Jean A. Vincent, Evelyn C. Voelker, Helen L. Weiser, Chris B. With, Susan Wood, David C. Yu, and Jerrold Ziff.

Annual Conference Update

Information Session Added

The Educational Testing Service will be presenting a second information session (in addition to the one listed in the preliminary program): "College Board Comparability Study: A High Degree of Comparability of Studio Performance of First Year College/Art School, and Advanced Placement Studio Art Students" (chair: Ray Wilkins, Educational Testing Service) will present the findings of a study of drawings by 100 students from 10 colleges/art schools around the country and 100 advanced placement studio art high school students to determine the degree of comparability between the two. Special attention will be given to highlighting the procedures used in assessing the combined groups of students.

Photographer Wanted

CAA is seeking a photographer for the 1995 annual conference, to be held in San Antonio, January 25–28, 1995. In addition to general conference shots, photographs are needed of the awards ceremony, post-convocation reception, M.F.A. exhibition at University of Texas, San Antonio, and other events as necessary. Photographer will receive \$350.00 and complimentary conference registration. CAA will pay for film and developing. Send résumé and samples of work, if possible, to: Publications Dept., CAA, 275 Seventh Ave., New York, NY 10001. No telephone calls. *Deadline: December 9, 1994.*

Make Your Airline Reservations

American Airlines has been designated the official airline of the 1995 annual conference, and Zenith Travel is the official conference travel agency. American Airlines is offering a 10 percent savings off full coach fare and 5 percent off any published fare to any attendee traveling to San Antonio. For reservations on American Airlines call 800/433-1790 and ask for CAA Starfile # S0315BD.

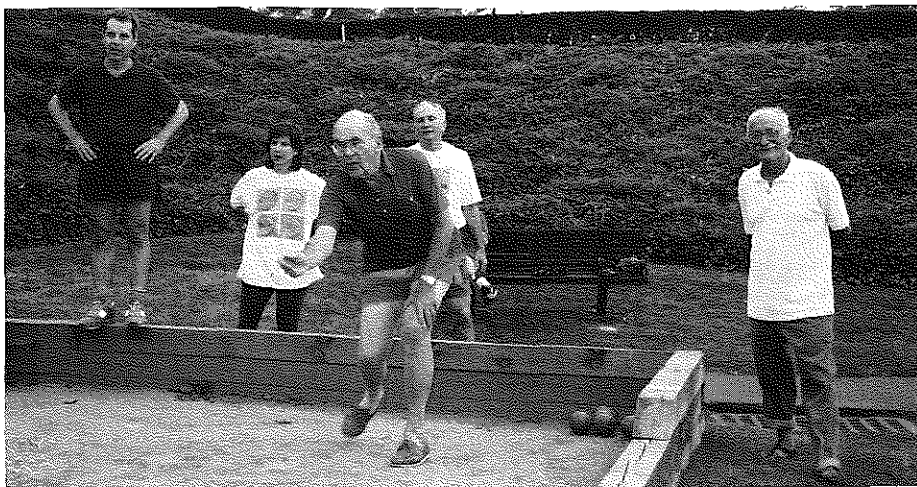
Special discounts are also available on USAir, including the Boston and Washington, D.C., shuttles. To be eligible for these discounts, you must make your reservations through USAIR's meeting and convention desk: 800/334-8644 and request CAA Gold File # 36330256.

Seats are limited and restrictions may apply. When making reservations on American, please specify that the tickets be issued through Zenith Travel. For the flight of your choice and lowest fare available, make your reservations as early as possible. Tickets will be issued by Zenith Travel, 16 E. 34th St., New York, NY 10016.

Fly American and win a pair of free tickets! Two coach tickets to any European or South American destination served by American Airlines will be given away to a conference attendee who flies to San Antonio on American. To be eligible, you must make your reservation through the Star file, and tickets must be issued by Zenith Travel. The winner will be notified by April 1, 1995.

Housing

CAA has reserved a substantial block of rooms at the Marriott Rivercenter, Crockett, Hyatt Regency, Menger, and Emily Morgan hotels. The Marriott is the headquarters hotel, and the others are located within easy walking distance of both it and the San Antonio Convention Center, where placement services and many sessions will be located. Detailed information and a housing reservation form are provided in the conference preliminary program, which was mailed to all members in mid October. To be eligible for special conference rates, you must make your reservations through the housing



Past CAA president Paul Arnold tosses the bocce as other board members look on.

bureau using the conference housing registration form. For the best selection of hotels make your reservations early.

Ushers and Projectionists Sought

Applications are sought for ushers and projectionists for the 1995 annual conference. Ushers and projectionists will be paid \$8/hour and will receive complimentary conference registration. They are required to work a minimum of 3 session time slots (Wednesday–Saturday), and must attend a training session Wednesday afternoon, January 25. Projectionists must be able to operate a 35-mm slide projector; familiarity with video projectors is helpful. If interested, contact CAA A-V Coordinator Elaine Pike, Special Collections, Vassar College Libraries, Box 20, Vassar College, Poughkeepsie, NY 12601; 914/437-5799; E-MAIL: IN%“NPIKE@VASSAR.EDU.”

Correction

A session listed in the September/October *CAA News* was incorrectly worded. The correct wording is as follows: This session will last 1 1/2 hours and will be scheduled between program sessions:

“Issues of Pedagogy and Sexual Identity” (sponsored by the Gay and Lesbian Caucus). Chair: James Smalls, Rutgers University. Send 1-page proposal for 10-minute presentations concerning issues and strategies of teaching gay/lesbian content as well as the experience of being out in the classroom and studio to: Jonathan Weinberg, 560 W. 43 St., #12F, New York, NY 10036, or Flavia Rando, 103 St. Marks Place, New York, NY 10009.

The Placement Maze

Job hunting at CAA’s annual conference can be an exciting, challenging, confusing, and frustrating experience. The following information, based on advice from CAA members experienced in the search and interview process, can serve as a compass, which will guide you through the maze that is job placement.

Where to Start

As soon as your issue of *CAA Careers* arrives, read through the entire section in your area of concern, and do not be overly hasty in selecting the positions that most appeal to you. In fact, given that many candidates have strengths and backgrounds in more than one area, do not just select possibilities on the basis of the initial listing category; read through all of the ads. Small private colleges and public junior colleges often seek someone to teach in several areas but feel obligated to select one area for the listing title. If you have an area of secondary specialization, do not forget to examine the listings that refer to those positions as well. With this in mind, however, and given the large number of people with specialized training, do not waste your time and money applying for those positions for which your qualifications are really quite tenuous.

Once you select the positions you want to pursue, send a current résumé with a personal letter along with all other requested materials to the contact person or the search committee. With the help of a word processor, you can easily incorporate much of your general qualifications and also personalize each letter to point out why you are the candidate the search committee would want to meet.

Write as directed, and do not try to “beat the system” by calling or trying to set up an interview before the conven-

tion. It is not a wise idea ever to call during the search period, other than at the request of the institution or to reschedule an interview in a real emergency. To be really scrupulous, you should write on your own personal—not institutional—stationary, so as not to appear to be “using” the resources of any place where you might currently be a student or employee.

Send any and all material requested by the search committee, but do not overdo it; if they ask for three letters of recommendation, it is fine to send four, but do not send eight or nine. Also, do not send a lot of irrelevant materials. It is important to include an SASE for the return of slides, etc.

Preparing for the Conference

After receiving CAA annual conference information in the preliminary program, reserve a hotel room immediately. Hotels get booked up faster than you might think. If you can afford the conference headquarters hotel, you’ll have a private phone and a rest area close to the job and interviewers lists, which come out every few hours. You will also be in the same building as most of the interviewers. Staying in another hotel may mean long walks between the hotels and waiting in line to use hotel telephones. It is helpful to bring a roll of quarters for pay phones, and a good supply of note paper, pens, paper clips, etc.

Bring plenty of extra copies of your résumé—there may be two or three interviewers at any one interview, and you may apply for positions that are listed for the first time at the conference. Duplicating facilities are available at the conference, but they may be expensive. Once you arrive at the conference, mark your hotel room and phone number on each résumé.

Be sure to research thoroughly the institutions with which you will be interviewing. Send for their catalogues and study the programs, faculty, etc. Know whether art and art history are separate departments, whether there is an art gallery or university museum, etc. Your library should have most catalogues on microfilm. Also, contact friends who have studied or taught at the schools in question to get inside information.

It is helpful to formulate questions in your mind in advance regarding each

job. Standard topics might include which courses you will teach, semester course load, lecture hours per week, typical class size, use of T.A. graders or computer graded exams, size and budget of slide collection, administrative duties, research grants, etc.

For artists, carry an easily viewed portfolio of recent work. A large collection of slide sheets, which have to be held up to dim hotel lighting, is hard on the viewer and conveys little of what your work is really like. Oversize portfolios of actual work are difficult to maneuver and, display. A viable option is to have several 8 1/2" x 11" black-and-white reproductions printed inexpensively, so they can be handed out liberally or sent to prospective employers. These sheets along with your résumé will serve as excellent reminders for interviewers after they return to campus. Another solution might be to make Cibachrome prints directly from laid out color slides.

Art historians can also benefit from quick, inexpensive printing by making offprints of their scholarship. You may also want to bring copies of any publications or completed manuscripts, favorable student evaluations, and course materials.

What to Expect

Do not schedule interviews back-to-back. They frequently run longer than expected, and you may have to go to another hotel for your next one. It is important to be on time. If you find that you are going to be late, try to call if possible, and offer to reschedule.

Department chairs, deans, and others who have the task of finding new faculty members are looking for the best candidates they can find. A completed Ph.D. or M.F.A. is assumed; an almost completed degree puts you at a disadvantage. Interviewers will need to be convinced of your stature as an artist and/or your scholarly potential. Your teaching experience will be of interest. While most interviewers will take your word for what you have done and can do, evidence to support your claims to qualifications will make them feel more secure.

At the Conference

Plan to arrive Tuesday evening for the placement orientation, 6:30–7:30 P.M., in Salon K, third floor, at the Marriott

Rivercenter Hotel, where many of your questions will be answered. The next day, get the room and telephone numbers of your interviewers from the CAA Candidates Center, room 102, street level, at the San Antonio Convention Center. All specific information about interviews including hotel and table numbers of interviewers, how to set up an interview, and where to leave your résumé is printed on sheets, which are updated throughout the day, each day of the conference.

It is important to go for every interview you can get; good interviewing takes practice. Some schools have sign-up sheets to schedule interviews. Try to get a morning slot, when you and the interviewer will be fresh. Pick up new listings at the Candidates Center, Wednesday–Friday, 9:00 A.M.–5:00 P.M. For new jobs, get your c.v. to the appropriate person as soon as you can and certainly before the interview.

During the Interview

As you participate in the interview, keep in mind what you have read about the school and the job, what the department is looking for, and be prepared to respond as to how you fit the position. Prioritize your talents for each job to ensure that your major points come across before time runs out. Some questions that are frequently asked include: What methodologies in and outside of your field do you employ? Given the broad range of your work, what ties it together intellectually? Discuss “X” (a recent important publication or event in your area). At what kind of institution would you most like to teach? How do you feel about moving to “X” (city of new job)? Where do you see your field going? What are your strengths and weaknesses? What are you working on? How will you approach the survey course; what will the first lecture say; what textbook would you choose; what are your ideas for other courses and seminars? Are you prepared (if you are in art history) to work with studio faculty and vice versa? Where do you see yourself in 10 years? What got you into the field in the first place? Why do you want to leave your current job?

When it is your turn to ask questions, make sure they convey your understanding of the needs and direction of the department and parent institution. If it is clear that only one or

two artists or art historians are to divide an entire major between them, each teaching three or four different courses a semester, your pointed and repeated questions about “time for your own work” or your emphasis on your particular specialty will probably rule you out from consideration. It is not to suggest that you should not ask appropriate and necessary questions; it is only to make sure that you interview for the same job that the interviewers have at hand.

While it is appropriate to ask any questions that will help you understand the needs of the institution and what they are looking for in a colleague, remember that you are under a time constraint. Do not ask questions that could have been answered by doing research beforehand.

Do not be a dud (you certainly will not intend to) even if you are tired and frustrated. The interviewer probably feels the same way. Finally, stay until the end of the conference since some jobs appear at the last minute.

After the Conference

Follow through by sending any material that has been requested: examples of your work, letters of recommendation, final transcripts. Be sure to follow up with your faculty advisors, etc., to make sure that letters and records are being sent in a timely manner. Include a letter of appreciation and a restatement of interest when supplying requested material. Even if no follow-up material need be sent, such a letter is a good idea; it makes a positive impression. If you hear from the interviewer, be sure to answer promptly since delayed response can give the impression that you are not very interested. If it turns out that you are no longer interested, write to withdraw; this will save the institution time and money and will be appreciated.

Do not panic if you do not hear from a department or school within the first few weeks after the conference. Unless you are in the enviable position of having a firm offer from one institution but you would really prefer the other, you have little to gain and perhaps much to lose by trying to hurry the process.

Within two to four weeks after the conference, most schools will invite their top two to five candidates for a campus interview. Much of the same advice

regarding the conference interview still applies. Do not negotiate too hard about conditions and contract terms for a job you have yet to be offered.

When asked to lecture on campus, it is appropriate to ask about the ground rules in advance: is it to be a practice teaching session or a professional seminar before peers; how long is it to be, etc. This talk is crucial. Lively rhetoric, command of the visual material, and a rapport with your audience are what they are looking for—in other words, evidence that you can teach. If you read your lecture, as is usual, the question-and-answer period afterward becomes particularly important in showing how you interact with an audience. Try to anticipate questions. Some will presumably address the weaker, more controversial, or more obscure parts of your lecture. Becoming defensive in the face of tough criticism is a big mistake.

While on campus, you are being interviewed all the time, even when at a cocktail party. Ask to meet with students and find out what they want from you. Although you will probably be meeting with different groups—faculty, administrators, graduate and undergraduate students—each with their own interests and points of view, do not invent a different persona for each. They will be comparing notes and perceived inconsistencies might work against you.

If you are offered a position in which you are interested, you face the difficult task of negotiating final terms. If it appears likely that the offer on the table is the only one you are likely to get, it is obvious that you have less room to maneuver than if you are one of the lucky few who have several positions from which to choose. Though you may have little bargaining power, there is nothing wrong with raising any concerns you may have with whomever presents the offer. It is always wise to seem more sad than angry and not to provoke a “take it or leave it” response. Evaluate both your own circumstances and those of the institution; if it is a public university with a fixed-scale or unionized faculty, there may be no room to negotiate. In other cases, individual perks or special arrangements in scheduling might be offered in lieu of unavailable additional salary.

One final caution—a job offer in writing is insufficient. Make sure you receive a signed contract before you pick up and move. And good luck!

Things Are Looking Up: Job Market Stabilizes

During the 1993–94 academic year, 1,055 positions and opportunities were advertised in CAA *Careers* and at the annual conference placement service. In an attempt to discern trends in hiring, CAA evaluates the positions listed and employers’ hiring reports, which are then compared to statistics of previous years.

In the past academic year, universities, colleges, and visual arts employers listed 543 vacancies for artists, 255 openings for art historians, and 124 employment opportunities for nonacademic positions—curatorial, museum and gallery directors, art librarians, art educators, and art administrators. These 1,055 positions represent an increase of 5 percent over the 1,002 positions advertised last year.

Areas of Specialization

Of the 255 art historian positions listed, 22 were in ancient and medieval; 27 in Renaissance and Baroque; 33 in 19th- and 20th-century Europe; 7 in art of the United States; 13 in art of Africa, Oceania, and the Americas; 29 in art of Asia; and 13 in architectural history. Another 111 positions were to teach survey and broad courses or were unspecified.

For the 543 opportunities listed for artists, 102 required a specialization in painting and drawing; 49 in sculpture; 52 in ceramics, jewelry, or metalwork; 31

in printmaking; 58 in film, video, or photography; and 150 in either design or computer graphics. An additional 101 positions did not specify a particular area in studio arts.

Of the 257 listings for nonacademic listings, 124 were museum and gallery positions (of which 50 were curatorial related); 13 were in arts administration; 32 in art education; 7 for art and slide librarians; and 81 represented other visual arts vacancies. In addition, 27 internships and 22 fellowships were listed.

Requirements

It appears that more hiring institutions are requiring equivalent teaching and/or professional experience, as well as an advanced degree. Of the 1,055 positions listed, 78 percent specified certain experience levels and 84 percent required a Ph.D. or master’s degree. Nonacademic positions continue to represent better employment opportunities for those not holding higher degrees. Only 27 percent of nonacademic positions required a doctorate-level degree; another 54 percent specified a master’s degree.

Hiring Reports

Hiring institutions listing any positions in *Careers* are requested to complete a statistical questionnaire that provides a brief description of the applicant pool and subsequent final appointments. Of the 419 completed questionnaires received, 66 positions were canceled, postponed, or reported not yet filled. The interviewing and appointment of women reflect proportionate representation in the population. People of color represented 12 percent of those interviewed for artist positions and 17 percent of final appointments; for art historians, 7 percent of applicants interviewed were people of color and 10 percent were final appointments. Comparable statistics describing the ethnic composition of the respective fields are not available. The following analysis is based on the remaining 353 hiring reports.

	<u>1993–94</u>	<u>1992–93</u>	<u>1991–92</u>
# of applicants per position:			
art historian positions	39:1	43:1	75:1
artist positions	110:1	123:1	98:1
nonacademic vacancies	54:1	50:1	48:1
# of interviews per vacancy:			
art historian positions	8:1	8:1	7:1
artist positions	7:1	7:1	6:1
nonacademic vacancies	7:1	6:1	5:1
Average Starting Salaries for Art Historian:			
Full Professor	*	*	*
Associate Professor	*	\$43,719	\$41,858
Assistant Professor	\$33,979	\$32,561	\$32,897
Lecturer/Instructor	\$31,925	\$29,561	\$26,856
Average Starting Salaries for Artists:			
Full Professor	*	*	\$44,150
Associate Professor	*	\$33,851	\$43,150
Assistant Professor	\$32,656	\$30,902	\$30,725
Lecturer/Instructor	\$30,105	\$27,287	\$26,394
*insufficient data			

Positions listed in *Careers* are for the most part entry-level positions: lecturer/instructor or assistant professor. Because the sample size for these positions was larger than the higher-level positions, the averages given for them are probably better representations of starting salaries. The salaries reported, however, to the association by employers should not be considered a representative sample of the field.

Of the 200 completed questionnaires for artist positions, 54 percent were tenure or tenure track positions, and over 75 percent of the positions were for 1 year or more appointment terms. For art historians, 53 percent of the 98 positions filled were tenure or tenure track positions, and 89 percent of the positions were 1 year or more appointments. Only 69 percent of the 55 reported nonacademic positions were limited to 1 or more year appointment terms.

Conclusion

If the information gathered through CAA’s placement services is representative of its field, after four years of decreasing job opportunities the employment picture has finally stabilized. We would hope to see further increased hiring over the next twelve months. Though artists and art historians still face a competitive market, jobs continue to be available in academe as well as in museums, galleries, and other visual arts organizations. Competition has stabilized with hiring institutions reporting little or no change in the ratio of applicants per job opening. What becomes apparent, however, is a decrease in the number of higher-level teaching positions offset by an increase in the number of entry-level positions—assistant professors and lecturers/instructors.

The College Art Association continues to provide a valuable service to those seeking employment in academe and for those institutions looking to hire qualified artists and art historians. Hiring institutions report that over 55 percent of final appointments were respondents to notices placed in CAA *Careers*.

College Art Association Standards for the M.F.A. Degree in Visual Arts

Definition and purpose

The M.F.A., unlike most master's degrees, is used as a *guarantee* of a high level of professional competence in the visual arts. It is also accepted as an indication that the recipient has reached the end of the *formal* aspects of his/her education in the making of art, that is to say, it is the terminal degree in visual arts education and thus equivalent to terminal degrees in other fields, such as the Ph.D. or Ed.D.

First and foremost, the profession demands from the recipient of the M.F.A. a certifiable level of technical proficiency and the ability to make art. However, having earned the degree does not necessarily guarantee an ability to teach this proficiency to others. When work toward the M.F.A. has been concentrated in a particular medium, there should be complete professional mastery of that medium. The generalist, whose preparation has been broader and less specialized, must still meet the critical demands of the profession by convincingly demonstrating expertise and knowledge in a number of areas. The need for thorough training of the mind, the eye, and the hand is self-evident. The remainder of this docu-

ment outlines specific standards and requirements for the M.F.A. that are approved and endorsed by the CAA Board of Directors.

Degree requirements

Definition of Credit

Because credits are a unit of measure, reflecting amounts of work over certain periods of time, a precise definition is needed in order to reconcile the differing academic record-keeping arrangements that exist throughout the nation. The College Art Association recognizes a standard in which one semester credit represents three hours of work per week over a semester of at least fifteen weeks (one-quarter credit is the equivalent of 66 percent of a semester credit). Work toward credit may take place in formal classes, critiques, and technical workshops, or may be independent studio activity. While the distribution of time spent between formal and independent options is a decision that must be made by the faculty, who determine specific educational patterns within a given institution and a given discipline, the ratio of three hours of work per credit must be met.

Credit Requirements

The minimum requirement for the M.F.A. is 60 semester credits of course work at the graduate level (or 90 quarter credits), including courses in art history and cognate areas of study. These required credits may not include course work that is required as make-up for undergraduate deficiencies.

Undergraduate degrees (B.A., B.F.A., B.S., B.Ed.) differ in disciplinary credit distribution and educational emphasis. In order to compensate for these differences in the studies (both undergraduate and graduate) leading ultimately to the M.F.A. degree, the following combined (undergraduate *plus* graduate) semester credit totals are recommended: art studio, 100; history of art, 24. However, new genres/disciplines in the visual arts at the graduate level may require or take into consideration undergraduate study outside

traditional art studio areas (video and computer-based art, for example). Thus the total semester credit hours recommended for the undergraduate/graduate program leading to the M.F.A. in studio art may have to be adjusted to include appropriate course work relevant to new genres of studio practice. The above recommendations are not absolute minimum requirements, but provide reasonable guidelines for faculties concerned with maintaining the standards of the profession.

In addition to the required number of credits, which are essential, the M.F.A. as a terminal degree demands a level of maturity that can develop only from study over an extended period of time. It is strongly recommended that there be a balance between classes with scheduled meetings and those that are supervisory; the practice of basing the M.F.A. entirely on supervisory courses and individual critiques must be discouraged, as this format does not lend itself to sustained intellectual, artistic, and theoretical exchange. Moreover, CAA strongly recommends that two years of study for the degree be considered an absolute minimum, with three years preferable and advisable.

Studio Curriculum

It is not the intention of CAA to provide curriculum outlines and thus undermine the valid principle of diversity in higher education. Credit distribution must be left to individual programs in the belief that they will capitalize on their strengths and minimize their weaknesses in order to provide the most sound education possible. At the same time, there are certain requirements and standards that should be considered in every program of study.

Graduate faculties have the responsibility of structuring courses and course sequences in studio disciplines to lead to the achievement of professional competence. This goal may be met through concentration in any one specific discipline (painting, sculpture, performance, ceramics, video, etc.) and/or by intelligently designed interdisciplinary programs of study. For the latter, it should be stressed that the range of diversity must, of necessity, be limited in order to guarantee the depth of involvement demanded by graduate standards in each discipline. Each

student deserves from the staff careful consideration of individual needs and conscientious direction in planning an appropriate course of study.

Requirements in Art History, Art Criticism, and Other Cognate Areas

Much of a practicing artist's knowledge of our cultural heritage is gained through studying art history. Accordingly, formal courses in art history are considered essential to an M.F.A. program (CAA recommends a minimum combined undergraduate and graduate total of 24 semester credits). For M.F.A. candidates, advanced courses on various historical periods, styles, and themes are strongly recommended. To encourage greater diversity among students seeking the professional degree, requirements should include options stressing the history and role of the visual arts in cultures other than those of Western Europe and North American. (Statistics compiled by the National Association of Schools of Art and Design indicate that the number of students of color completing the M.F.A. degree remains disproportionately low.) Seminars in modern and contemporary art history, theory, and criticism are especially appropriate for M.F.A. candidates. Art criticism, which develops from art history and in some respects cannot be separated from it, is another crucial part of the informed artist's education. Self-criticism and external comparison are among the means by which artists evaluate their ideas, processes, and/or the objects they make; these skills cannot be left entirely to intuition or casually grasped assumptions. A large part of criticism of self and others is verbal (in many cases, a major component of a work of art may be verbal); therefore, verbal skills must not be ignored. The need for continual writing, criticism, and self-explication in the careers of most artists is self-evident.

Other disciplines of educational value to the student should also be encouraged where relevant, and may in some cases replace art history, theory, and/or criticism courses. In addition to helping students design their programs of study, the faculty must consider all of their individual needs and advise M.F.A. candidates to take full advantage

of appropriate resources in areas both in and outside the visual arts that are available in the M.F.A. granting institution, guiding them to learning in such cognate areas as will augment the total educational experience.

Theses and Comprehensive Examinations

A written thesis on art history or theory should not necessarily be required; however, a critical statement, in writing, on the student's work, its development, and its cultural and historical references should be insisted on as a logical alternative.

Comprehensive, out-of-class art history examinations, whether oral or written, should not be required. High-quality performance in course work itself can be counted on as assurance of the student's having a good working knowledge of the material.

Graduate Exhibition

As a final step prior to receiving the degree, each M.F.A. candidate should be required to mount a substantial exhibition of his/her work. Some schools face a difficult problem of providing satisfactory spaces for individual exhibitions, which should be solved by finding large facilities for group shows, either on or off campus. Even when space considerations necessitate group exhibitions, however, every care must be taken to insure that individual students are able to place a sufficient number of works together for viewers to assess their development. This is particularly important in contexts in which the M.F.A. exhibition serves as an introduction of the student's work to a larger professional art community. Since the profession demands from M.F.A. degree recipients an ability "to make art," a faculty, institutional, and public review of the final product is absolutely necessary.

Slide Portfolio and Retention of Student Work

A slide portfolio of the M.F.A. exhibition should be required and kept by the school for the record. In addition, institutional resources should, if possible, be used to purchase one or more examples of work for the school's

permanent collection. CAA, in its resolution of April 29, 1972, has discouraged the all-too-prevalent past practice of institutions *demanding*, without compensation, examples of student work. The acquisition of student work assumes the existence of adequate display and/or storage facilities for artwork.

Admissions

Preadmission Preparation and Dealing with Deficiencies

Admission to M.F.A. programs should be based on the nature, extent, and quality of undergraduate preparation, including courses in studio art, art history, and other academic subjects. Quality of studio preparation can best be judged on the basis of careful evaluation of work done at the undergraduate level; therefore, a portfolio review is regarded as an absolute necessity in the admissions process.

While many institutions consider the B.F.A. to be the standard qualifying degree, the fact that the applicant has attended a B.A. or B.S.—granting institution does not necessarily rule out acceptance in most M.F.A. programs. Whatever the undergraduate degree, most entering graduate students tend not to be completely prepared in one or more of the areas cited above and will require remedial work.

Prior to the admission of a successful applicant, the graduate faculty should determine the individual's deficiencies in studio art, art history, and general studies and inform the student of its findings. The prospective student should also be given a clear indication of the prerequisite make-up the institution will require, emphasizing that no course work to compensate for gaps in undergraduate preparation can be counted as contributing to the minimum number of credits required for the M.F.A. degree.

Advising on Degree Requirements

Admission committees are urged to clearly inform each potential student of the institution's M.F.A. requirements

and other relevant matters concerning the specific make-up of the degree program, pointing out the various guidelines previously outlined in this document, including the minimum of 60 graduate credits, and other curricular requirements.

The M.A. as a Qualifying Prerequisite

Some institutions use the M.A. degree (30 credits) as a qualifying prerequisite for final acceptance into M.F.A. candidacy, allowing the student to apply the earned credits toward the higher degree. This practice is legitimate only if the quality of work toward the M.A. is acceptable within the terminal degree standards, and if total degree requirements are ultimately met.

Graduate faculty

It is axiomatic that M.F.A. programs should have excellent and well-qualified teachers. While quality of teaching is of primary importance, professional recognition of individual faculty members is also desirable. Not every good teacher needs to be a recognized star, but CAA is concerned that all graduate faculty members be fully competent professionally and that they be professionally active in their respective disciplines and fields. This standard does not necessarily imply the imposition of age and experience standards. Some very young artist/teachers are as well qualified as many faculty members who have taught for a number of years. Each individual must be judged on his/her own strengths and weaknesses.

A faculty needs to be large enough so that students can receive the amount of instruction they deserve, and diverse enough in its areas of expertise to cover thoroughly all fields offered. It is not necessary for every institution to offer everything; however, the disciplines that it does and does not offer should be made clear to all applicants. To guarantee graduate programs of quality, it is of critical importance that schools or university departments offer fields of study only when excellent instructional resources are available in a specific discipline or within an interdisciplinary range.

Visiting artists and visiting lecturers can provide inspiration and broadened horizons for any student body (and faculty), multiplying diversity of intellectual, aesthetic, and cultural points of view, from which all can benefit. Full value from such outside authorities, however, usually demands more extended contact than that afforded by a one-hour lecture, which can leave students with only fragmentary, superficial impressions of what they have heard and seen. Visits of several days duration are recommended. It is also important that affirmative action goals not be solely addressed through visiting artist programs; rather, permanent faculties should reflect not only gender but also other demographic patterns.

Facilities

M.F.A. programs should be offered only in those areas that are fully and adequately equipped with a reasonably full range of available technology and satisfactory working spaces for the students. While facilities can never take the place of gifted teachers and students, the better they are, the more those using them will benefit. Specialized equipment is absolutely necessary in some areas, and students should not only become technically competent in its use, but should also understand fully safe shop and studio practices and procedures.

Private studios for graduate students are a near necessity, though they should not be so private—so segregated—that they prevent healthy contact and interchange. Independent studios should be supplemented by readily available access to all shops, labs, and general studios. In institutions that do not provide private studios for graduate students, students must have access to a private communal space set aside for their specific needs as a community.

No M.F.A. program can exist without adequate library, museum, and exhibition resources. The need for access to the library at all hours, within reason, is clear. M.F.A. students must have reasonable access to the visual cultures of the past and have continuous contact with the works of the present.

Financial support

It is not appropriate, within the limits of this document, to deal at length with the important subject of graduate assistantships and other forms of financial assistance. At the same time, CAA wishes to enunciate two principles that have direct bearing on the question of standards in M.F.A. programs:

1. No graduate academic credit should be given for teaching or other assistantship work for which pay is received.
2. When graduate faculties distribute assistantship assignments, they must consider with care the hours each week needed by their students to complete the academic obligations expected of them. The foregoing requirements and guidelines define clearly the amount of time and commitment necessary to justify the granting of the M.F.A. Undue interference with the right of students to apply themselves to their primary mission in graduate school is both unfair and unwise.

Adopted by CAA Board of Directors, April 16, 1977; revised October 12, 1991

Solo Exhibitions by Artist Members

Only artists who are CAA members are included in this listing. When submitting information, include name of artist, gallery or museum name, city, dates of exhibition, medium. Please indicate CAA membership.

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

ABROAD/

Banerjee. Cité Internationale des Arts, Paris, France, August 11–21, 1994. "Fumage sur papier."

Graham Cantieri. Centre culturel Jean Gagnant, and Pavillon de l'Orangerie du Musée de l'Évêché, Limoges, France, September–October 1994. Galerie Zôgraphia, Bordeaux, France, November–December 1994. "Suspensions et superpositions."

George Jarvis. Kabutoya Gallery, Tokyo, September 20–25, 1994. Acrylics and prints.

James Juszczuk. Viviane Ehrli Galerie, Zurich, September 1–October 1, 1994. "Haiku Geometry 3."

Ellen K. Levy. Chapel Art Center, Hamburg, Germany, November 2–December 14, 1994. New Jersey State Museum, Trenton, November 19, 1994–January 16, 1995. Mabel Smith Douglass Library, Rutgers University, New Brunswick, N.J., March 4, 1995–April 22, 1995. "The Collapse of Postmodernism," paintings and drawings.

Jacqueline Morreau. Isis Gallery, Essex, England, November 1994. "Disclosing Eros," prints and drawings, and "Paradise Now II," paintings. Ferens Art Gallery, City Art Museums, Hull, England, November 1995. "Work in England 1978–1995."

Diane Neumaier. Gallery XL, Moscow, Russia, October 5–16, 1994. "Twin Peeks," black-and-white photographs. October 19–30, 1994. "Metropolitan Tits," color photographs. Russian Union of Art Photographers, Moscow, October 15–28, 1994. "Naschi Ludi/Our People," color photographs.

MID-ATLANTIC/

Sharron Antholt. Anton Gallery, Washington, D.C., October 7–November 13, 1994.

Shayne L. Hull. Capital Gallery, Landover, Md., October 1–November 13, 1994. "In Full Color: Painted Portraits by Shayne L. Hull," oil



Jacqueline Morreau, *Mask II*, emulsion on canvas, 40" x 35"

paintings. University Gallery, Scranton, Pa., February 4–March 19, 1995. Paintings.

C. Ann McMurray. Chesapeake Gallery, Bel Air, Md., July 22–September 16, 1994. "Retrospective: 1984–1994," photographs.

Claudia Vess. Washington Printmakers Gallery, Washington, D.C., October 1994. Prints.

MIDWEST/

Gloria S. De Duncan. Mabee Gerrer Museum of Art, Saint Gregory's College, Shawnee, Okla., November 1–30, 1994. "Ruminations on Solitude," paintings.



Tom Fischer, *Dawn, Savannah River*, 1994

Donise English. New Visions Gallery, Marshfield, Wis., April 26–June 28, 1994. Paintings. Anderson Gallery, Buffalo, N.Y., May 20–July 1, 1994. New York Open Center, New York, June 5–30, 1994. Sculpture.

Tom Fischer. Interlochen Center for the Arts, Interlochen, Mich., October 1–November 1, 1994. Photographs.

Charles Gniech. J. R. Kortman Gallery, Rockford, Ill., November 1–30, 1994. "Monuments," paintings and drawings.

Karen Kunc. Porter Butts Gallery, University of Wisconsin, Madison, July 30–September 2, 1994. Prints. Haydon Gallery, Lincoln, Nebr., September 2–24, 1994. Woodcut prints, monoprints, and drawings.

Ralph Murrell Larmann. Sinclair Community College, Dayton, Ohio, November 13–December 23, 1994. "Exuberant Images."

Ingrid Lilligren. Burling Gallery, Grinnell College, Grinnell, Iowa, August 20–September 30, 1994.

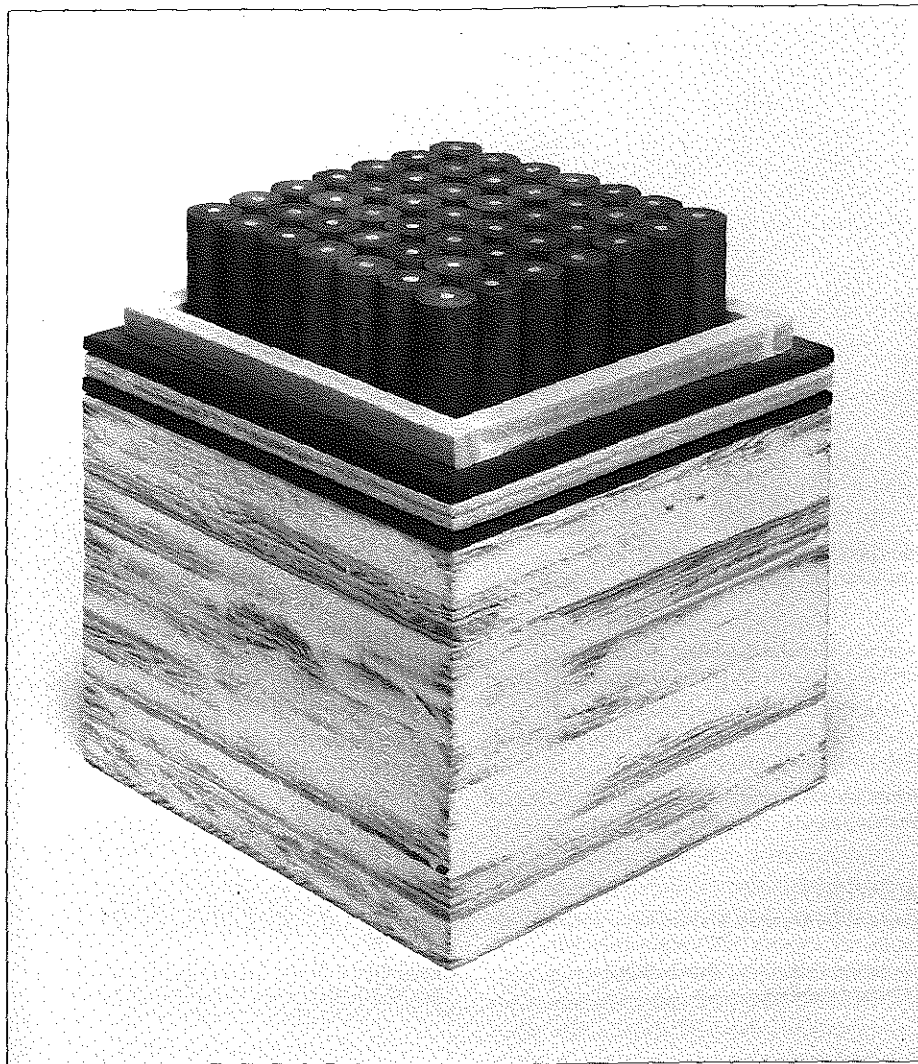
Patrick Luber. Sioux City Art Center, Sioux City, Iowa, October 16–November 29, 1994. North Dakota Museum of Art, Grand Forks, December 1, 1994–January 22, 1995. Sculpture.

Valerie Mann. Michigan Heart and Vascular Institute, Ann Arbor, November 1994–February 1995. Wall-hung sculpture.

Susan Martin. Sybaris Gallery, Royal Oak, Mich., September 10–October 8, 1994. Sculpture.

Julia Morrisroe. ARC Gallery, Chicago, October 5–29, 1994. "Metaphor Series," paintings and drawings.

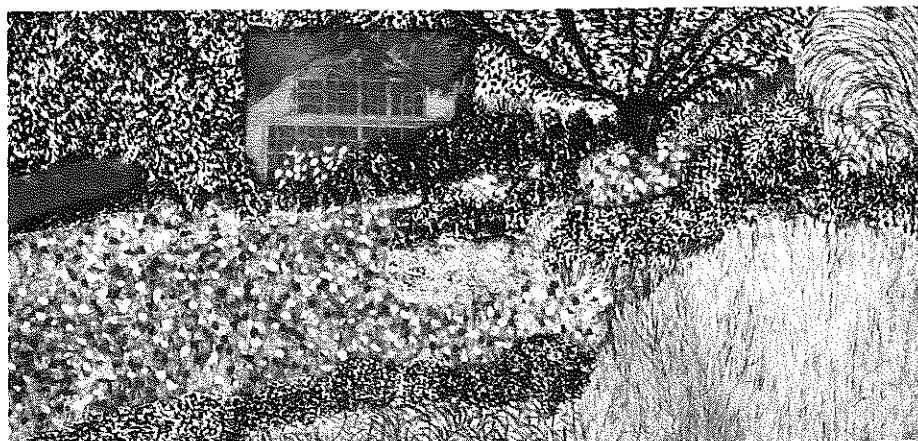
Peter Olson. South Bend Regional Museum of Art, South Bend, Ind., December 10, 1994–



Susan Martin, Corps, 1994, wood, plaster, steel, and found objects, 9" x 8 1/2" x 8 1/2"

January 29, 1995. Northern Indiana Arts Alliance, Munster, January 14–February 11, 1995. Prints and drawings.

Dale Osterle. George Ducas Gallery, Chicago, November 25, 1994–January 1, 1995.



Dale Osterle, The White Flower Farm

Roy Pardi. ARC Gallery/RAW Space, Chicago, June 28–July 30, 1994. "On the Circumcision of Everyday Life," installation.

Sheila Pitt. Artemisia Gallery, Chicago, August 5–27, 1994. "Woman on the Altar: A Bedding Series."

Ellen Price. SPACES Lab Gallery, Cleveland, Ohio, October 4–21, 1994. Carnegie Arts Center, Covington, Ky., November 4–26, 1994. "Golden Books," drawings and prints.

Susan Rankaitis. Museum of Contemporary Photography, Chicago, September 9–November 11, 1994. "Abstracting Technology, Science, and Nature."

Corinne A. Silver-Ragheb. Macomb Center Gallery, Macomb Community College, Mt. Clemens, Mich., November 12–December 8, 1993. "Devil May Care," prints, drawings, paintings, sculpture.

Gregory Zeorlin. Wichita Center for the Arts, Wichita, Kans., January 7–February 19, 1995. Ceramics.

NORTHEAST/

Ita Aber. Yeshiva University Museum, New York, September 8–October 30, 1994. "Sukkah Stuff," site-specific installation.

Mike Alewitz. Walters Hall Gallery, Rutgers, State University of New Jersey, New Brunswick, September 5–23, 1994. "Agitprop."

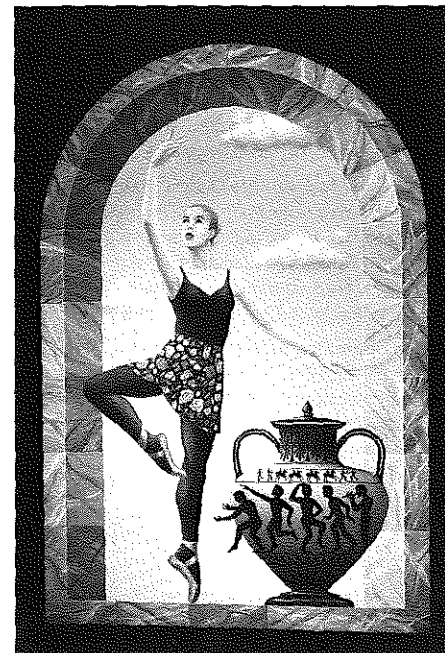
Nancy Azara. AIR Gallery, New York, November 15–December 3, 1994. E. M. Donahue Gallery, New York, November 17, 1994–January 7, 1995. Tweed Museum, Duluth, Minn., January 22–March 19, 1994. Installation, sculpture, collage.

Diogenes Ballester. Carib-Art Gallery, New York, September 8–October 4, 1994. Paintings.

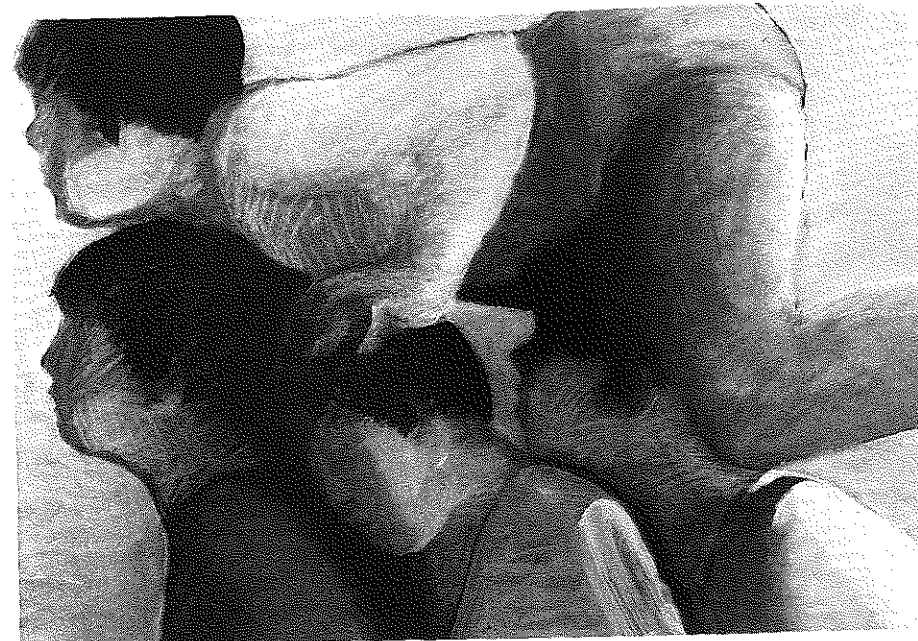
Ron Baron. Sculpture Center, New York, October 11–November 8, 1994.

Martin Boyle. Arden Gallery, Boston, October 10–November 5, 1994. Paintings.

Diane Bush. Art Dialogue Gallery, Buffalo, N.Y., December 2–30, 1994. "Foto Frescoes," photographs.



Martin Boyle, Pointe, 1994, oil on linen, 64" x 42 1/2"



Peter Greene, At What Expense, 1993, pastel/gesso

Aurore Chabot. Manchester Craftsmen's Guild, Pittsburgh, Pa., October 7–28, 1994. "Sculptures and Drawings."

Cora Cohen. Jason McCoy Gallery, New York, October 26–December 3, 1994. Paintings.

Anthony Dibona. Po Gallery, Providence, R.I., July 10–28, 1994. "Fire-Works." Community College of Rhode Island, Warwick, October 3–26, 1994. "Metal Work."

Jennifer Dunn. Visual Arts Gallery, New York, September 8–24, 1994. Photographs.

Leopoldo Fuentes. Adams Gallery, Dunkirk, N.Y., October 7–November 6, 1994. Paintings and drawings.

Hirokazu Fukawa. Hewlett Gallery, Carnegie Mellon University, Pittsburgh, Pa., August 16–September 2, 1994. "Love Me in Your Full Being," site-specific installation.

Peter Greene. Blue Mountain Gallery, New York, November 11–30, 1994. "Broad Games," paintings, drawings, and monoprints.

Fred Gutzeit. Open Interactive Media, New York, September 19–November 19, 1994. "Sidewalks," paintings.

Larry Homolka. La Boetie, New York, October 6–29, 1994. "Transcripts."

Elena Humphreys. Melville Library Gallery, State University of New York at Stony Brook, September 27–October 21, 1994. "Object."

Carol Jacobsen. Ceres Gallery, New York, November 8–December 3, 1994. "From One Prison: A Project on Women in Prison," video and photographs.

Li-Lan. Art Projects International, New York, October 27–December 1, 1994. "Post Marks," paintings and pastels.

Elizabeth Meyer. Viridian Gallery, New York, October 25–November 12, 1994. "New Works on Mylar."

Maureen Mullarkey. Gallery at Hastings-on-Hudson, Hastings-on-Hudson, New York, September 18–October 16, 1994. Paintings.

Marilyn Nance. Studio Museum in Harlem, New York, October 16–December 31, 1994. "Egungun," photographs. Grand Central Station, New York, October 31, 1994–January 9, 1995. "Celebration and Mourning, M.T.A. Lights for Transit Lightbox Installation."

Mary Putman. Denise Bibro Fine Art, New York, October 4–22, 1994. "Home Places," paintings.

Cathy Raymond. 55 Mercer Gallery, New York, September 27–October 15, 1994. Paintings.



Mary Putman, Recreational Area, acrylic panel, 40" x 69"

Janet Sawyer. Worldwide Gallery, New York, November 3–December 9, 1994. Paintings.

Miriam Schapiro. Steinbaum Krauss Gallery, New York, September 10–October 15, 1994. "Collaboration Series: Mother Russia."

Stan Smokler. Kim Foster Gallery, New York, January 6–February 4, 1995. Sculpture.

Joseph Richard Thiel. Thiel College, Greenville, Pa., October 14–November 11, 1994. "Thiel Does Thiel," mixed media.

David Underwood. SoHo Center, New York, October 1–December 2, 1994. "Photo-Montage."

Kay Walkingstick. June Kelly Gallery, New York, October 6–November 8, 1994. Paintings and works on paper.

SOUTH/

Virginia Derryberry. Young Harris College, Young Harris, Ga., January 1995. Cumberland Gallery, Nashville, Tenn., February 1995. Paintings.

Gwen Diehn. Broadway Arts Building, Asheville, N.C., November 18–December 9, 1994. Woodcuts and watercolor pencil drawings.

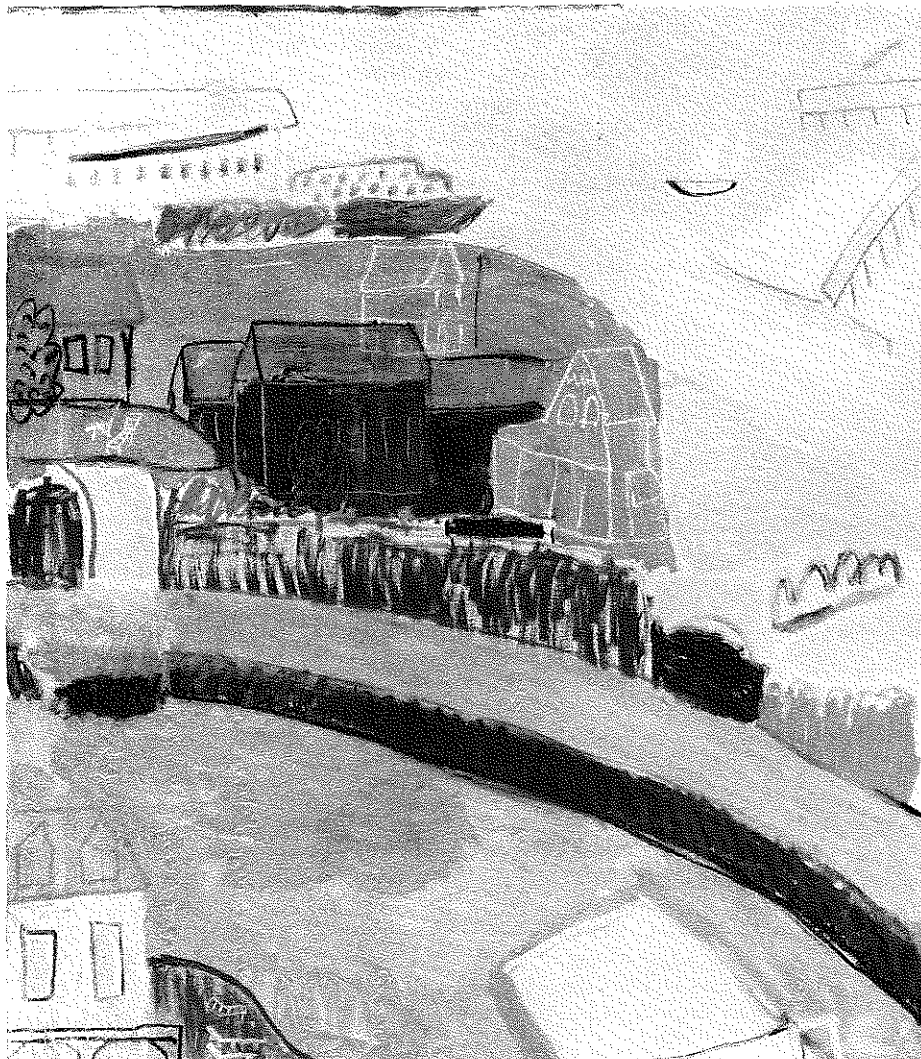
Ross Horrocks. Harlee Gallery, Highlands, N.C., August 27–September 22, 1994. "Les Vacances: Paris et Provence," paintings and monotypes.

Stanley Kaminski. Tribal Galleries, Covington, La., October 8–November 15, 1994. "Selections from Gnaw," lithographs, drawings.

Martha Keller. Halsey Gallery, School of the Arts, College of Charleston, S.C., September 7–28, 1994.

Heather Ryan Kelley. University of Texas at Tyler, September 26–October 28, 1994. "Images from the Wake: Paintings Based upon Joyce's *Finnegans Wake*."

Julia Merkel. Lost River Gallery, W.Va., October 1994. "Cattle Series," paintings. Mary Baldwin



Janet Sawyer, *Block Island*, 1994, oil on canvas, 69" x 54"
PHOTO: D. JAMES DEE

College, Staunton, Va., November 1994. "Recent Works," paintings. McGuffey Art Center, Charlottesville, Va., February 1995. "Equine Series," paintings.

Susan Miller. Goodrich Gallery, Dallas, September 1994. "There Is Music in the Air." Women and Their Work Gallery, Austin, Tex., February 1995. "On Becoming."

WEST/

Les Barta. Pence Gallery, Davis, Calif., November 11–December 10, 1994. Photoconstructions.

Julia Couzens. Christopher Grimes Gallery, Santa Monica, Calif., January 7–February 7, 1995. Sculpture. Michael Himovitz Gallery, Sacramento, Calif., September 7–30, 1994. Sculpture installation.

Dawn-Starr Crowther. Chandler Center for the Arts, Chandler, Ariz., June 2–August 12, 1994. "Appropriating Antarctica," photographs.



Julia Merkel, *Four Horses*, 1994, oil on canvas, 72" x 48"

Maria Downey. Seraphic Gallery, Silverlake, Calif., November 17–December 17, 1994. "City of Lost Angels," paintings.

Robbert Flick. Craig Krull Gallery, Santa Monica, Calif., October 29–November 29, 1994. "Between Hollywood and Wilshire."

Michi Itami. San Francisco Museum of Modern Art Rental Gallery, San Francisco, November 2–December 2, 1994. Computer-generated lithographs and works on paper.

Jann Nunn. Davis Art Center, Davis, Calif., September 1–28, 1994. Sculptural installation.

Ben Parks. Sierra Arts Center, Reno, Nev., August 15–September 28, 1994. "My Prajña Is Bigger than Yours."

Kirk Pedersen. In Collaboration Gallery, Santa Monica, Calif., October 27–November 26, 1994. Paintings, watercolors.

Fritz Scholder. Riva Yares Gallery, Santa Fe, N.Mex., August 5–31, 1994. Paintings and sculpture.

Judith Selby. Falkirk Cultural Center, San Rafael, Calif., September 22–November 19, 1994. "First Face," installation.

Tyler Stallings. Food House, Santa Monica, Calif., May 18–June 4, 1994. "Cyborg Blossoms," multimedia installation.

Landa Townsend. THE LAB, San Francisco, August 31–September 24, 1994. "Darwin's Bassoon," audio installation.

Karen J. Wesler. Fourth Avenue Plaza, Seattle, Wash., October 6–29, 1994. "All about Eaves," drawings, paintings, and prints. Stroum Jewish Community Center, Mercer Island, Wash., October 20, 1994–January 6, 1995. "(Jewish-American) Prints."

People in the News

In Memoriam

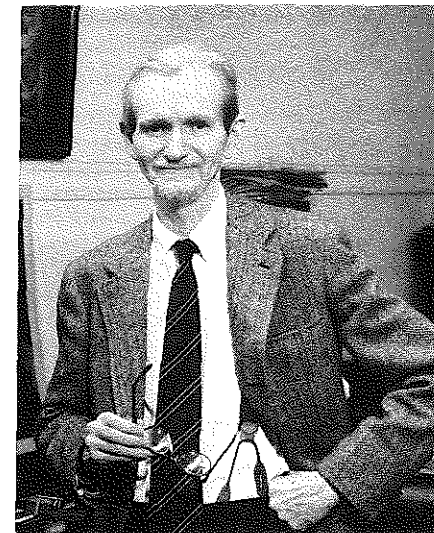
Howard McParlin Davis, Moore Collegiate Professor Emeritus of Art History at Columbia University, died September 9, 1994, at the age of 79. He had served on the Board of Directors of the College Art Association as secretary (1957–59) and then as vice-president (1959–60).

Howard was a legendary teacher. His classes on Italian Renaissance painting and on Northern European painting were considered an essential part of a Columbia education, and generations of Columbia College students graduated with an especially deep appreciation of the art of Giotto and of Jan van Eyck. Often honored for his teaching, he received Columbia's Mark Van Doren Award in 1968 and the Great Teacher Award of the Society of Older Graduates of Columbia in 1970; in 1984 the College Art Association presented him with its award for the Distinguished Teaching of Art History.

At Columbia Howard was one of the early designers of the course known as Art Humanities, "masterpieces of Western art," which is an integral part of Columbia's core curriculum. He remained committed to it and to making visual literacy a serious goal of general education. "Supervising younger colleagues participating in the Humanities program, he initiated generations of graduate students and new assistant professors into the art of teaching and the humane values of the study of art," as the College Art Association citation recognized.

Howard's course on Italian Renaissance painting was famous as a nearly monographic exploration of the art of Giotto. His students were taken through the frescoes of the Arena Chapel panel by panel by a master who intuitively recognized and understood each of the painter's decisions; he was sensitive to the subtlest nuance of pictorial structure, in which he always discerned the creative intervention of the artist. Exploring the interior of a painting by Jan van Eyck with him, as one former student put it, one felt obliged to remove one's shoes at the threshold and enter with a sense of wonder. It was, in some fundamental sense, precisely Howard's personal modesty that allowed him such privileged access to a painting. He never seemed to intervene between the student and the picture. Like few other great teachers, he seemed to become transparent as he opened a painting to his students and invited them in.

Although he published little, Howard's early article on "Fantasy and Irony in Pieter Bruegel's Prints" (1943) offered new critical



Howard McParlin Davis, 1914–1994

precision in the understanding of that art, and his paper on "Gravity in the Paintings of Giotto" (1971) has become one of the classics in the literature.

It is typical of the range of Howard's interests and tastes that the artist to whom he was actually most passionately devoted should have been Gianlorenzo Bernini. He was responsible for introducing Bernini into the syllabus of Art Humanities long before the Baroque master became a standard part of the art history curriculum. Howard's Fulbright grant to Italy in 1950–51 was for a study of theatricality in the art of Bernini, and only his own modesty may have deprived us of a book of the most penetrating and original insight. In Rome he met Rudolf Wittkower, who was then working on his own Bernini monograph; that encounter with the great scholar (who was to become his colleague and chairman only five years later) led Howard to shelve his own project. Toward the end of his career, however—and appropriately at a symposium in 1989 to commemorate the twentieth anniversary of Wittkower's retirement from Columbia—Howard presented "Bees on the Tomb of Urban VIII" (1989). In 1950 he had observed the four small, life-size bees on that monument, which, as he was to demonstrate, so importantly complemented the three monumental Barberini insects. In the intervening nearly forty years, those tiny creatures had continued to go unobserved, despite the incredible blossoming of Bernini scholarship. Such careful observation was typical of Howard, as was the modesty that allowed him to remain so silent about his discovery for so long.

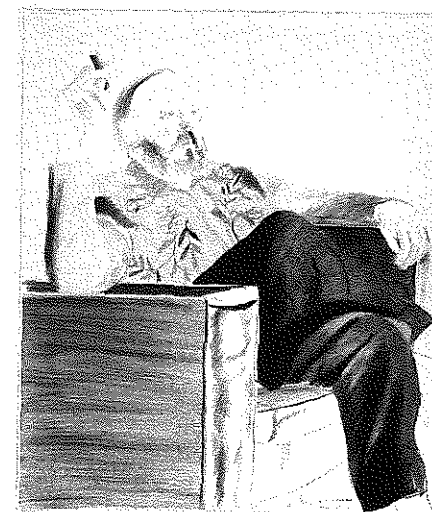
Howard Davis was born on September 18, 1914, in Baltimore. He studied at Princeton, earning his B.A. in 1936 and his M.F.A. in 1939, when he joined the curatorial staff of the Metropolitan Museum of Art. In 1944 he was appointed to the faculty at Columbia, where he served as chairman of the Department of Art History and Archaeology from 1969 to 1972 and was named Moore Collegiate Professor of Art History in 1980. On the occasion of his retirement a symposium was held in his honor

at Columbia in 1985, with papers presented by ten of his former graduate students; the proceedings were published in the journal *Source* (Fall 1985).

—David Rosand

Dorothy Dehner, best known as a sculptor of Surrealist and geometric abstractions in bronze and wood, died September 22, 1994, at the age of 92. Born in Cleveland, Ohio, Dehner began her artistic career as a painter and a dancer, and after moving to New York embarked upon a career on the stage. While working Off Broadway and taking classes at the Art Students League, she met such artists as Arshile Gorky, Stuart Davis, as well as an ambitious young sculptor named David Smith, whom she married in 1927. While married she produced paintings depicting idyllic domesticity as well as a series of ink drawings of demonic figures surrounded by vultures and bats, which she called "Damnation Series." After divorcing Smith in 1951, she created her first sculpture in 1955 and was soon represented by the Willard Gallery in New York, where she remained until 1976. She had solo exhibitions at the Jewish Museum in New York, 1965, and the Phillips Collection, Washington, D.C., 1990, among other places. She was interviewed for the "Art and Old Age" issue of *Art Journal* (Spring 1994), where she explained: "I never was taught sculpture at all; nobody told me anything. I didn't need it; the minute I had it in my head and hands, I knew what to do."

Henry Geldzahler, curator, critic, and public official whose enthusiastic advocacy of contemporary art made his name synonymous with the art scene in New York for three decades, died August 16, 1994, at the age of 59. He began his career as a curator of American art at the



David Hockney, *Henry, Seventh Avenue*, 1972, crayon on paper

THE METROPOLITAN MUSEUM OF ART, GIFT OF HENRY GELDZAHLER, 1979. (1979.546)

Metropolitan Museum of Art and at age 33 curated the museum's centennial exhibition "New York Painting and Sculpture: 1940-1970," a highly personal selection of 408 works by 43 artists which took the then-staid Metropolitan into the fast-moving world of modern art, and garnered much attention for Geldzahler. In 1966 he served as U.S. commissioner to the Venice Biennale, and he took a leave of absence from the Metropolitan that year to become the first director of the visual arts program of the National Endowment for the Arts. In 1977 he was appointed Commissioner of Cultural Affairs for New York City by Mayor Edward I. Koch, a post he held for five years.

Born in Antwerp, Belgium, in 1935, Geldzahler moved to the U.S. in 1940 with his family. After graduating from Yale in 1957, he began work on a doctorate in art history at Harvard but left in 1960 to join the staff of the Metropolitan. Though as a young curator at the conservative Metropolitan he had few opportunities to acquire the work of such younger Pop artists as Andy Warhol, Roy Lichtenstein, James Rosenquist, and Claes Oldenburg, his close association with these rising stars in the art world allowed his career and theirs to rise together, each helping to keep the other in the public eye. An omnipresent figure on the social scene, a close friend of many artists, and a favorite figure for their work, Geldzahler was nearly as well known for a celebrated portrait of him and his friend Christopher Scott, painted in 1969 by David Hockney, as for his own accomplishments. He has also been painted by Larry Rivers, Alice Neel, and Frank Stella, among others, as well as depicted in sculptures by Marisol and George Segal. Warhol at one time remarked, "Henry gave me all of my ideas."

Robert Weaver, an illustrator who combined dazzling draftsmanship with an unusually painterly style, died September 15, 1994, at the age of 70. At the height of his career in the 1950s and 1960s, Weaver's work appeared regularly in the pages of *Life*, *Sports Illustrated*, *New York Times Magazine*, *Esquire*, and *Look*, accompanying news stories, profiles, and works of fiction. Weaver was born in Pittsburgh where he went on to complete a year of study at Carnegie Institute of Technology before studying in Venice and eventually moving to New York. He taught at the School of Visual Arts for more than 35 years.

Academe

Margaret Carroll is chair of the art department at Wellesley College, Wellesley Mass., for the academic years 1994-95 and 1995-96. She replaces Lilian Armstrong.

Aurore Chabot has been granted sabbatical leave from the University of Arizona for the 1994-95 academic year.

Sharon Dale has been promoted to associate professor of art history at Penn State-Erie, the Behrend College.

Kate Ezra has joined the faculty of the art and design department of Columbia College Chicago. She was formerly curator of African art at the Metropolitan Museum of Art, New York.

Michele Hannoosh, former associate professor of French and comparative literature at the University of California, Davis, has been named to a newly established chair of French at University College London.

John P. Lambertson has been promoted to assistant professor of art history and humanities at the University of New Hampshire at Manchester.

Ingrid Lilligren is assistant professor of ceramics at Iowa State University, Ames.

Joan Marter has been appointed director of graduate studies in art history at Rutgers, State University of New Jersey. She is also in charge of the certificate program in museum studies.

Tyler Stallings is education director at the Huntington Beach Art Center, Huntington Beach, Calif.

Sigrid W. Weltge has been promoted to full professor of art and design at the Philadelphia College of Textiles and Science.

Phyllis Yes has been appointed dean of the arts and humanities division at Lewis and Clark College, Portland, Ore.

The department of art history at Duke University announces the following faculty changes: **Stanley Abe** has been appointed assistant professor of East Asian art; **Sarah Cormack** has been appointed assistant professor of Roman art and archaeology; **Hans J. Miegroet** has been promoted to associate professor with tenure.

Museums and Galleries

Michael Conforti has been named director of the Sterling and Francine Clark Art Institute in Williamstown, Mass.

Vidya Dehejia has been named curator of South and Southeast Asian art at the Arthur M. Sackler Gallery and Freer Gallery of Art, the two national museums of Asian art at the Smithsonian Institution, Washington, D.C.

Marianne Doezeema has been appointed director of the Mount Holyoke College Art Museum, South Hadley, Mass.

Peggy M. Doherty is director of the Northern Illinois University Art Museum.

Cornelia Homburg is curator at the Gallery of Art at Washington University in St. Louis.

Dan Mills has been appointed director of the Gibson Art Gallery and assistant professor of art at the State University of New York, Potsdam.

Carrie Rebora has been promoted to associate curator in the Department of American Paintings and Sculpture at the Metropolitan Museum of Art. She continues as manager of the Henry R. Luce Center for the Study of American art at the museum.

Rebecca Ross has been promoted to park ranger, cultural resources, at Hopewell Furnace National Historic Site, Elverson, Pa. She will be responsible for all curatorial matters.

Gary van Zante is curator of the Southeastern Architectural Archive at Tulane University, New Orleans.

Organizations

Lucylee Chiles has been appointed executive director of the Isabel O'Neil Studio Workshop for the Art of the Painted Finish, New York.

Joanne Pillsbury has been named assistant dean for the fellowship program at the Center for Advanced Study in the Visual Arts, National Gallery of Art, effective June 1995.

Grants, Awards, & Honors

Publication policy: Only grants, awards, or honors received by individual CAA members are listed. The grant/award/honor amount is not included. Please note the following format: cite name, institutional affiliation, and title of the grant, award, or honor, and (optional) use or purpose of grant. Please indicate that you are a CAA member.

Dennis Angel has received a 1994 Westaf Regional NEA fellowship in painting.

Robert Bunkin, instructor in art history and drawing, Parsons School of Design, New York, has been awarded a Cultural Coalition of Staten Island/Staten Island Greater New York Art Development Fund grant to paint a mural in Staten Island.

Roberta Ann Busard was awarded the Jurors' Choice Award for painting, mixed-media works on paper, at the San Francisco Women Artists Gallery, October 1994. Her work has also been selected by the U.S. Department of State's Art in Embassies program for exhibition at the American embassy in Kuwait.

Aurore Chabot will be artist-in-residence at the Virginia Center for Creative Arts, November-December 1994, and at the Archie Bray Foundation, Helena, Mont., January-June 1995.

Paul Coffey has been awarded an artist residency in Rome by the Chicago Artist International Program. He will study the Aurelian wall and plans to concentrate on producing a body of work that will include watercolors and drawings.

Virginia Derryberry has been awarded a 1994-95 individual artist grant from the Georgia Council for the Arts for painting.

Daniel Devening, adjunct professor of art, School of the Art Institute of Chicago, has been awarded an Arts Midwest/NEA Regional Visual Arts fellowship in painting.

Mary-Lyon Doloza, assistant professor, University of Oregon, will be a 1994-95 fellow in Byzantine Studies at Dumbarton Oaks, Washington, D.C.

Donise English has been awarded the Joseph A. Cain Memorial Purchase Prize for sculpture by Del Mar College, Corpus Christi, Tex.

Kimberly S. Fink has been named the fifth Peter Krueger-Christie's Fellow for study in residence at Cooper-Hewitt, National Design Museum, Smithsonian Institution, New York. She will conduct research on "Dating 17th- and 18th-Century Western European Silks."

Barbara E. Frank, State University of New York at Stony Brook, has been awarded an NEH fellowship for College Teachers and Independent Scholars for work based on her research with West African potters and leatherworkers.

Kira Lynn Harris has been awarded a 1994-95 Artists in Communities grant by the California Arts Council that will fund a nine-month residency at the Jackie Robinson Community Center in Pasadena, Calif.

Alison Hilton, Georgetown University, has received a travel grant from the International Research and Exchanges Board to present a paper on the Russian painter Ilya Repin at an international symposium in Moscow.

Geraldine Johnson has been awarded the Henry Moore Postdoctoral Fellowship in the History of Sculpture at University College, London.

Norman Kleeblatt, curator of collections, Jewish Museum, New York, has been awarded a 1995 NEA Fellowship for Museum Professionals. He will conduct research on the construction of art exhibitions in Europe and America from 1970 to the present.

Pam Longobardi, associate professor of art, University of Tennessee, Knoxville, has been awarded a 1994 SAF/NEA Regional Visual Arts fellowship in painting.

Iain Machell has been awarded a West Virginia University faculty research grant for residency at Dieu Donne Papermill in New York, to make handmade paper books from sculptural paper casts.

Nancy Macko, associate professor of art, Scripps College, was awarded the Mary Wig Johnson Faculty Achievement award in research for her installation "Dance of the Melissae," and a faculty research grant to develop a video project titled "Telling the Bees."

Pietro C. Marani, deputy director, Pinacoteca di Brera, Milan, has been awarded the Armand Hammer Award for Excellence in Leonardo's Studies.

Julia M. Morrisroe has received a 1994 Community Arts Assistance Program grant from the City of Chicago, Department of Cultural Affairs.

Julia K. Murray, associate professor of art history, University of Wisconsin-Madison, has been appointed a 1994-95 Smithsonian Senior Fellow and was awarded an ACLS-Chiang

Ching-kuo Foundation postdoctoral fellowship in Chinese Studies for research on Chinese narrative illustration.

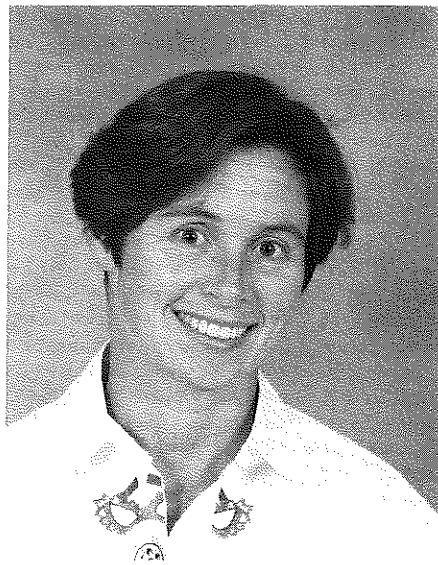
Mario Naves, instructor of drawing in the School of Professional Studies, Pratt Institute, has been awarded a grant from the E. D. Foundation.

Steven F. Ostrow, associate professor of art history, University of California, Riverside, has been awarded subvention grants from the Samuel H. Kress Foundation and the Publications Committee of the Department of Art and Archaeology, Princeton University, for his forthcoming book *Art and Spirituality in Counter-Reformation Rome: The Sistine and Pauline Chapels in S. Maria Maggiore*.

Louise Rice has been awarded an Andrew W. Mellon postdoctoral fellowship at the American Academy in Rome for 1994-95.

Ann Marie Rousseau has received a 1994 fellowship from the Berkshire Center for Contemporary Art, North Adams, Mass., and an artist residency at the Rockefeller Foundation, Bellagio Study and Conference Center, Lake Como, Italy.

Cynthia Perrin Schneider, professor of fine arts, Georgetown University, has been appointed to President Clinton's Committee on the Arts and Humanities.



Cynthia Perrin Schneider

Haydée Victoria Suescum has been awarded third prize in the II Bienal of Visual Arts sponsored by the National Brewing Company of Panama. The purchase prize allowed her to travel to receive her award.

Steve Simons, assistant professor of printmaking, has been awarded a 1994 Recognition award from the Colorado Council on the Arts.

Mary-Ann Winkelmess, Harvard University, received a 1994 NEH dissertation grant to complete her dissertation "Form and Reform: The Cassinese Congregation and Benedictine Reform Architecture in Renaissance Italy."

The Mid-America Arts Alliance, in partnership with the National Endowment for the Arts, has selected the following CAA members to receive Arts Regional Visual Arts Fellowships in painting and works on paper: **William A. Berry**, **Jessica Gondek**, **Thomas S. Gregg**, **Cynthia Harper**, **Gerard D. Huber**, **Neva Mikulicz**, **Kathleen A. Raymond**, and **Jackie Tileston**.

Meadows School of the Arts, Southern Methodist University, Division of Art History, announces the following: **Eunice Lipton** will be Eleanor Tufts Distinguished Visiting Lecturer in November 1994; **Whitney Chadwick** will be Eleanor Tufts Distinguished Visiting Lecturer in March 1995.

Conferences & Symposia

Calls for Papers

Democracy and Culture is an interdisciplinary conference sponsored by Reynolda House Museum of American Art, Winston-Salem, N.C., to be held at the museum on April 21-22, 1995. Papers are welcome that explore the quality and character of cultural life in a mass society that is also a democratic polity. Proposals should focus on one of the following areas: museums, universities, public values and discourse, public and domestic space, literature, the visual arts, or the performing arts. Send one-page abstract to: G. Fitzgibbon, Reynolda House Museum of American Art, PO Box 11765, Winston-Salem, NC 27116. *Deadline: November 18, 1994.*

Annual University of Arizona Graduate Symposium, March 3, 1995, seeks proposals for 20-minute presentations. Particular interest in papers that take an alternative or multidisciplinary approach to the study of ancient through contemporary art or material culture. Some transportation funding available. Send 1-

page abstract and statement of methodology to: Betsi Meissner, AHGSA Symposium, Dept. of Art, University of Arizona, Tucson, AZ 85721; E-MAIL: BETSI@CCIT. ARIZONA.EDU. *Deadline: December 2, 1994.*

Art as/for Life. The University of California at Los Angeles Graduate Student Symposium Committee is calling for abstracts of papers by graduate students that examine interrelationships between art and lived experience. For information: Graduate Student Symposium Committee, Dept. of Art History, Univ. of California at Los Angeles, 405 Hilgard Ave., Los Angeles, CA 90024-1417; 310/206-6905. *Deadline: December 5, 1994.*

Art and Domesticity, Renaissance to Modern is the theme of a symposium sponsored by Princeton University's Department of Art and Archaeology, March 4, 1995. Papers are sought on the decorative arts, sculpture, architecture, urban planning and landscape design, painting, prints, and drawings as they pertain to domestic life. Send 500-word abstract to: Graduate Symposium Committee, Dept. of Art and Archaeology, McCormick Hall, Princeton University, Princeton, NJ 08544; fax 609/258-0103. *Deadline: December 15, 1994.*

Luxury Consumption in America, 1840-1940 is the subject of the 35th Winterthur Conference, October 5-7, 1995. Proposals should explore the nature, purpose, and intent of consumer goods against a background of evolving social conditions. Categories of objects might include architecture, furniture, silver, glass, porcelain, textiles, and costume. Send proposal (500-words max.) and c.v. to: Patricia D. Elliott, Office of Advanced Studies, Winterthur Museum, Garden, and Library, Winterthur, DE 19735. *Deadline: December 30, 1994.*

The Southwest Regional Renaissance Conference, May 12-13, 1995, will be held at the Huntington Library, San Marino, Calif. Papers on any aspect of Renaissance art are welcome. Send 1-page abstract and c.v. to: Julia Miller, Art Dept., California State University, Long Beach, 1250 Bellflower Blvd., Long Beach, CA 90840. *Deadline: December 31, 1994.*

Colonial Silver and Silversmithing in New England 1620-1815 is the topic of a conference sponsored by the Museum of Fine Arts, Boston, and the Colonial Society of Massachusetts, to take place in the spring of 1996. The goal of the conference is to reach beyond the biographical monographs that have characterized much scholarship thus far to consider fresh approaches to the making, use, and consumption of silver, as well as the social environment that fostered the craft in New England. Send 1-2-page proposal and c.v. to: Jeannine Falino, American Decorative Arts and Sculpture, Museum of Fine Arts, Boston, 465 Huntington Ave., Boston, MA 02115. *Deadline: January 1, 1995.*

Symposium on the Decorative Arts: Renaissance through Modern, to be held March 31-

April 1, 1995, at the Cooper-Hewitt Museum, New York, seeks proposals from graduate students on any aspect of American and European decorative arts for 20-minute presentations. Send 2-page abstract and 1-page bibliography to: Maria Ann Conelli, Masters Program in the History of the Decorative Arts, Cooper-Hewitt, National Design Museum, 2 E. 91 St., New York, NY 10128-9990; 212/860-6345. *Deadline: January 9, 1995.*

Photogravure is the topic of a symposium scheduled for spring 1995, sponsored by the Institute for Research in Art/Graphicstudio, at the University of South Florida. Topics will include a focus on historical and contemporary technical processes and a survey of outstanding artistic achievements in the form. For information: Hank Hine, Graphicstudio, UTC 100, USF, Tampa, FL 33620; 813/974-3592; fax 813/974-2579. *Deadline: January 15, 1995.*

New Scholars/New Ideas Graduate Symposium, sponsored by Virginia Commonwealth University's department of art history, seeks proposals. All topics will be considered. Send c.v. and 1-page abstract to: New Scholars/New Ideas Symposium, Dept. of Art History, Virginia Commonwealth University, 922 Franklin St., PO Box 843046, Richmond, VA 23284-3046; 804/828-2784; fax 804/828-7468. *Deadline: January 23, 1995.*

Delaware Art Museum seeks proposals for a symposium, September 22-23, 1995, to be held in conjunction with the exhibition "Visions of Love and Life: English Pre-Raphaelite Art from the Birmingham Collection." Papers should focus on the pre-Raphaelite movement. Submit double-spaced 2-page proposal, in triplicate, and vita to: Margaretta S. Frederick, Delaware Art Museum, 2301 Kentmere Pkwy., Wilmington, DE 19806; 302/571-9590; fax 302/571-0220. *Deadline: March 10, 1995.*

By the Hand of a Woman: Judith and Her Descendants is an interdisciplinary conference sponsored by Oxford University in June 1996. Short paper proposals are invited. Mail North American proposals to: Diane Apostolos-Cappadona, Liberal Studies Program, Georgetown University, Washington, DC 20057-1075; European proposals to: Margarita Stocker, St. Hilda's College, Oxford OX4 1DY, England. *Deadline: May 1, 1995.*

Christine de Pizan: Texts/Intertexts/Contexts is the focus of a conference sponsored by the Center for Medieval and Renaissance studies at Binghamton University, New York. 20-minute papers are sought on all aspects of early 15th-century visual cultures in relation to the manuscripts and texts of Christine de Pizan. Send abstract or proposal to: Marilyn Desmond, Center for Medieval and Renaissance Studies, Binghamton University, Binghamton, NY 13902-6000. *Deadline: June 10, 1995.*

The South-Central Renaissance Conference will be held April 6-8, 1995, in Edmond, Okla., at the University of Central Oklahoma. Papers

are invited on any aspect of Renaissance studies. For information: Elizabeth Skerpan, English Dept., Southwest Texas State University, San Marcos, TX 78666; 512/353-3918; E-MAIL: ES10@ACADEMIA.SWT.EDU.

Objects, Histories, and Interpretations is the theme of the 1995 London conference of the Association of Art Historians, to be held April 7-9, 1995. The term "object" within current art historical practice can convey a variety of meanings. By including this term within the title the organizers hope to encourage discussion of a range of approaches and issues. For information: Elizabeth McKellar, Head of Higher Education, Victoria and Albert Museum, South Kensington, London SW7 2RL.

International Symposium on Electronic Art will take place in Montreal, September 17-24, 1995. Artists, scientists, scholars, and educators from throughout the world will discuss emerging art forms, the social, cultural, and ethical implications of these developments, and the new partnerships that are being created between artists and technology. For information: ISEA '95 Montreal, 307, rue Saint-Catherine Ouest, bureau 515B, Montreal, Quebec H2X 2A3; 514/990-0229; fax 514/842-7459; E-MAIL: ISEA95@ER.UQAM.CA.

To Attend

American Art before 1850: A Celebration of the Metropolitan Museum's Collection is a symposium that coincides with the publication of *American Paintings in the Metropolitan Museum of Art, Vol. 1: Artists Born by 1815*, on December 9, 1994. For information: Education, Metropolitan Museum of Art, 1000 Fifth Ave., New York, NY 10028; 212/570-3710.

Cultural Leadership in America, the fourth interdisciplinary symposium sponsored by the Isabella Stewart Gardner Museum, will take place January 21, 1995. For information: Symposium Administrator, Isabella Stewart Gardner Museum, 2 Palace Rd., Boston, MA 02115; 617/566-1401.

Beyond Labels is the theme of the 1995 Southern Graphics Council Conference, March 15-18, 1995, at the University of Tennessee in Knoxville. For information: Dept. of Art, 1715 Volunteer Blvd., University of Tennessee, Knoxville, TN 37996-2410; 615/974-3408.

The Midwest Art History Society Annual Conference will be held March 23-25, 1995, co-hosted by the Washington University Gallery of Art, the St. Louis Art Museum, and the Art and Art History Department of the University of Missouri-St. Louis. Sessions will be devoted to all periods and disciplines of art history. For information: Judith W. Mann, St. Louis Art Museum, One Fine Arts Dr., Forest Park, St. Louis, MO 63110.

The Frick Collection and the Institute of Fine Arts of New York University will hold their annual History of Art symposium on April 7-8, 1995. Graduate students from participating institutions in the northeast will present papers based on their research. For information: Susan Grace Galassi, 212/288-0700.

Opportunities

Awards

The George Wittenborn Memorial Book Awards Committee invites submissions. This award is presented annually to publications that exemplify excellence in art publishing. Eligible titles include books, exhibition catalogues, periodicals, artists' books, and electronic publications. Items copyrighted in 1994 but published in another year are not eligible. For information: Harold Peterson, Wittenborn Committee, Minneapolis Inst. of the Arts, 2400 Third Ave. S., Minneapolis, MN 55404. *Deadline: December 31, 1994.*

1995 Betty Park Award in Critical Writing is given by the Surface Design Association to promote criticism and scholarship in the field of fiber. \$2,000 in awards and winning essays to be published in *Surface Design Journal*. For guidelines send SASE to: Betty Park Awards, *Surface Design Journal* Editorial Office, 93 Ivy Ln., Englewood, NJ 07631. *Deadline: January 14, 1995.*

The Basil H. Alkazzi Award provides \$5,000 for the best artist and/or art student's seriously proposed application. The award may be used to travel and study, to set up a studio and further a career, or to continue an art-based education. Open only to painters who must be U.S. citizens aged 18-34. One work of the winner will be acquired. Applicants must send 6 slides, as well as 4 color or black-and-white prints of their work (10 different images), a full résumé including full date of birth, a head and shoulder photograph, and a handwritten statement as to why they are applying and how they propose using the funds. Nine international reply coupons must be enclosed to cover return postage. Send entry to: Basil H. Alkazzi Award (USA), BCM Box 6314, London WC1N 3XX, England. *Entries may arrive between May 1 and August 15 each year.*

The American Historical Print Collectors Society announces the Ewell L. Newman prize, to be awarded to an undergraduate or graduate student for the best unpublished essay on some aspect of American historical prints. \$500 award and possible publication in the society's journal, *Imprint*. For information: American Historical Print Collectors Society, PO Box 201, Fairfield, CT 06430.

Calls for Entries

Paper in Particular National Exhibition seeks entries in any medium on or of paper. \$10 for three 35-mm slides. Award is one-person show at Columbia College. For information: Ed Collings, Paper in Particular, Columbia College, Columbia, MO 65216; 314/875-7521; fax 314/445-4916. *Deadline: November 24, 1994.*

Stone Quarry Hill Art Park, a 75-acre sculpture and nature park, invites sculptors to submit 10 slides (no details), a project description with sketches, and a résumé for the 1995 group show. The general theme is "figure in the landscape." Stipend available. For information: Carol T. Jeschke, Stone Quarry Hill Art Park, Stone Quarry Rd., Cazenovia, NY 13035; 315/655-3196. *Deadline: November 30, 1994.*

The American Watercolor Society seeks entries for its international exhibition, April 3-30, 1995, in New York. Open to all artists, worldwide, working in all aquamedia on paper. No pastels, no collage. Cash awards and medals. No purchase prizes. \$20 fee per entry. Send SASE for prospectus to: Richard Brzozowski, American Watercolor Society, 13 Fox Rd., Plainville, CT 06062. *Deadline: December 5, 1994.*

Art '95 is an annual multimedia competition open to artists working in any media, and provides an opportunity to exhibit work in New York and gain exposure. For information: Art '95, Art Dept., 275 Rte. 304, Bardonia, NY 10954; 914/623-0599; fax 914/623-0611. *Deadline for application request: December 9, 1994.*

PhotoNational 2 is a national exhibition sponsored by the Michigan Friends of Photography. All forms of 2-D photographic media are eligible. Work may not exceed 60" in any direction. \$5 fee for members, \$15 for nonmembers, for 3 slides. For prospectus send legal size SASE to: Michigan Friends of Photography, PhotoNational 2, PO Box 280, Royal Oak, MI 48068. *Deadline: December 15, 1994.*

Sarratt Gallery at Vanderbilt University, Nashville, Tenn., is accepting proposals for solo and group exhibitions for the 1995-96 academic year. All media. Send 10-20 slides, résumé, artist's statement, and SASE to: Joel Levy Logiudice, Sarratt Student Center, Vanderbilt University, Nashville, TN 37240. *Deadline: January 10, 1995.*

The New Images Exhibition is a juried photo competition for artists living in the mid-Atlantic

states, including Del., Md., N.J., N.Y., Pa., Va., W.Va., and Washington, D.C. Photography must be primary medium. Processes may include black-and-white and color photography, Xerography, digital imaging, alternative processes, photo-based printmaking, and mixed media. \$5 fee per slide, 3 max. Send SASE for prospectus to: Corinne McMullan, New Image Gallery, School of Art and Art History, James Madison University, Harrisonburg, VA 22807; 703/568-6485. *Deadline: January 20, 1995.*

Work in Enamel: \$1,000 purchase award to art student currently enrolled in degree/diploma program who works in enamel (glass on metal). Winning enamel will be exhibited at the Enamelist Society Convention, Hampton, Va., August 1995, and subsequently housed at the Enamelist Society Museum, Cold Spring, Ky. For application send SASE to: Maureen Cole, 3182 Tallmadge Rd., Kent, Ohio 44240; 216/325-2154. *Deadline: February 15, 1995.*

Jewish Community Centers Association of Greater Los Angeles is sponsoring the Barbara Bay Graphic Arts Memorial Award and Exhibition. The theme is "Social Justice: You Shall Teach These Words to Your Children." Artists of all faiths are invited to submit recent works of art. For prospectus: JCCA, 213/857-0036, ext. 2242. *Deadline: March 20, 1995.*

Artemisia Gallery, Chicago, a nonprofit cooperative, announces exhibition opportunities. Members jury slides monthly for solo and group shows. Rental fees vary. Send 10 slides, *vita*, and SASE to: Artemisia Gallery, Search Committee, 700 N. Carpenter St., Chicago, IL 60622.

Coleman Gallery is accepting applications from contemporary artists working in all media for the 1994-96 exhibition calendar. Send slides, résumé, proposal, and SASE to: Coleman Gallery, 519 Central Ave., Albuquerque, NM 87102.

Grants and Fellowships

Getty Center Fellowships provide support for predoctoral and postdoctoral scholars whose area of research complements the programs and resources of the Getty Center. Predoctoral fellowships are awarded to those who expect to complete their dissertations within the fellowship year. Postdoctoral fellowships are available to recipients of a doctorate in the humanities or the social sciences within the past three years. For information: Center Fellowships, Getty Center for the History of Art and the Humanities, 401 Wilshire Blvd., Ste. 700, Santa Monica, CA 90401-1455. *Deadline: December 1, 1994.*

The McKnight Doctoral Fellowship Program provides an annual stipend of \$11,000 and up to \$5,000 per year in tuition and fees for African-American citizens to pursue a Ph.D. degree at one of eleven participating institutions in Florida. Applicants must hold or be receiving a

bachelor's degree from a regionally accredited college or university. Special consideration will be given to applicants interested in art history, art education, arts management, and the history of literature. For information: 201 E. Kennedy Blvd., Ste. 1525, Tampa, FL 33602; 813/272-2772. *Deadline: January 15, 1995.*

ACLS Travel Grants are available to assist scholars in all fields of the humanities and humanities-related social sciences to participate in international meetings held outside the U.S. and its dependencies. The grants are \$500 and are meant to offset air travel from and return to the U.S. and other essential expenses of attendance, such as registration fee, food, and lodging. Applicants must hold the Ph.D. or terminal degree in their field, must be citizens or permanent residents of the U.S., and must be scheduled to read a paper or to have some other major, official role in the meeting. For application information: Office of Fellowships and Grants, ACLS, 228 E. 45 St., New York, NY 10017-3398; fax 212/949-8058. *Deadline for request for application: January 27, 1995. Deadline for receipt of completed application: February 1, 1995.*

CAA Professional Development Fellowships for Artists and Art Historians are available to terminal degree students earning an M.A. or Ph.D. in art history, or an M.F.A. in studio art in the spring of 1996. Fellowships provide funding for two years. In the first year, students are awarded direct grants toward meeting expenses in preparing their dissertation, thesis, or exhibition. In the second year, after completing their degrees, fellows are placed in professional positions in partnership institutions that may include museums, universities, or art centers. For information: Fellowship Program, College Art Association, 275 Seventh Ave., New York, NY 10001; 212/691-1051 *Deadline: January 31, 1995.*

The Walter Read Hovey Memorial Fund, established at the Pittsburgh Foundation, provides \$3,000 to help further the career of graduate students in art history or in such related fields as museum work, conservation, and restoration. Applicant must be currently enrolled in graduate school full-time and be a U.S. citizen. For application: Pittsburgh Foundation, 1 PPG PL., 30th fl., Pittsburgh, PA 15222-5401; 412/391-5122. *Deadline: January 31, 1995.*

The Asian Cultural Council awards grants to American scholars, arts specialists, and graduate students for travel and research in Asia. Grants are available in such areas as archaeology, architecture, analysis of religion and the arts, and research on Japanese art and culture. For information: Asian Cultural Council, 1290 Avenue of the Americas, New York, NY 10104; 212/373-4300; fax 212/315-0996. *Deadline: February 1, 1995.*

The U.S. Capitol Historical Society Fellowship is available to support research and publication on the history of the art and architecture of the U.S. Capitol and related buildings. Open to graduate students and scholars who may apply

for periods ranging from one month to one year. Stipend of \$1,500/month. For information: Barbara Wolanin, Architect of the Capitol, Washington, DC 20515; 202/228-1222. *Deadline: February 15, 1995.*

The Claudia de Hueck Fellowship, of \$15,000, is awarded annually by the National Gallery of Canada's Canadian Centre for the Visual Arts. It is open to teachers, artists, scientists, art historians, curators, conservators, and other scholars who have at least an M.A. or equivalent, and who have proven experience, through publications, exhibitions, or other means, in exploring the creative interactions between art and science. For information: Cyde V. Shepherd, Canadian Centre for the Visual Arts, National Gallery of Canada, 380 Sussex Dr., PO Box 427, Station A, Ottawa, Ontario, K1N 9N4; 613/990-1933; fax 613/990-6190. *Deadline: February 28, 1995.*

Publications

Conserving Cultural Heritage in the 21st Century is the proceedings of the November 1991 conference of the same name held at the Henry Ford Museum and Greenfield Village. The conference was convened to identify issues affecting preservation of Michigan's cultural properties, and to foster interdisciplinary and multicultural discussion among interested citizens and professionals charged with the care and management of the state's cultural heritage. \$13.50. Historical Society of Michigan, 2117 Washtenaw Ave., Ann Arbor, MI 48104.

Design for Accessibility: An Arts Administrator's Guide, produced jointly by the National Assembly of State Arts Agencies and the Arts Endowment, is available to assist arts and cultural organizations in making programs and facilities available to the broadest public. \$90; \$60 for nonprofits. To order: 202/347-6352.

National Guide to Funding in Arts and Culture, 3rd edition, available from the Foundation Center, provides fund-raisers with an up-to-date listing of major grant sources. The guide includes information on more than 4,000 foundations and corporate direct giving programs as well as descriptions of over 9,000 actual grants recently awarded by these grant makers, and provides examples of the types of projects that have successfully attracted funding. \$135, plus \$4.50 shipping and handling for first copy, \$2.50 for each additional copy. Foundation Center, Dept. PR39, 79 Fifth Ave., New York, NY 10003-3076; 800/424-9836; fax 212/807-3677.

Sponsored Research in the History of Art, published by the Center for Advanced Study in the Visual Arts, National Gallery of Art, is a directory of advanced projects in the history of art, archaeology, and allied fields in the humanities and social sciences. The directory is a record of almost 1,600 projects on the pre- and

postdoctoral levels supported 1993-94 by 135 public and private institutions in 27 countries of North America, South America, Africa, Asia, Australia, and Europe. \$25.00 plus \$2.50 postage (U.S. and Canada), \$5.00 other countries. National Gallery of Art, Mail Order Dept., 2000-B S Club Dr., Landover, MD 20785; fax 301/322-1578.

Call for Manuscripts

Essay on 20th-Century Enameling: \$1,000 award available for historical and/or creative essay written by an art or art history student currently enrolled in a degree or diploma program. Essay will be published in October 1995 issue of *Glass on Metal* magazine. For application send SASE to: Maureen Cole, 3182 Tallmadge Rd., Kent, Ohio 44240; 216/325-2154. *Deadline: February 15, 1995.*

Internship

Intern needed: Position available in CAA office for intern. Intern will perform various administrative tasks including working with board members, assisting development staff, carrying out research for special projects, and assisting CAA members. Position is part-time, requiring twenty hours/week, for 4-9 months. A stipend will be provided. B.A. in art, art history, or museum studies/education is preferable as well as proficiency with Macintosh computers, especially Microsoft Word and Filemaker Pro. Send résumé to: Melissa Kahn, CAA, 275 Seventh Ave., New York, NY 10001.

Miscellaneous

Surveying Paris: Urban Space and Urban Culture in the Early Modern City is an NEH-sponsored seminar for college teachers that will be held June 19-July 21, 1995, in Paris. Each participant will receive \$2,825 stipend. For information: James Whitta, Dept. of Comparative Literature, Brown University, Box E, Providence, RI 02912. *Deadline: March 1, 1995.*

Programs New & Revised

York University, Ontario, Canada, has instituted an M.A. graduate program in art history designed to meet contemporary Canadian needs, with an emphasis on the multicultural nature of the Canadian heritage. The comprehensive study of art history in its methodological, aesthetic, and technical ramifications is used to support the understanding of art in Canada. The program has two areas of specialization through which the student can approach the study of Canadian art and collections: museum and gallery, and art-historical and critical writing. Students may include a field apprenticeship in a museum or arts-related area. For information: Graduate Admissions, N904 Ross Bldg., 4700 Keele St., North York, Ontario, Canada; M3J 1P3; 416/736-5126.

Information Wanted

John Haberle (1856-1933), a trompe l'oeil painter from New Haven, Conn., is the subject of a monograph being written. Information is sought on the artist, his life, and works. Gertrude Grace Still, Fine Arts Dept., CNS 19, Fairfield University, Fairfield, CT 06430.

Datebook

November 15

Deadline for nominations for *Art Journal* Reviews Editor position and editorial board (see *CAA News*, September/October, p. 7)

Deadline for nominations for the *Art Bulletin* Book Review Editor and Monograph Series Editor (see *CAA News*, September/October, p. 7)

November 28

Deadline for submitting material to January/February *CAA News*

December 9

Deadline for receipt of CAA membership applications or renewals, with payment, to guarantee timely receipt of January mailings

December 16

Deadline for receipt of CAA annual conference advance registration

January 25-28, 1995

Annual conference, San Antonio, Texas

January 31

Deadline for receipt of completed applications for CAA's Professional Development Fellowship Program for Artists and Art Historians