

November/December 1995

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

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Scott to Perform at Conference

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

Scott was born in Baltimore, Md. She received her B.F.A. from the Maryland Institute, College of Art, and her M.F.A. in crafts from Instituto Allende, Mexico. Her early work came about as a result of dissatisfaction with the limits of "merely working on or about the wall." The pull toward the third dimension first manifested itself in quilted works, then in wall pieces that were amalgams of beaded, crocheted, knitted, and collaged elements of



Joyce Jane Scott
PHOTO: JOHN DEAN

ceramic materials, cellophane, images from magazines, photographs, and other items. Scott often worked on quilts with her mother, Elizabeth Caldwell Scott, a third-generation quilter. Through this interaction she made works that manifested traditional characteristics of African American quilting, while adding her own three-dimensional elements. Her jewelry and clothing designs, as well as her installation and performance

pieces, grew out of the fusion of these influences.

Scott's performances, with titles like "Generic Interference/Genetic Engineering" and "Women of Substance," continue in the vein of making the personal political. The latter, part of the ongoing series *Thunder Thigh Revue*, and performed with actress Kay Lawal, celebrates the true person in each of us.

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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:

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Printed on recycled paper.
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CAA News

Board Committees

The membership is urged to participate in CAA by serving on the association's diverse and increasingly active committees. Committee members serve for fixed terms of three years (1995-97); at least one new member rotates on to a committee each year. Each committee is composed of at least three members, and the chair of each committee is ordinarily a member of the CAA Board of Directors.

Committee candidates must possess expertise appropriate to the committee's work and must be CAA members in good standing. Members of all committees volunteer their services to the association without compensation. Nominations for committee memberships should include a brief statement outlining the individual's qualifications and experience and a résumé. Self-nominations are encouraged. Write to: Committee Nominations, CAA, 275 Seventh Ave., New York, NY 10001. *Deadline: January 5, 1996.*

Committee on Cultural Diversity: One third of this nation is composed of individuals whose cultural, ethnic, racial, and sexual preference are different from the majority. The Committee on Cultural Diversity is charged with the recognition and support of the contributions, talents, possibilities, and needs of this constituency and with the increased inclusion of this group within the association and within the field.

Committee on Electronic Information: The committee attempts to keep abreast of new ideas and developments in the area of automated information in order to ensure that the special needs of our constituencies for access to visual and specialized resources linking texts and images are fully represented at the conceptual—both design and delivery—levels.

Education Committee: The Education Committee provides an ongoing review of career options and development opportunities available to arts gradu-

ates, with special attention directed toward fellowships, grants, and internships; maintains an awareness of art and art history programs at the college and graduate levels; and develops an awareness of art education at the K through 12 level.

Museum Committee: The Museum Committee monitors the activities of public and private institutions in the art sector, particularly in relation to acquisition, deaccession, and exhibition policies and procedures, in order to exercise influence and share efforts in issues of mutual interest, particularly in matters of presentation, preservation, conservation, access for scholars, and education of the public.

Professional Practices Committee: The Professional Practices Committee responds to specific concerns of the membership in relation to such areas as job placement and recruitment, tenure and promotion procedures, scholarly standards and ethics, studio health and safety, and artists' practices.

Committee on Women in the Arts: The Committee on Women in the Arts of CAA is charged with promoting the scholarly study and recognition of the contributions of women to the visual arts; developing linkages with organizations concerned with compatible interests; and monitoring the current status of women in the visual arts professions.

International Committee: The International Committee is a new committee, charged with developing relationships between CAA and organizations and institutions in other countries with goals and activities similar to those of CAA.

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

Committee on Cultural Properties: The Committee on Cultural Properties

addresses issues of individual, institutional, and national ownership concerning works of art and documents and artifacts of historical relevance.

Awards Committees

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

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

Candidates must possess expertise appropriate to the committee's work and must be members of the association in good standing. Members of all committees volunteer their services to the association without compensation and serve for fixed terms of three years (1995-98). Members of CAA committees represent the intellectual, geographic, and individual diversity of the association's constituencies.

Nominations should include a brief statement outlining the individual's qualifications and experience and a complete résumé. Self-nominations are encouraged, including those from past award recipients. Write to: Awards

Committee Nominations, CAA, 275 Seventh Ave., New York, NY 10001. *Deadline: January 5, 1996.*

Charles Rufus Morey Book Award is presented for an especially distinguished book in the history of art, published in any language in the penultimate calendar year.

Alfred H. Barr, Jr., Award for museum scholarship, presented to the author(s) of an especially distinguished catalogue in the history of art, published during the penultimate year under the auspices of a museum, library, or collection.

Arthur Kingsley Porter Prize for a distinguished article published in the *Art Bulletin* during the penultimate calendar year by a scholar who is under the age of 35 or who has received the doctorate not more than ten years before acceptance of the article for publication.

Frank Jewett Mather Award, for published art criticism that has appeared in whole or in part in North American publications during the preceding year beginning September 1 and ending August 31. Attention is paid to the range of criticism that appears throughout the country.

Distinguished Teaching of Art Award, presented to an artist of distinction who has developed a philosophy or technique of instruction based on his/her experience as an artist and has encouraged his/her students to develop their own individual abilities.

Distinguished Teaching of Art History Award, awarded to an individual who has been actively engaged in teaching for most of his/her career and has been, among other things, an inspiration to a broad range of students in the pursuit of humanistic studies.

Artist Award for a Distinguished Body of Work, Exhibition, Presentation or Performance, is a peer award given for work mounted in the penultimate year.

Distinguished Artist Award for Lifetime Achievement is a peer award celebrating the career of an artist who is a citizen or permanent resident of the U.S., its territories, Canada, or Mexico. It is presented to an artist of note who has demonstrated particular commitment to his or her work throughout a long career and has had an important impact nationally and internationally.

CAA/National Institute for Conservation Award for Distinction in Scholarship and Conservation for an outstanding contribution by one or more persons who, individual or jointly, have enhanced understanding of art through the application of knowledge and experience in conservation, art history, and art.

M.F.A. Directory: Last Call

CAA's *Directory of M.F.A. Programs in the Visual Arts* is in the process of being updated, for publication in 1996. This exhaustive survey lists over 180 degree-granting institutions and provides complete information about each school and its programs, including admissions requirements, faculty, curriculum, areas of concentration, campus resources, studio space, tuition, and financial aid.

To date, the following schools have not responded to questionnaires requesting updated information, sent out earlier this year: Academy of Art (San Francisco); Arizona State University; Brigham Young University; Brooklyn College; California Institute of the Arts; California State University, Los Angeles; City College of New York; Clemson University; Drake University; Florida State University; Fontbonne College; Howard University; Idaho State University; Kansas State University; Ohio State University; Ohio University; Old Dominion University; Rochester Institute of Technology; Syracuse University; Towson State University; University of California, Los Angeles; University of California, Santa Barbara; University of Chicago; University of Florida; University of Idaho; University of Michigan; University of Southern California; University of Wisconsin-Milwaukee; West Texas State University.

We urge department chairs and graduate program directors to make certain questionnaires are completed so that information provided in the directory will be as up-to-date as possible. If you need another copy of the questionnaire, please call Lynda Emery, 207/853-6134. *Deadline: November 15, 1995.*

Annual Conference Update

1995 Program Changes

The session "Artistic Patronage of Reformed Orders and *Osservanza* Movements in Quattrocento Italy" has been rescheduled. It is now scheduled for Thursday, 9:30 A.M.–12:00 P.M.

The session "Reintegrating Female Patrons of the Renaissance" has been rescheduled. It is now scheduled for Thursday, 9:30 A.M.–12:00 P.M.

The rate for a double room at the Boston Marriott Hotel/Copley Place is \$120.00, not \$122.00.

Make Your Airline Reservations

American Airlines has been designated the official airline of the 1995 annual conference, and Zenith Travel is the official conference travel agency. American Airlines is offering a 10 percent savings off full coach fare and 5 percent off any published fare to any attendee traveling to Boston. For reservations on American Airlines call 800/433-1790 and ask for CAA Star File # S0226D9.

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 # 36330542.

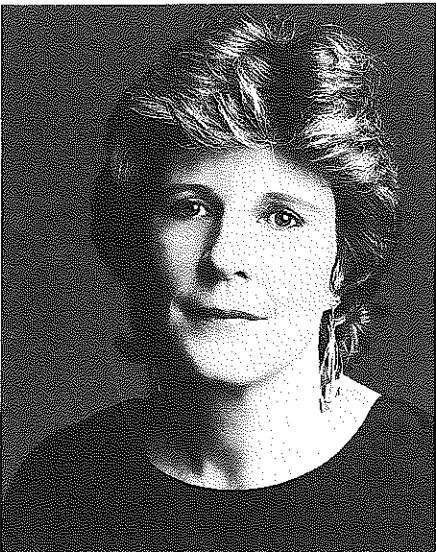
Seats are limited and restrictions may apply. When making reservations on American, please specify that the tickets be issued through Zenith Travel. For the flight of your choice and lowest fare available, make your reservations as early as possible. Tickets will be issued by Zenith Travel, 16 E. 34th 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 Boston on American. To be eligible, you must make your reservation through the Starfile and tickets must be issued by Zenith Travel. The winner will be notified by April 1, 1996.

Committee on Women in the Arts to Honor Agnes Gund

Join the CAA Committee on Women in the Arts in honoring Agnes Gund, collector and supporter of emerging and women artists. Ms. Gund, Chair of the Board of Trustees of the Museum of Modern Art, New York, will be the recipient of the first annual Recognition Award presented by the committee. Thursday, February 22, 7:30–9:00 A.M. (pre-registration with advance conference registration required).



Agnes Gund
PHOTO: MUSEUM OF MODERN ART/
TIMOTHY GREENFIELD-SANDERS

Housing

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

Detailed information and a housing reservation form are provided in the conference preliminary program, which was mailed to all members in late September. You may make your reservations either by mailing a CAA hotel reservation form to your first-choice hotel or by calling that hotel. As space is limited in any one hotel, for the best selection make your reservations as early as possible.

Post-Conference Trip

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

Photographer Wanted

CAA is seeking a photographer for the 1996 annual conference, to be held in Boston, February 21–24, 1996. In addition to general conference shots, photographs are needed of the awards ceremony, post-convocation reception, M.F.A. exhibition at the Boston University Art Gallery, 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 15, 1995.*

Room Monitors and Projectionists Sought

Applications are still being accepted for room monitors and projectionists for the 1996 annual conference. Room monitors and projectionists will be paid \$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 at 5:00 P.M. Wednesday, February 21.

Projectionists must be able to operate a 35-mm slide projector; familiarity with video projectors is helpful. For information: Elaine Pike, Special Collections, Vassar College Libraries, Box 20, Vassar College, Poughkeepsie, NY 12601; 914/437-5799; in% "NIIPIKE@ VASSAR.EDU."

Placement Review, 1994–95

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

During the 1994–95 academic year, 1,012 positions and opportunities were listed with CAA's placement services: 439 vacancies for artists; 240 openings for art historians; 105 museum positions; and 228 employment opportunities for nonacademic positions—including art educators and various administrative positions. These 1,012 positions represent a decrease of 4 percent from the 1,055 positions advertised during the 1993–94 academic year.

Breakdown by Area of Specialization. Of the 439 vacancies for artists, 83 required a specialization in painting and drawing; 81 in either design or computer graphics; 51 in sculpture; 35 in film, video, or photography; 29 in ceramics, jewelry, or metalwork; and 29 in printmaking. An additional 131 positions did not specify a particular concentration in studio arts.

For the 240 listings for art historians, 24 were in ancient and medieval; 33 in Renaissance and Baroque; 33 in 19th- and 20th-century Europe; 5 in art of the United States; 15 in art of Africa, Oceania and the Americas; 25 in art of Asia; and 12 in history of architecture, film, or photography. Another 85 positions were to teach art appreciation and survey courses or were unspecified. An additional 8 listings were internships and fellowships.

Of the 105 opportunities listed by museums, 48 were curatorial-related; 16

were administrative positions; 27 were internships and fellowships; and 14 in miscellaneous positions. Of the 228 listings for nonacademic positions, 57 were in arts administration; 24 in art education; and 131 represented other visual arts vacancies. In addition, 4 internships and 12 fellowships were listed.

Degree Requirements. Many hiring institutions continue to require candidates to have teaching and/or professional experience as well as a terminal degree in their field. Of the 439 positions

	1994–95	1993–94	1992–93	1991–92
<i>Ratio of applicants to position</i>				
artist positions	88:1	110:1	123:1	98:1
art historian positions	47:1	39:1	43:1	75:1
museum and non-academic positions	53:1	54:1	50:1	48:1
<i>Ratio of interviews to position</i>				
artist positions	7:1	7:1	7:1	6:1
art historian positions	8:1	8:1	8:1	7:1
museum and non-academic positions	5:1	7:1	6:1	5:1
<i>Average starting salaries for artists:</i>				
Full Professor	*	*	*	\$44,150
Associate Professor	\$42,450	*	\$33,851	\$43,150
Assistant Professor	\$32,765	\$32,656	\$30,902	\$30,725
Lecturer/Instructor	\$31,191	\$30,105	\$27,287	\$26,394
<i>Average starting salaries for art historians:</i>				
Full Professor	*	*	*	*
Associate Professor	*	*	\$43,719	\$41,858
Assistant Professor	\$34,215	\$33,979	\$32,561	\$32,897
Lecturer/Instructor	\$32,713	\$31,925	\$29,561	\$26,856
* insufficient data				

for artists, 85 percent required a master's degree as well as teaching or professional experience. For the 240 art historian positions, over 67 percent required a Ph.D. or A.B.D., and 64 percent specified a certain level of teaching experience and scholarly achievement. In comparison, museum and nonacademic positions offer better employment opportunities for those not holding higher degrees. Only 54 percent of the 333 museum and nonacademic positions listed required a higher degree, and over 75 percent required professional experience.

Statistical Questionnaires. Institutions listing any positions in CAA *Careers* are requested to complete a statistical questionnaire that provides an aggregate profile of the applicant pool and subsequent final appointments. Of the 459 questionnaires returned to CAA, 77 positions were reported canceled, postponed, or not yet filled. The analysis in the chart on the previous page is based on the remaining 382 completed questionnaires.

Because the sample size of entry-level positions—assistant professor and lecturer/instructor—was larger than the higher-level positions, the averages given for them are probably better representations of salaries of new appointments. The salaries reported to CAA by employers, however, should not be considered a representative sample of the field.

Tenure and Appointment Terms. According to the statistical questionnaires received by CAA, employers reported over 68 percent of the artist positions were tenure or tenure track and 90 percent were appointments for 1 year or more. For art historians, over 63 percent were tenure or tenure track and over 91 percent of appointment terms were for 1 year or more. Only 33 percent the museum and nonacademic positions were limited to appointment terms less than 1 year.

Representation of Women and People of Color. Hiring institutions were also requested to report statistical information about the gender and minority breakdown of the applicant pool, interviews, and final appointments. For artist positions, employers reported that women represented 50 percent of those interviewed and 52 percent of final appointments. For art historian positions, women composed 61 percent of those interviewed and 55

percent of final appointments. Women represented 52 percent of those interviewed for museum and nonacademic positions and 51 percent of final appointments.

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

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

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

From the President

Support Advocacy

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

CAA remains deeply involved in advocacy, not only on behalf of the continuation of federal funding for the arts and humanities, but also concerning issues of fair use and free speech. During the summer I joined a group visiting members of the House as they were preparing to vote on the House version of the Communications Bill. Senator James Exon had succeeded in getting a Communications Decency Act passed in the Senate and we were concerned that the House would follow suit. It was a curious situation; on the one hand, the Communications Decency Act worried the arts and humanities community, which is concerned about free speech issues, and on the other hand, it worried the business community, which is concerned about free enterprise. At issue was censorship of

electronic communication and fears raised by the religious right that children would be able to have access pornography through family computers. Ironically, we found that even those who supported our point of view were not really concerned with issues of free speech; what they wanted to know was whether there was an easy and inexpensive way to install censorship devices on home computers. Their main concern was to develop solid answers with which to counter the arguments of their colleagues on the far right.

As representatives of the College Art Association, we have been very involved in advocacy on the matters that affect our scholarship and creativity, but we rarely talk about whether or not our efforts make a difference. The exciting news is that they have. It is clear that the new conservatives thought they had found an easy target in culture, but soon discovered that it wasn't worth the effort to eliminate all federal funding (at this time at least)—the arts and humanities community was just too vocal and controlled too much public opinion.

Of course other programs, such as care for the old, the sick, women, children, the poor, and the environment ^{Resur} rapidly being dismantled. These cuts will affect us in all areas, not only in the scholarly and creative sides of our lives. Artists, for many years, have been concerned with the environmental hazards of their working conditions and many have also explored issues of the natural environment in their work. We should be writing to our members of Congress to support the continuation of sensible environmental protection programs.

Under siege as well are affirmative action laws. Affirmative action is a basic tenet of CAA's mission. As the CAA by-laws put it, CAA is committed to the encouragement of "inclusion among its constituencies of qualified individuals representing a diversity of race, religion, gender, national origin, sexual preference, age, and physical disability" and to the active discouragement of "discrimination based on those factors in employment, education, exhibition, scholarly and programmatic opportunities, the awarding of grants and prizes, and media coverage."

Higher education student loans are in jeopardy as well. Will the wealthy be the only ones entitled to an education?

These debates rage at this time and we need to make our views known in

these areas.

I've reported to you that the CAA Board of Directors is working on a new Long Range Plan that will come to you for comment and affirmation in early 1996. One of the priorities in that plan is the continuation and expansion of advocacy efforts. But it is only with your help that we have been, and can continue to be effective. I want to thank every one of you who rose to the crisis and made your views known to your members of Congress. I hope you will be inspired by your success and will continue to be responsive to our calls to action. I suggest that as scholars and artists, as members of CAA, and generally as people who care about the world we live in, we have a responsibility to make our views known in these areas. The cultural community has been partially effective in the war over the Endowments and the Institute for Museum Services. That success, even though nowhere near the level we would like it to be, is inspiring. If we continue our efforts perhaps we can prevent a total washout.

—Judith K. Brodsky

CAA in the News

Hot Type

"The theory revolution in art history still hasn't made its way into many textbooks. As a result, instructors of survey courses have to cobble together readings to supplement warhorses like Janson or Gardner.

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

"In the September issue of the *Art Bulletin*, Jane A. Sharp of the University of Maryland at College Park praised the books for focusing on contemporary

interpretive debates. But as a result, she noted, they are better suited for upper-level than new students.

"Ms. Sharp is more forgiving than Ann Lee Morgan, who was sharply critical of one volume, *Modernism in Dispute: Art since the Forties*, in a 1994 review in *Art Journal*. She called the book poorly organized, slavish to post-Marxist ideology, and lacking in visual analysis.

"This summer, two authors of that volume—Francis A. Frascina and Jonathan Harris—responded in a letter to the journal, in which they explained the origins and goals of the series. The books were developed by an Open University committee that demanded certain emphases, they wrote. Furthermore, Yale overstated the books' scope in its publicity. . . .

"In a response to the letter, Ms. Morgan stood her ground. 'Authors bear full responsibility for what is published under their names,' she wrote."

Hot Type Continues

"Contributors to the fall issue of *Art Journal* agree that the introductory art-history survey needs help. They offer a variety of 'practical' and 'inspirational' suggestions.

"Ideas come from professors at Oberlin College, Harvard University, and the School of the Art Institute of Chicago, among others. Yet Mark Miller Graham, an associate professor of art history at Auburn University, asks whether the sweeping survey is a dinosaur waiting to die. 'The art-history survey is at an impasse,' he wrote, 'and may perhaps have reached the end of its own history.' . . .

"The issue is the first of several planned on pedagogy and was edited by Bradford R. Collins of the University of South Carolina."

—*Chronicle of Higher Education*, October 13, 1995, p. A14.

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/

Margo Kren. Pe Technikon, South Africa, July 1995. University of Durban/Westville, Durban, South Africa, August 1995. Works on paper. Cox Gallery, Drury College, Springfield, Mo., September 8–October 4, 1995. "Prints, Paintings, and Drawings."

Patrick A. Luber. Main Access Gallery, Winnipeg, October 13–November 10, 1995. "Bookmarks and Bedposts," sculpture.

Younghee Choi Martin. Han Ga Ram Museum, Seoul Art Center, August 25–September 3, 1995. "Recent Work." Jeong Song Gallery, Seoul, September 14–30, 1995. "Multifigure Compositions."

Cyrilla Mozenter. Espaco Cultural Sergio Porto, Rio de Janeiro, August 9–September 5, 1995. "Undercurrent," installation.

Reynolds. Galerie Seghaier, Vienna, September 6–22, 1995. Paintings.

Lisa Titus. Gallery 44 Centre for Contemporary Photography, Toronto, November 2–December 2, 1995. "Illustrations of Power." Arc Gallery, Chicago, January 2–27, 1996. "Theater Sets for My Resurrection."

MIDWEST/

William A. Berry. George Caleb Bingham Gallery, University of Missouri–Columbia, October 16–November 7, 1995.

Lynn Cazabon. Arc Gallery, Chicago, October 31–November 25, 1995. "You and Me," "Nostalgia/Pornography," installations.

Elizabeth Coyne. Arc Gallery, Chicago, October 31–November 25, 1995. "No Other Voice Left," paintings.

Virginia Davis. John Michael Kohler Arts Center, Sheboygan, Wis., September 22, 1995–January 7, 1996. "Thread Bare: Revealing Content in Contemporary Fiber." Barrett House

Galleries, Dutchess County Art Association, Poughkeepsie, N.Y., October 6–November 10, 1995. "Conceptual Textiles: Material Meanings." Southeast Center for Contemporary Art, Winston-Salem, N.C., October 21, 1995–January 21, 1996. Weaving/painting.

Holly Goeckler. Leeds Gallery, Earlham College, Richmond, Ind., September 3–29, 1995. "Metalwork."

Yuji Hiratsuka. Chicago Center for the Print, Chicago, September 22–November 6, 1995. "Urban Portraits 1988–1995."

Adam Licht. Gallery Rebolloso, Minneapolis, December 4, 1995–January 12, 1996.

Sungmi Naylor. Artemisia Gallery, Chicago, October 3–28, 1995. "Souvenirs from Beauty Land."

Adrian Tio. Afro-American Cultural Center, University of Illinois at Chicago, October 5–November 3, 1995. "Huellas/Traces: The Graphic Work of Adrian Tio Diaz."

NORTHEAST/

Eric Aho. McGowan Fine Art, Concord, N.H., September 15–October 10, 1995. "Storms and Silences."

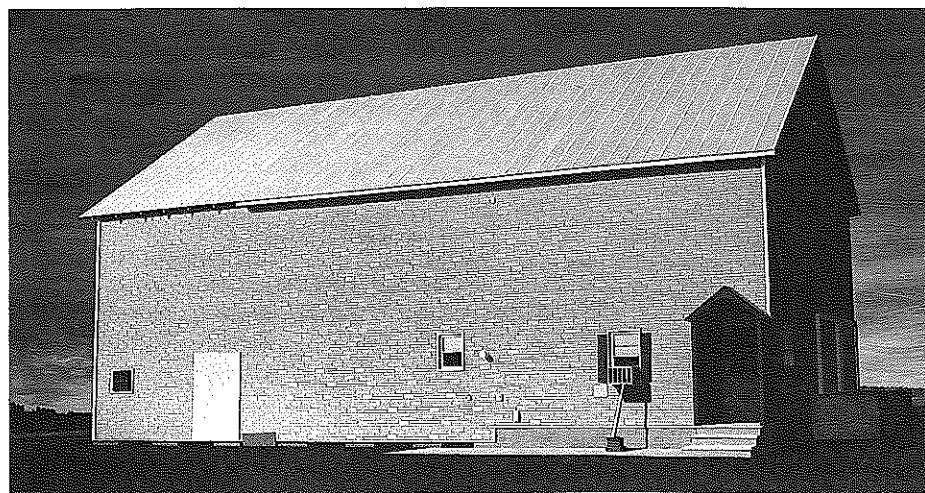
Benny Andrews. Lehigh University Art Galleries, Bethlehem, Pa., September 1–October 12, 1995. "Chronicles and Recollections," etchings and lithographs.

Martha Armstrong. Bowery Gallery, New York, September 29–October 18, 1995. "Recent Paintings."

Emily Barnett. Edward Williams Gallery, Fairleigh Dickinson University, Hackensack, N.J., October 9–November 3, 1995. "Recent Paintings from Two Series: Bayville and Westways."

Karin Batten. June Kelly Gallery, New York, September 7–October 3, 1995. "New Paintings."

Power Boothe. Stephen Haller Gallery, New York, September 23–October 28, 1995.



Mary Tobias Putman, *Big Yellow Barn*, acrylic on panel, 50" x 95"

Diane Burko. Dowd Fine Arts Gallery, SUNY at Cortland, September 8–October 6, 1995. Olin Hall Gallery, Roanoke College, Salem, Va., November 5–December 17, 1995. Lore Degenstein Gallery, Susquehanna College, Selingsgrove, Pa., February–March 1996. "Land Survey: 1970–1995. Paintings by Diane Burko."

Jon Carver. Pentimenti Gallery, Philadelphia, December 1–31, 1995. Paintings.

Jennifer Cecere. Union Square Station, New York, March 9, 1995–February 1996. "Chairs," mixed-media installation.

Cynthia Dantzic. Resnick Gallery, Long Island University, Brooklyn, N.Y., October 19–November 19, 1995. "Sabbatical Exhibition."

Hank De Ricco. 55 Mercer Street Gallery, New York, October 17–November 4, 1995. "Slightly on Edge," sculpture/installation.

Martha Desposito. Art Institute of Pittsburgh, Pittsburgh, Pa., September 28–October 30, 1995.

Holly Hughes. Dru Arstark Gallery, New York, September 14–October 14, 1995. Paintings and works on paper.

Tobi Kahn. Mary Ryan Gallery, New York, September 19–October 21, 1995. Paintings.

Ruth Lull. Pleiades Gallery, New York, September 5–23, 1995. "Forest Floors and Walls."

Holly Lane. Schmidt Bingham Gallery, New York, September 6–October 7, 1995.

Beauvais Lyons. Erie Art Museum, Erie, Pa., September 10–October 22, 1995. Art Gallery, SUNY Buffalo, November 16–December 15, 1995. "Reconstruction of an Aazudia mixed media."

Dennis Masback. K & E Gallery, New York, September 16–October 7, 1995. "Recent Paintings."

Kat O'Connor. Wistariahurst Museum, Holyoke, Mass., November 26–December 30, 1995. "Points of Reference/Reverence," installation, paintings, drawings.

Mary Tobias Putman. Gross McCleaf Gallery, Philadelphia, October 19–November 6, 1995. Paintings.

Stan Smokler. L'acajou Exhibition Space, New York, October 8–November 4, 1995. "Los Espiritus," steel assemblage masks. HLW Architects, New York, November 8–December 22, 1995. "Discrete Space," steel assemblage sculpture. Kim Foster Gallery, New York, November 17–December 23, 1995. Steel assemblage sculpture.

Altoon Sultan. Marlborough Gallery, New York, September 19–October 21, 1995. "Recent Paintings."

Murray Tinkelman. University Gallery, St. John's University, Jamaica, N.Y., September 14–October 13, 1995. "The Illustrations of Murray Tinkelman."

Tom Wagner. Madelon Powers Gallery, East Stroudsburg University, East Stroudsburg, Pa., September 20–October 27, 1995. "The Energy of Anthracite," mixed media.

John Wallace. Blue Mountain Gallery, New York, November 10–29, 1995. "The New Starry Messenger: Epoch 2000," mixed media.

Joanne Yanoff. Pentimenti Gallery, Philadelphia, November 1–30, 1995. Paintings.

SOUTH/

Michael Aurbach. Sam Houston State University, Huntsville, Tex., September 28–October 18, 1995. Sculpture.

Les Barton. Lewis Art Gallery, Millsaps College, Jackson, Miss., November 26–December 1, 1995. "Resurrection of Magdalene," prints.

Maria Downey. Mt. Berry College, Mt. Berry, Ga., October 1–31, 1995. "Images of El Salvador," oil and pastel.

Diane Edison. Nexus Contemporary Art Center, Atlanta, Ga., July 7–August 19, 1995. "Autobiographical Narratives." Chattahoochee Valley Art Museum, Langrange, Ga., February 2–March 11, 1996. "Recent Drawings and Paintings."

Dorothy Gillespie. Art Gallery of the University of Central Florida, Orlando, August 25–October 11, 1995. "Paintings and Sculptures: 1940–1995."

Molly Heron. University Art Museum, University of Kentucky, Lexington, August 20–October 15, 1995. "Impressions of Annie Dillard's *The Writing Life*: Works on Paper by Molly Heron."

Sue Johnson. Camp Gallery, Virginia Center for the Creative Arts, Sweet Briar, Va., August 10–September 17, 1995. "The Alternate Encyclopedia."

Carolyn H. Manosevitz. Austin Presbyterian Theological Seminary, Austin, Tex., September 27–October 27, 1995. "Spirits in the Wind: The Second Generation," paintings.

Carol Prusa. Catherine Smith Gallery, Appalachian State University, Boone, N.C., September–October 1995. "Divine Iconoclasm."

Roberta Schofield. Art Gallery, Broward Community College, Pembroke Pines, Fla., September 7–October 28, 1995. "Forms and Voids," paintings.

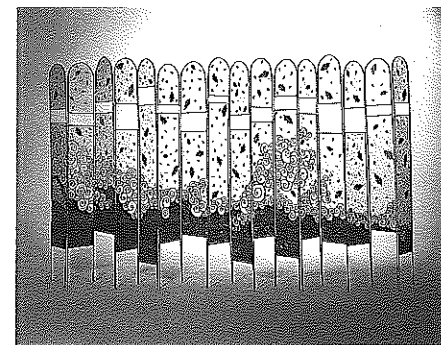
Rebecca Silberman. Holden Visual Arts Center, Asheville, N.C., September 3–23, 1995. "I'm not making this up," paintings.

John M. Sullivan. Arkansas River Valley Arts Center, Russellville, Ark., November 4–December 1, 1995. "Phobos/Deimos," mixed media.

WEST/

Robert Hess. Margo Jacobsen Gallery, Portland, Ore., October 3–31, 1995. "New Sculptures 1995."

Leo F. Hobaica, Jr. City Hall, San Francisco. "Land with Oaks and Swirls," permanent installation.



Leo F. Hobaica, Jr., *Land of Oaks with Swirls*, stainless steel, paper, fiberglass, varnish, gold/copper leaf, 6 1/2" x 11" x 12"

PHOTO: PETER MARCUS

Mimi La Plant. Humboldt Arts Council Gallery, Eureka, Calif. "Garden of Delight," paintings, drawings, assemblages.

Orlando Leyba. Peyton Wright Gallery, Santa Fe, N.Mex., September 8–October 3, 1995. "Terreno Descubierto."

Janet Maher. Nonsequitur Music Gallery, Albuquerque, N.Mex., October 1–November 30, 1995. "Unguided Tour," collage.

Marcia Selsor. Women's Center, Billings, Mont., October 1–31, 1995. "Kirlian Visions," drawings on ceramic and paper.

Gail Wight. Capp Street Project, San Francisco, October 11–December 4, 1995. "Hereditary Allegories: A Study in Genetics," installation.

People in the News

Academe

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

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

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

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

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

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

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

Dyan McClimon-Miller is assistant professor in the Studio Foundation Department at the Massachusetts College of Art, Boston.

James E. Paster has been appointed coordinator of the photography program at Sam Houston State University in Huntsville, Tex.

Catherine B. Scallen is assistant professor in the Department of Art History and Art at Case Western Reserve University.

Marcia Selsor has been appointed Fulbright Campus Representative for Montana State University, Billings.

Alison Stewart has been promoted to associate professor with tenure in the Department of Art and Art History, University of Nebraska–Lincoln.

Stefanie Walker is assistant professor at the Bard Graduate Center for the Decorative Arts.

Laura Weigert has been appointed assistant professor of art history at the University of

Toronto for the academic year 1995–96. She will teach medieval art.

The following CAA members have been named to the faculty at the Kansas City Art Institute: **Eliza Cain**, design/form and image; **Gretchen Hupfel**, foundation; **Scott Keeley**, design/form and image; **Andrea Ray**, printmaking; **Richard Watters**, liberal arts/art history.

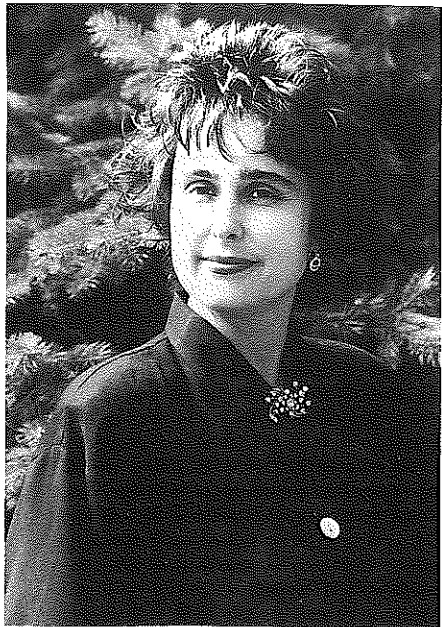
Museums and Galleries

Kathleen Adler is head of Education at the National Gallery, London.

Barbara Tober has been elected chair of the Board of Governors of the America Craft Museum.

Organizations

Michel Krevenas is executive director of the Springfield Art Association and the historic Edwards Place House Museum in Springfield, Ill.



Michel Krevenas

Chandra L. Reedy has been named editor-in-chief of the *Journal of the American Institute for Conservation* (JAIC).

The Italian Art Society announces the following: **Anita Moskowitz** has begun a two-year term as president; **John Paoletti** is vice-president and **Steven Bule** is secretary-treasurer.

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.

Eric Aho received a Pollock-Krasner grant and an Individual Artist's Fellowship from the Vermont Council on the Arts.

Anne Allen is junior-artist-in-residence at the Oregon School of Arts and Crafts, Portland, for 1995–96.

Anthony Alofsin is a fellow at the Internationales Forschungszentrum Kulturwissenschaften in Vienna, fall 1995.

Jill Carrington won a 1995–96 Gladys Krieble Delmas grant for Venetian research.

Robin Chandler has received a 1995–96 Fulbright Scholar Award to South Africa. She will hold a one-year position at the University of Witwatersrand in Johannesburg as a joint lecturer in the Department of Art and the Department of Sociology.

Diane Edison was awarded a residency for the month of October at the Millay Colony for the Arts in Austerlitz, N.Y.

Eduardo Fausti has received a 1995 Patricia Roberts Harris Fellowship in the Visual Arts from the U.S. Department of Education.

Hilary Harp was awarded a 1994–95 Pew Fellowship in the Arts.

Geraldine A. Johnson has been awarded a three-year research fellowship at the Harvard University Society of Fellows.

Lewis Kachur received a 1995–96 NEH fellowship for college teachers for his book project *Marcel Duchamp and the Development of Surrealist Exhibition Space*.

Heather Ryan Kelley has received an individual artist fellowship from the Louisiana Division of the Arts, and an endowed professorship from McNeese State University. Both are for her project "Images from the Wake: Paintings Based upon *Finnegan's Wake* by James Joyce."

Herbert Kessler has been appointed to the Bibliotheca Hertziana in Rome for 1996–97. He is a recipient of a newly established Richard Krautheimer Stipendiat.

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

Beauvais Lyons has been awarded a University of Tennessee at Knoxville College of Arts and Sciences Convocation Teaching Award.

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

Jeffrey Chipps Smith has been awarded the Vasari Award, given annually by the Dallas Museum of Art for the outstanding publication by an art historian working in Texas. The award is for *German Sculpture of the Later Renaissance c. 1520–1580* (Princeton University Press).

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

Steven Teczar was awarded a residency at the Cité Internationale des Arts, Paris, for July and August by the School of Art at Washington University, St. Louis.

Daniel Weiss received an NEH grant and will be finishing a book on the early patronage of King Louis IX.

The Getty Center for the History of Art and the Humanities has selected scholars to participate in its Scholars and Seminars Program: **Enrique Florescano**; **Francis Haskell**; **Henri Lavagne d'Ortigue**; **Shigetoshi Osano**; **Pratapaditya Pal**; **Giuseppe Pucci**; **Alain Schnapp**; **Lambert Schneider**; **Barbara Stafford**; and **Valerio Valeri**.

The Getty Center for the History of Art and the Humanities announces its 1995–96 Center Fellows: **William MacGregor**; **Louis Marchesano**; **Aaron Segal**; **Todd Gernes**; and **Paul Holdengraber**.

The following CAA members are recipients of 1995 WESTAF Regional Fellowships in the Visual Arts. Crafts: **Aurore Chabot**; **Susan Kingsley**; **Lisa Kokin**; and **Carolanne Patterson**. Photography: **Monica Chau**; **Jennifer Rae Empey**; and **Debra Goldman**. Sculpture: **Claudia Fitch**; **Annetta Kapon**; **Garrison Roots**; and **Mary Tsiongas**.

Conferences & Symposia

Calls for Papers

Conference of the Society for the History of Authorship, Reading, and Publishing, July 18–21, 1996, invites proposals for papers dealing with the creation, diffusion, or reception of the written or printed word in any historical period. For information: SHARP 1996, American Antiquarian Society, 185 Salisbury St., Worcester, MA 01609-1634; fax 508/754-9069; CFS@MARK.MWA.ORG. *Deadline: November 20, 1995.*

Cultural Responses to Colonialism is an interdisciplinary conference sponsored by Reynolda House Museum of American Art, April 26–27, 1996. Invited are papers that explore the art, music, literature, or museums of a once-colonized people. Subjects include portraiture, landscape, the negotiation of gaps between worlds, marginality as a source of creative energy, and efforts to retrieve repressed histories, language, and imagery. Send 1-page abstract and c.v. to: Gloria Fitzgibbon, Reynolda House Museum of American Art, PO Box 11765, Winston-Salem, NC 27116; fax 910/721-0991. *Deadline: November 22, 1995.*

Museums, Exhibitions, Collecting is the theme of the Art History Graduate Student Symposium at the University of California, Los Angeles, spring 1996. Papers are sought that address the history and ethnography of museums, the nature of museum exhibition and display, and practices of collecting (including looting, smuggling, theft). An interdisciplinary approach is welcomed. Send abstract of 400–500 words max. and preliminary bio to: Graduate Student Symposium Committee, Dept. of Art History, University of California at Los Angeles, Dickson 3209, 405 Hilgard Ave., Los Angeles, CA 90024-1417; 310/206-6905. *Deadline: December 11, 1995.*

Death is the theme of a symposium sponsored by the University of Arizona's Art History Graduate Student Association, March 1, 1996. Presentations of 20 minutes on any aspect of death will be considered, for example, the Black Death, other life-threatening illnesses, postmortem photography, el día de los muertos, mortuary architecture and sculpture, etc. Send 800-word abstract and brief introduction letter to: Gretchen Gibbs and Barbara Dobbins, 1996 Art History Graduate Student Symposium, Dept. of Art, University of Arizona, Tucson, AZ 85721. *Deadline: January 2, 1996.*

Symposium on the Decorative Arts: Renaissance through Modern is sponsored by the Master's Program in the History of Decorative Arts at Cooper-Hewitt, National Design Museum, Smithsonian Institution, March 28–29, 1996. Papers are sought from graduate students for 20-minute presentations on aspects of European and American decorative arts. Send 2-page abstract and 1-page bibliography to: Maria Ann Conelli, Master's Program in the History of Decorative Arts, Cooper-Hewitt, National Design Museum, 2 E. 91st St., New York, NY 10128-9990; 212/860-6345; fax 212/860-6909. *Deadline: January 3, 1996.*

Art after 1975 is the theme of a session at the Midwest Art History Society conference in Cleveland, March 28–30, 1996. Papers should be 20 minutes in length. All aspects of this period are invited. Especially welcome are papers on regional (spotlighting midwestern) art; social and historical contexts; intermedia or the "time arts." All participants must be members of the organization (dues \$15 professional, \$8 student). Send 1-page abstract to: Barbara Tannenbaum, Akron Art Museum, 70 E. Market St., Akron, OH 44308. *Deadline: January 15, 1996.*

The Annual Southwest Regional Renaissance Conference takes place May 10–11, 1996, at the Huntington Library in San Marino, Calif. Abstracts for papers or proposals for sessions are invited from scholars in all disciplines related to Renaissance studies. Send 1-page abstract and c.v. to: Renee Pigeon, Dept. of English, CSU San Bernardino, 5500 University Parkway, San Bernardino, CA 92407; RPIGEON@WILEY.CSUSB.EDU. *Deadline: January 19, 1996.*

The Creative Impulse in Music and Fine Arts: Expression and Form is the theme of the International Society of Phenomenology, Aesthetics, and the Fine Arts symposium, May 23–24, 1996, in Cambridge, Mass. Examinations of the aesthetics of laughter and pathos and their rhythmical expressions in the visual arts, music, dance, and theater are encouraged. Send abstract to: Marlies Kronegger, ISPPA, Michigan State University, OHB 313, East Lansing, MI 48824; fax 517/432-3844. *Deadline: February 1, 1996.*

Annual Mediterranean Conference, sponsored by Dowling College, will be held in Rome in early July 1996. The general session in art history will include any aspect of Italian art from the Etruscan period to the 20th century. Papers are encouraged that take an interdisciplinary approach to the visual arts. Send 1-page abstract to: Stephen Lamia, Dept. of Visual Arts, Dowling College, Fortunoff Hall, Oakdale, NY 11769-1999. *Deadline: March 1, 1996.*

New Scholars/New Ideas is a symposium to be held at Virginia Commonwealth University, March 22–23, 1996. Open to graduate students and recent postgraduates. All topics considered. Send *vita* and 1-page abstract to: New Scholars/New Ideas Symposium, Dept. of Art History, Virginia Commonwealth University, PO Box 843046, Richmond, VA 23284-3046; 804/828-

2784; fax 804/828-7468. *Deadline: January 22, 1996.*

Loyalty and Disloyalty in the Architecture of the British Empire and Commonwealth is the theme of the 1996 conference of the Society of Architectural Historians Australia and New Zealand, to be held October 3–6, 1996, at the University of Auckland, New Zealand. The conference will address architecture, town planning, landscape, and interior design. For information: Hugh Maguire, Dept. of Art History, University of Auckland, Private Bag 92019, Auckland, New Zealand; 64-9-373-7599; fax 64-9-373-7014; H.MAGUIRE@AUCKLAND.AC.NZ. *Deadline: July 1, 1996.*

To Attend

Remote Sensing is the theme of the 24th Southern Graphics Council Conference, March 6–10, 1996. The theme makes inference to distance and geography, promoting a focus on global perspectives as well as regional concerns. Tangent responses include technology and the body, multispectral views about education and politics, virtual reality, international collaborations, and hybrid forms of printmaking activity. For prospectus: Southern Graphics Council Conference, *Remote Sensing*, Carmon Colangelo/Sergio Soave, Division of Art, College of Creative Arts, West Virginia University, Morgantown, WV 26506-6111; 304/293-2140, ext. 138; COLA@WVNM.VVNET.EDU or SERGSOV@WVNM.VVNET.EDU.

The Frick Collection and the Institute of Fine Arts of New York University will hold their next annual Symposium on the History of Art, April 12–13, 1996. Graduate students from thirteen participating institutions in the Northeast will present papers based on their research. For information: Susan Grace Galassi, Frick Collection, 212/288-0700.

Art, Memory, and Family in Early Renaissance Florence will be the subject of a 3-day conference to be held at the National Gallery and the Courtauld Institute, London, June 27–29, 1996. The conference will examine the relationship between the production of objects and the production of history in 15th-century Florence. For information: Patricia Rubin, Courtauld Institute, Somerset House, The Strand, London, WC2R 0RN England; 171/873-2669; fax 171/8732410; or Giovanni Ciappelli, Dipartimento di Scienze Filologiche e Storiche, Università degli Studi di Trento, Via di S. Croce 65, 38100, Trento, Italy.

Opportunities

Calls for Entries

Paper in Particular National is a national juried competition open to all artists living in the U.S., working on/of paper. \$15/3 entries. For information: Ed Collings, Paper in Particular, Columbia College, 1001 Rogers, Columbia, MO 65216; 314/875-7521. *Deadline: November 10, 1995.*

National juried drawing exhibition: send SASE for prospectus to: National Juried Drawing Exhibition, Arc Gallery, 1040 W. Huron, Chicago, IL 60622. *Deadline: November 15, 1995.*

Monotype 1996 is a national juried monotype exhibition open to U.S. artists. \$20/3 entries, \$5 per slide thereafter. 100 inches max. height or width. Send SASE for prospectus to: Monotype 1996, Samuel T. Chen Art Center, Maloney Hall, Central Connecticut State University, 1615 Stanley St., New Britain, CT 06050; 203/832-2632. *Deadline: November 17, 1995.*

Merged Realities: A Synthesis of Art and Science is a national juried exhibition sponsored by Central Arts Collective Gallery, Tucson, Ariz., open to artists 18 or older working in any media. Work should portray a fusion of art and science by subject matter and/or technology. Send SASE for prospectus to: Merged Realities, Central Arts Collective, 188 E. Broadway Blvd., Tucson, AZ 85701; 520/623-5883. *Deadline: November 30, 1995.*

Light Aberrations II is a juried competition to be held at the University of Texas at San Antonio Art Gallery open to work using nontraditional approaches to photography and photomechanical printmaking; manipulated images (silver and nonsilver); photogravure, photolithography, electrostatic, computer generated, and/or any combination of these processes. \$18/3 entries max. For prospectus: Light Aberrations II, University of Texas at San Antonio, Art Gallery, 6900 North Loop 1604 West, San Antonio, TX 78249-0641. *Deadline: December 1, 1995.*

Minnesota National Print Biennial. All printmaking media completed within the last 2 years. \$700 cash/purchase awards. \$20/2 slides. Send SASE for prospectus to: Minnesota National Print Biennial, Dept. of Art, University of Minnesota, 208 Art Bldg., 216 21st Ave. South, Minneapolis, MN 55455. *Deadline: December 12, 1995.*

Gender Agenda is the 2nd annual Musky national juried exhibition, open to U.S. women

only. \$20/3 entries, max. 3 slides per entry. Send SASE for prospectus to: J. Wallace, L. O. Palmer Gallery, Muskingum College, New Concord, OH 43762; 614/826-8310; jwallace@MUSKINGUM.EDU. *Deadline: December 15, 1995.*

Re/Presenting It: Documentary Photography Revisited is the theme of Alternatives 96, a national juried photography exhibition open to artists using photography and media-based works that challenge traditional ways of documenting reality. Send SASE for prospectus to: Alternatives 96, PO Box 775, Athens, GA 45701. *Deadline: December 15, 1995.*

Dwight D. Merrimon Davidson Contemporary Print Exhibition solicits 35-mm slides of any print completed within the last 5 years. \$20/2 entries. For prospectus: Dwight D. Merrimon Davidson Contemporary Print Exhibition, Elon College, Dept. of Fine Arts, 2800 Campus Box, Elon College, NC 27244-2010. *Deadline: December 20, 1995.*

Color Now is open to artists in N.Y., N.J., Del., Md., Pa., D.C., and Ohio, working in all media except crafts. \$15 (\$20/nonmembers)/3 slides, 1 video, or 3 original works, \$5 each additional slide. Send SASE to: Color Now, Main Line Art Center, Old Buck Rd. and Lancaster Ave., Haverford, PA 19041. *Deadline: January 5, 1996.*

New Images Exhibition: a juried photo competition for the mid-Atlantic states, open to artists living in Del., Md., N.J., N.Y., Pa., Va., W.Va., and D.C. Photography must be a primary medium. Processes may include black-and-white or color photography, Xerography, digital imaging, alternative processes, photo-based printmaking, and mixed media. Artwork may not exceed 40 inches in any direction. \$5/slide, 3 entries max. Send SASE for prospectus to: Corinne Martin, New Image Gallery, School of Art and Art History, James Madison University, Harrisonburg, VA 22807; 703/568-6485. *Deadline: January 19, 1996.*

Palm Springs Desert Museum Artists Council Annual Juried Exhibition: open to residents of the U.S. Art must be original, completed in last 3 years, and not previously shown in a juried exhibition in California. Media: oil, watercolor, acrylic, drawings, mixed media, graphics, photography, and sculpture (50 lbs. and under). No crafts or functional art. \$30/2 entries max. (nonmembers); \$15/2 entries max. (members). For information: Artists Council Exhibition, Palm Springs Desert Museum, PO Box 2288, Palm Springs, CA 92263. *Deadline: January 24, 1996.*

National Works on Paper: Artists Listen to the Earth is a juried exhibition that examines the relationship between art and nature, seeking works in which artists explore environmental issues in a wide range of approaches, to be held at the Marsh Art Gallery, University of Richmond, March 21–April 14, 1996. \$15/3 entries. Send SASE to: Marsh Art Gallery, University of Richmond, Richmond, VA 23173. *Deadline: January 26, 1996.*

McNeese National Works on Paper Exhibition: work eligible in any medium on paper, including photography. Artist must live in the U.S. and work should have been completed within the last 2 years. Work should not exceed 42 inches in any dimension, including frame. For information: Annual McNeese National Works on Paper 1996, Dept. of Visual Arts, PO Box 92295, McNeese State University, Lake Charles, LA 70609-2295. *Deadline: February 2, 1996.*

Moody? Preliminary search for art whose theme or process explores mood swings, strong moods, art-as-healing, or suicide, for serious contemporary arts center and traveling show. Send slides, SASE, artist's statement to: Museums Collaborative, 6819 Greene St., Philadelphia, PA 19119; 215/849-5790.

OATH, Organization of Artists Trained in Health Care, develops high-caliber exhibitions and professional venues for members, serious artists who are or were health care practitioners. Book and other formats also in the works. Send slides, health and art bios, artist's statement, and statement linking doing art to doing health care to: OATH, 6819 Greene St., Philadelphia, PA 19119; 215/849-5790, or 215/849-5791.

Grants and Fellowships

The American Research Institute in Turkey offers a number of fellowships for research in Turkey for 1996–97. Grants for tenures of up to 1 year will be considered but preference will be given to projects of shorter duration, generally no less than 2 months. Scholars and advanced graduate students engaged in research on ancient, medieval, or modern times in Turkey in any field of the humanities and social sciences are eligible. Student applicants must have fulfilled all preliminary requirements for the doctorate except the dissertation. *Deadline: November 15, 1995.*

NEH fellowships for research in Turkey: 2 or 3 postdoctoral fellowships are available through NEH funds. Fields of study cover all periods in the general range of the humanities and include prehistory, history, art, archaeology, literature, and linguistics. The fellowship may be held for 4–12 months in 1996–97. *Deadline: November 15, 1995.*

For information about both fellowships: American Research Institute in Turkey, University of Pennsylvania Museum, 33rd and Spruce Sts., Philadelphia, PA 19104-6324; 215/898-3474.

The School of American Research in Santa Fe, N.Mex., offers 6 resident scholar fellowships each year whereby scholars may pursue topics important to the understanding of the human species. Scholars may approach their research from the perspective of anthropology or from anthropologically informed perspectives in such allied fields as history, sociology, art, law, and philosophy. Tenure is for 9 months, during which time each scholar is provided with an apartment, office, stipend, and library assistance.

For information: Resident Scholar Program, School of American Research, PO Box 2188, Santa Fe, NM 87504-2188. *Deadline: December 1, 1995.*

The Winterthur Museum is accepting applications for short- and long-term fellowships. The broad range of the museum's collection supports scholarly research in a wide variety of disciplines including American art history, social and cultural history, museum studies, archaeology, and anthropology. Short-term fellowships with stipends of \$1,000–\$2,000 per month are available to academic, museum, and independent scholars and to support dissertation research. Scholars pursuing postdoctoral research are eligible for NEH fellowships with stipends of up to \$30,000 for 4 to 12 months' work. For information: Gary Kulik, Winterthur Research Fellowship Program, Advanced Studies, Winterthur, DE 19735; 302/888-4649. *Deadline: December 1, 1995.*

The Pembroke Center, Brown University, offers postdoctoral fellowships-in-residence for 1996–97. The fellowships are open to anyone in the humanities, social sciences, or sciences whose research has a strong humanistic component. Fellows pursue individual research and meet regularly in a research seminar, "The Future of Gender." Recipients may not hold a tenured position in an American college or university. \$25,000 stipend. Third world and minority scholars especially are invited to apply. Pembroke Center for Teaching and Research on Women, Brown University, Box 1958, Providence, RI 02912. *Deadline: December 15, 1995.*

Mary Isabel Sibley Fellowship for the study of French language and literature: open to unmarried women between the ages 25 and 35 who have demonstrated ability to carry on original research. Must hold doctorate or have fulfilled all requirements except dissertation. For information: Mary Isabel Sibley Fellowship Committee, Phi Beta Kappa Society, 1811 Q St., NW, Washington, DC 20009. *Deadline: January 5, 1996.*

The Schomburg Center for Research in Black Culture offers a scholar-in-residence program designed to encourage research and writing in black history and culture, to facilitate interaction among the participants, including fellows funded by other sources, and to provide for the widespread dissemination of findings through lectures, publications, and the Schomburg Center Seminars. The program encompasses projects in African, Afro-American, and Afro-Caribbean history and culture. Fellowships allow recipients to spend 6 months or 1 year in residence with access to resources at the center and the New York Public Library. For information: Scholars-in-Residence Program, Schomburg Center for Research in Black Culture, 515 Malcolm X Blvd., New York, NY 10037-1801; 212/491-2203. *Deadline: January 15, 1996.*

College Art Association's Professional Development Fellowship Program for Artists

and Art Historians. Artists and art historians of color and from other culturally diverse backgrounds are eligible to apply. CAA defines cultural diversity in the broadest possible terms to include race, ethnicity, sexual orientation, and economic class. Candidates must demonstrate financial need and plan to receive the M.F.A., M.A., or Ph.D. degree in the spring of 1997. The fellowship provides 2 years of funding: a grant of \$5,000 for the first; in the second year, CAA provides assistance in securing employment or an internship at a museum, university, or art center, and subsidizes the position. Candidates are required to be citizens or permanent residents of the U.S. Applicants will be notified by May 30, 1996. Application forms are available in most art and art history graduate departments. Or: CAA, 275 Seventh Ave., New York, NY 10001; 212/691-1051, ext. 209. *Deadline: January 31, 1996.*

Graduate Scholarships for Minority Students. Three graduate-level scholarships, funded by the Henry Luce Foundation, provide full financial support to students wishing to obtain a master's degree in museum professions at Seton Hall University. Applicants must have a B.A. in art history or related field and an excellent undergraduate record. For information: Barbara Cate, Dept. of Art and Music, Seton Hall University, South Orange, NJ 07079; 201/761-7966. *Deadline: January 31, 1996.*

The Yale Center for British Art Fellowship is a short-term (4 weeks) resident fellowship in New Haven for scholars in postdoctoral or equivalent research and museum professionals in fields related to British art. The fellowship includes the cost of travel to and from New Haven and provides accommodation and a living allowance.

The Paul Mellon Centre for British Art Fellowship provides for a year in London for research in any field of British art or architecture before 1960. Candidates may be of any nationality but must normally be enrolled in a graduate program at an American university and be ordinarily resident outside Britain. Stipend will be \$13,500 plus round-trip airfare from the U.S.

Candidates for both fellowships should send c.v. listing educational background, professional experience and publications, brief outline of research proposal (3 pages max.), and 2 confidential letters of recommendation to: Director, Yale Center for British Art, Box 208280, New Haven, CT 06520-8280. *Deadline: January 31, 1996.*

Library Company of Philadelphia: short-term fellowships available for research and residence in its collections, which are capable of supporting scholarship in a variety of fields and disciplines relating to the history of North America. The program supports postdoctoral and dissertation research. Fellowships are tenable for 1 month at any time between June 1996 and May 1997, with a stipend of \$1,350. International applications are encouraged. There are no application forms. Send 4 copies each of c.v., a 2–4-page description of the proposed

project, and 1 letter of reference to: James Green, Library Company of Philadelphia, 1314 Locust St., Philadelphia, PA 19107; 215/546-3181; fax 215/546-5167. *Deadline: February 1, 1996.*

U.S. Capitol Historical Society Fellowship is designed to support research and publication on the history of the art and architecture of the United States Capitol and related buildings. Graduate students and scholars may apply for periods ranging from 1 month to 1 year; the stipend is \$1,500/month. For information: Barbara Wolanin, Architect of the Capitol, Washington, DC 20515; 202/228-1222. *Deadline: February 15, 1996.*

The Friends of Mauritshuis awards a fellowship for a student to study, in Holland, an aspect of Dutch art from the 16th–18th centuries. Applicants must hold an M.A. and be working toward a Ph.D. \$8,000 stipend, including travel expenses, for 6 months. Send description of project, academic background, and 2 letters of recommendation to: Egbert Haverkamp Begemann, Institute of Fine Arts, New York University, 1 E. 78th St., New York, NY 10021. *Deadline: March 1, 1996.*

The Sainsbury Research Unit for the arts of Africa, Oceania, and the Americas, University of East Anglia, offers several scholarships: The 3-year Robert Sainsbury Scholarship is for a candidate undertaking doctoral research, tenable at SRU starting 1996. Applicants should have a strong academic record and a background in anthropology, art history, archaeology, or a related subject. *Deadline: March 1, 1996.*

Full and partial grants are offered for the 1996–97 M.A. course in advanced studies in the arts of Africa, Oceania, and the Americas. This course combines anthropological, art-historical, and archaeological approaches, and is intended for students who wish to pursue research and academic/museum-related careers. *Deadline: March 1, 1996.*

Visiting Research Fellowships are available for the 1997 calendar year. Holders of a doctorate who are undertaking research for publication in the fields of the arts of Africa, Oceania, and the Americas are eligible to apply. Fellowship is £3,750 sterling and one round-trip fare to the University of East Anglia, to a maximum of £500. *Deadline: April 1, 1996.*

For information: Admissions Secretary, Sainsbury Research Unit, Sainsbury Centre for the Visual Arts, University of East Anglia, Norwich NR4 7TJ, U.K.; tel. 01603/592498; fax 01603/259401.

The Judith Rothschild Foundation sponsors a grant and technical assistance program dedicated to stimulating increased public and critical awareness of recently deceased American artists. Grants will be awarded to support museum exhibitions and publications, conservation, cataloguing, education programs, and the purchase of works of art for public display. For information: John James Oddy, Program Director, Judith Rothschild Foundation, 1110 Park Ave., New York, NY 10128; 212/831-4114.

Residencies

Skowhegan, a residency program in Maine for advanced visual artists, awards special full and partial fellowships based on need, which cover tuition, room, and board for full 9-week summer residency session. They are awarded to people who are Native American, African American, or who are of Asian, Pacific, Central America, South American, or Caribbean descent, or who were born or reside in the states of Kansas, Maine, or New Jersey. For information: Skowhegan, 200 Park Ave. South, Ste. 1116, New York, NY 10003; 212/529-0505; fax 212/473-1342. *Deadline: February 9, 1996.*

Montana Artists Refuge, an artist-run residency program in Basin, Montana, is accepting applications from artists of all disciplines for 1996. Residencies are for 3 months through 1 year. Some grants available. For information send SASE to: Montana Artists Refuge, Box 8, Basin, MT 59631; 406/225-3525.

Internship

National Museum of American Art, Smithsonian Institution, invites graduate students to participate in an advanced-level internship program in Washington, D.C. Students benefit from working directly with Smithsonian museum specialists for 1 or 2 semesters. Tuition sharing arrangement is available, which allows inclusion of this program as part of course curriculum. Available to students working in all disciplines but primarily aimed at those seeking graduate degrees in art history, studio art, or American studies. Master's degree candidates preferred. For information: Judith Houston, 202/357-2714; NMAA.JUDITH@C.S.I.EDU. *Deadline: March 1, 1996.*

Calls for Manuscripts

The Institute of Cultural Inquiry, a nonprofit educational organization, seeks submissions for a publication that will focus on Georges Bataille's *Story of the Eye*. Essays, fiction, poetry, dreams, dialogues, journal entries, diagrams, and any other writings that relate to issues raised by the novella are welcome. 1,000 words max. Institute of Cultural Inquiry, 219 E. 2nd St., #5F, New York, NY 10009; DTC@PANIX.COM. *Deadline: November 30, 1995.*

Art Journal is seeking articles for an issue titled "How Men Look: On the Masculine Ideal and the Body Beautiful," to be edited by William Hood and William Stern. Ideals of male beauty vary widely across time, cultures, and places. The visualization of these ideals in art both responds to and creates notion of erotic as well as heroic masculinity. The editors are therefore especially eager to gather essays that treat the aestheticization and objectification of the male body from a variety of perspectives (historical, cultural, feminist, queer) on the broad issue of

how notions of "masculinity" fabricate what and who a "male" person is taken to be. Submit 1-page abstract to *each* editor; authors will be invited to participate by March 1, 1996, and complete manuscripts must be ready for editing by August 1, 1996. Send abstracts to: William Hood, Dept. of Art, Oberlin College, Oberlin, OH 44074; and William Stern, Dept. of Art History, University of California at Santa Barbara, Santa Barbara, CA 93106. *Deadline: January 15, 1996.*

Publication

Art Editors: Membership directory listing 95 members of the Association of Art Editors. Included are areas of freelance specialty. \$6.00 + \$2.00 mailing charge. Orders must be prepaid. Virginia Wageman, 360 Ridgeview Rd., Princeton, NJ 08540.

Miscellany

Fabrizio Mancinelli: one year ago a scholarship fund in memory of Fabrizio Mancinelli, Vatican curator in charge of the restoration of the Sistine Chapel, was opened. This fund will benefit his two young sons. To the many people who have contributed to this fund, we want to say thank you. For anyone who still wishes to contribute, the fund will stay open until December 1, 1995, at which time the money will be transferred to an account in Italy. Checks may be payable to: Mancinelli Scholarship Fund, account number 592-04A98, and sent to: Merrill-Lynch, 200 Concord Plaza, Ste. 100, San Antonio, TX 78216.

Errata

There were two errors in the the September/October CAA News article "1995 Fellowship Recipients Named":
Jennifer Riddell graduated from Michigan State University.
The title of Blake Stimson's dissertation is "The Half-Life of a Proletarian Dream: Marxist Aesthetics and Avant-Gardism in New York Art, 1930-1970."
In the article "AIDS Communities/Arts Communities," the founder of the Archive Project was identified as David Hirsh. David Hirsh founded the project with painter Frank Moore.

Information Wanted

Reconstructing a Feminist Figuration: slides and information wanted from women painters, printmakers, and sculptors working figuratively with a feminist consciousness. To be used in 1996 WCA Conference presentation. Send information and SASE to: Diane Sophrin, 25 Buckland Ave., Perry, NY 14530.

Léon Spilliaert (1881-1946): author of doctoral dissertation, catalogue raisonné, and edition of correspondence requests information from owners of watercolors, pastels, washed ink drawings, or letters to or from this Belgian artist. Anne Adriaens-Pannier, Museum of Modern Art, Museumstraat, 9 at B-1000 Brussels.

Datebook

November 15
Deadline for nominations and self-nominations for *Art Bulletin* editor-in-chief and *Art Journal* editor (see September/October CAA News, page 1)
December 1
Deadline for submissions to January/February CAA News

December 5
Deadline for submissions to January 1996 *Careers*
January 5, 1996
Deadline for nominations and self-nominations to CAA board committees and awards committees (see page 2)

February 5, 1996
Deadline for submissions to March *Careers*
February 9, 1996
Deadline for submissions to March/April CAA News

February 21-24, 1996
CAA annual conference, Boston

Classified Ads

The CAA newsletter accepts classified ads of a professional or semiprofessional nature. \$1.25/word (\$2/word for nonmembers); \$15 minimum.

Art Books: purchasing good art books in all areas: how-to, scholarly. The Lark, 518/851-3741, or 718/499-6733.
Art Mail/New York: Get exposure in NYC! Mailing list of 500+ prominent art world individuals. Printed on labels. Updated monthly. 212/608-9636.

Art Research Tours and International Studios is a nonprofit organization run by artists for artists, dedicated to helping you create and study art in Italy, Paris, Australia, or China. Photography, drawing, papermaking/artist books—now in our fourth successful year providing low cost, high quality art-oriented tours. Affordable complete package—housing, air, excursions, M.F.A. instructor/guides, more! Professors—bring your students and go for free! Summer 1996. For information: Artis, 800/232-6893, or 520/887-5287.

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

Workshop International, Assisi, Italy. Two three-week sessions: June 11-July 1/July 3-23, 1996. Live/work in a 12th-century hill town surrounded by the Umbrian landscape. Courses: painting, drawing, art making, all media, landscape painting on site, creative writing, playwriting, and screenwriting. Independent program for professional/advanced painters/writers. Four-, five-, or six-week sessions available. Housing, most meals, studio space, critiques, lectures. Art Workshop, 463 West St., New York, NY 10014; tel./fax 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.

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; minimum three weeks. Call DG Associates, 212/996-4629.

For rent, Florence, Italy: superior 3-bed flat, beside Kunsthistorisches Institut. Suitable sabbatical for art historian. Diana Panconesi, Via Giusti 32, Florence. Tel./fax 55-247-8539, or 55-836-7294.

Gallery Space and Residence for Sale: are you looking for a seaside business location? Gallery space, approx. 1,500 sq. ft. with upstairs residence approx. 1,500 sq. ft. Separate studio/

workshop approx. 1,600 sq. ft. Two stories. Located in Nags Head, N.C. \$275,000. Serious inquiries only. 919/441-6484. Possible owner financing.

Greenwich Village B & B: in stunning loft with lovely garden. Minutes to SoHo. 212/614-3034; fax 212/979-7007.

Portuguese lessons and art translations: M.F.A. native Brazilian does translations of art texts and gives private lessons in New York, 212/566-1797.

Promo cards, postcards, exhibition announcements: full-color offset litho, top quality and economical. 4-color and varnish on front/black on reverse/10 pt. C1S. Call for samples. Graphic fine arts, 716/882-0301.

Rome rental: sunny spacious 2-bedroom apartment completely furnished. Convenient location. References required. 508/877-2139.

Support the Arts—your art! Print full-color postcards, exhibition announcements, catalogues, and posters. 200-line separations, coated 12 pt. stock. Write for samples: Images for Artists, 2543 Cleinview St., Cincinnati, Ohio 45206; fax 513/961-5655.

Venice. Apartment for rent, semester or year, 8/15/96 to 6/1/97. Kitchen, bath, living room, study/guest room, bedroom in loft. Modernized, fully furnished, sunny. Ten-minute walk from station, on several *vaporetto* lines. Suitable for 1-2 adults. Reasonable rent. Anne J. Schutte (before 12/15/95): 55 West Chestnut St., #2103, Chicago, IL 60610; 312/642-0410; (after 1/1/96): Cannaregio 1544, 30121 Venezia, Italy, 011-39-41/715779.

Scott to Perform at Conference
CONTINUED FROM PAGE 1

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

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