a

Museum Architecture in New Jersey

A

n all-day tour of New Jersey museums is offered to Annual Conference attendees on Sunday, February 18. The focus of the tour is contemporary museum architecture. All three museums to be visited—the Newark Museum, The Art Museum of Princeton University, and the Jane Voorhees Zimmerli Museum at Rutgers University—have recently been expanded. Tour leader will be Judith K. Brodsky, CAA Board member, professor in the Rutgers Visual Arts Department, longtime Princeton resident, and New Jersey booster.

Those who wish to go on the tour should call Elizabeth Nesbitt at the CAA office (212/691-1051) immediately to sign up. The cost for the day is $50.00, which includes round-trip bus transportation and a gourmet box lunch. The bus will leave New York at 8:30 a.m. and arrive back at the Hilton at 4:30 p.m.

The Newark Museum is the first museum design by Michael Graves to be executed. While the Whitney Museum has engaged Graves and the plan is still undergoing revision, Samuel Miller, director of the Newark Museum, began working with Graves twenty years ago, and through acquiring properties adjacent to the museum and a successful capital campaign, an exciting and innovative design has been realized. The Newark Museum re-opened in November 1989, and Graves's design, which unifies four very disparate buildings, has attracted national and international attention.

Mr. Miller himself will take the CAA group through the galleries. On view will be “Against the Odds: African-American Artists and the Harmon Foundation,” a show of the work of black American artists of the 1930s and 1940s. Work by artists honored by the Women's Caucus for Art at their 1990 convention also will be on view, as will the work of Emma Amos.

The visit to The Art Museum, Princeton University—one of the finest university museums in this country—will be hosted by its director, Allen Rosenbaum. This museum also has recently reopened after having been expanded.

CONTINUED ON PAGE 15

3 Artists Selected for Giverny Residencies

Three artists have been selected from over eight hundred applicants to participate in the 1990 Reader's Digest Artists at Giverny residency program, which is administered by the College Art Association. Painter Nancy Frieze and sculptors Cathy Stone and Barbara Zucker will live and work for six months, from April to September, at Claude Monet's home at Giverny. Each artist will be provided with a cash award for living expenses, round-trip transportation to France, an apartment, and a car; they will share a studio.

Nancy Frieze, 41, of Danbury, Conn., was second alternate for the 1989 Artists at Giverny program. Frieze received an MFA from Yale in 1980 and is currently artist-in-residence at Trinity.
January/February 1990

Contents

Volume 15, Number 1
January/February 1990

Annual Conference Update

Three Artists Selected for Giverny Residencies

Critic Review

News, Notes, and Honors

A Problem That Will Not Go Away

New Study Examines "Brittle Books" and Microform Preservation

CAA Publications to be Exhibited at Meeting

Classified Ad

Barbara Zucker

Tenth Avenues).

Giverny Residencies

New York Area MFA Exhibition

Annual Conference attendees are invited to the opening of the New York Area MFA Exhibition, cosponsored by the College Art Association, on Thurs­

day, February 14, 5:30 PM, at Hunter College Galleries, 546 West 45th Street (which is between Ninth and Tenth Avenues).

The exhibition is coordinated by Susan Edwards, number of the Hunter College Galleries. Work by MFA candidates from the following institutions will be included: Brodsky College/CUNY, City College/CUNY, Columbia University, Hunter College, CUNY, New York University, Parsons School of Design, Pratt Institute, Queens College of the City University of New York, Queens College, Manhattan School of the Arts, School of Visual Arts, SUNY College at Purchase, St. John’s College at Stone Brook, and Yale University.

Gallery hours are 10:00 a.m. to 6:00 p.m. daily.

Cathy Stone, 37, is a sculptor from Sacramento, Calif. She received an MFA from the University of California at Davis in 1987. Her public art commissions include neon sculptures for the Hyatt Regency in Sacramento and the Timberline High School in Lacey, Wash, commissioned by the Washington State Arts Commission. She has participated in a number of design collaboration projects in Sacramento as well as one-person and group exhibitions on the West Coast. Stone creates large-scale, three-dimensional sculptures incorporating a variety of raw materials and neon. Her constructed wall surfaces with cracks and imperfections are fortified with neon light and precious metals. For her, the flaws in an artwork serve as metaphors for the imperfections and chance happenings in life. At Giverny she plans to focus on observations of nature, an area integral to her work.

Michelle Weinberg, second alternate; and Katherine Kohler, third alternate. Honorable mention was awarded to Ronald Barron, Rod Launsen, and Diane Levesque. The Artists at Giverny program, now in its third year, is jointly funded by Rosen’s Digest of Pleasantville, N.Y., and Selection de Reader’s Digest in Paris. The College Art Association administers the program, from processing applications and appointing the initial—seven members which serves the three-person final jury to assisting the three artists with travel arrangements and visas. This year’s preliminary jury was made up of three artists who are past and present CAA Board members—Pat Adams, Phyllis

Barbara Zucker

Hakala, Smaka, Geneva, 1989

Giverny Residencies

CONTINUED FROM PAGE 1

College in Hartford, Conn. She has participated in numerous one-person and group shows throughout the Pan American States, most recently at the Pan Amer Gallery and at the Sculpture Center both in New York. She received Yaddo awards in 1986 and 1989. Zucker’s sculpture consists of constructions of a variety of simple forms. She is interested in the color and scale that confronted Monet at Giverny and hopes to learn from the environment there.

Runners up for the 1990 competition include Robert Straight, first alternate;
 Notice of Annual Business Meeting

In accordance with the revised By-laws, adopted by the Board of Directors at its meeting on April 29, 1989, Article IV, Section 1 (underlining represents changes to the By-laws):

"The Annual Business Meeting of the members of the College Art Association, Inc., will be held in the Trianon Ballroom, on the third floor of the New York Hilton, on Thursday, February 15, 1990, at 12:15 p.m.

Notice of Meeting

In accordance with the By-laws, Article VII, Section 5, the Board of Directors elected the following members of the Nominating Committee for the year 1991: Ed Colber, University of the Arts, Chair; Susan Barnes, Dallas Museum of Art; Natalie Rampen, Barnard College; Joyce Kozloff, New York City; Howardena Pittel, State University of New York, Stonybrook, Nancy Troy, Northwestern University. The members elected will form an executive slate of candidates for the Board of Directors to serve as Directors until January 1993.

Suggestions for nominations to the Board of Directors shall be given to the members of the Nominating Committee no later than March 15, 1990, in sufficient time for consideration at a spring meeting of the committee.

Nominations by petition that are in addition to the slate of individuals proposed by the Nominating Committee shall be in the hands of the chairman of the Nominating Committee at least six months before the Annual Business Meeting of February 1991 in order to be placed on the ballot.

Officers

In accordance with By-laws, Article VII, Section 4, the Board of Directors met on the meeting of April 29, 1989, elected the following to serve as officers for the year 1990. Their terms will commence following the Annual Business Meeting:

- Ruth Weissberg, University of Southern California, president
- Larry Silver, Northwestern University, vice-president
- Judith Brodsky, Rutgers University, secretary

Gouma-Peterson has been elected to the CAA Board of Directors in a special election held in the fall of 1989 to fill a vacancy created by the resignation of Mary Schmidt Campbell.

Gouma-Peterson, who received a BA and MA from Mills College, and a PhD from the University of Wisconsin, is professor of art history and museum director at the College of Wooster, in Wooster, Ohio. Her research and writing have been concentrated in two distinct fields: Byzantine painting and contemporary art. She has presented numerous papers at national and international conferences and symposiums, and her articles have appeared in the Art Bulletin, Art Journal, Diamantara Osa Papers, Gesta, Storia del Arte, and Arts Magazine, among others. She has organized and curated numerous exhibitions and has written on Miriam Schapiro, Faith Ringgold, Joyce Kozloff, Michelle Stuart, and Athena Tacha, among others. Currently she is guest curator for a retrospective exhibition of the work of Audrey Flack.

Gouma-Peterson has served on several CAA committees, among them the Nominating Committee and the

There will be an information session about the Artists at Giverny program at the Annual Conference, Friday, February 16, 12:15-1:45 p.m. The session will be led by Frances Chavez, curator of the Reader's Digest Art collection, who will be joined by past jurors and artists who have participated in the Giverny program.

Nancy Frieze, Fall Pasing, 1988

CAACNews

Gouma-Peterson Elected to Board

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One-Person Shows by Artist Members

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

Photographs are to be used only if space allows. Photographs cannot be returned.


SOUTH/
Vanessa Darnell, McIntosh Gallery, Atlanta, January 26-February 24, 1990. Paintings and written on paper.

WEST/


MIDWEST/
Diane Castelli Byrsten, Jan Civco Gallery, Chicago, February 16-March 17, 1990. Paintings.


SOUTHWEST/

SOUTHWEST!

NORTEAST!


Adrian Piper, Vanishing Space #4, 1989 charcoal on newsprint.

NEWSPAPER:
EYEWITNESS, ADRIAN PIPER, NEW YORK.

Tom Fischer
Port of Redwood City, 1989 photograph

People in the News

In Memoriam

Lawrence Alloway, British-born art critic, historian, and curator, died in New York on January 2 at the age of 63. He was curator at the Guggenheim Museum from 1962 to 1966 and art critic for The Nation from 1961 to 1975. The author of many books and articles on contemporary art, he is said to have coined the term "art pop." At the time of his death, he was working on a forthcoming show of the work of his wife, the artist Sylvia Stiegel.

Scott Burton, a sculptor who made a major contribution to the development of public art, died of AIDS on December 9 at the age of 50. He is best known for honestly portrayed polychrome structures that function as furniture as well as sculpture. His work has appeared in public spaces in a number of North American cities and has been included in exhibitions at the Whitney Museum of American Art, the Institute of Contemporary Art in Philadelphia, the Guggenheim Museum, and the Hirshhorn Museum and Sculpture Garden. He had one-person shows at the Baltimore Museum of Art and the Tate Gallery, London. Last spring, at the invitation of Kirk Varnedoe, director of the department of painting and sculpture at the Museum of Modern Art, he curated an exhibition of Brancusi's works. This fall a retrospective of his work was organized jointly by the Düsseldorf and Strogino museums in West Germany.

Conrad M. Ellick, known for his fashion and portrait photography, died on December 31 at the age of 84 at the Adelphi (N.J.) Nursing Home. He photographed celebrities and haute couture, helping to shape the look of the American fashion industry. He studied at the San Francisco Art Institute and took up photography in 1923. He was married to sculptor Meyer Wolfe, who died in 1985. His photographs are in the collections of the Fashion Institute of Technology, the Metropolitan Museum of Art, and the Museum of Contemporary Photography in Chicago.

Hans Hartung, European abstract painter, died at the age of 60 on December 7 at his home in Antibes, France. His significant figures in the Deconstructive school of art writing, "The Prophetic Rain," with a triumphant success at the Grand Palais earlier this year, he had been crippled by cancer since 1979. He was one of the most important artists of the 20th century. His art was characterized by the use of bold colors and strong lines, with a focus on abstract forms and geometric shapes. He was a member of the Abstraction-Création group and was known for his work in oil, watercolor, and pastel. He was also an influential teacher, passing on his skills to a new generation of artists. His work has been exhibited in numerous museums and galleries around the world, including the Museum of Modern Art in New York, the Tate Modern in London, and the Centre Pompidou in Paris. His works are represented in many major collections, and he is widely regarded as one of the greatest abstract painters of the 20th century.

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George Levitine's heart and vision.—by Robert Sterling Clark visiting professor of Academe endowment, which will benefit French culture. In July he went to France at the invitation of the Girodet-Symphonie (Nova Italia) from this symposium will appear soon in part of a major project of the period. Dr. Levitine's publications include numerous essays on European Neoclassical artists. He gained a reputation as an authority on 18th-century French art and was back on this subject, including The Sculpture of France (New York, Graphic Society, 1972), The Dance of Romanticism: The Birth of Romanticism and Restorations in Nineteenth-Century France (Baton Rouge, 1979), Catholicism: Art and Culture Study (Carbondale, 1991), and (with the Italian artist) Il Matta della Bella (New York, 1981).

The University of Maryland has established the George Levitine Art History Endowment with the University of Maryland Foundation College Park (MD 20742). In honor of Professor Levitine, an anonymous gift of $80,000 has been made. In establishing this fund as an incentive toward the development of the endowed chair, which will be used to support the research and teaching in art history dear to Dr. Levitine's heart, the university has named him professor emeritus in 1986.

At that time he was appointed by the university to serve as director of Academic Program Development with European Academic Institutions. In 1987 the university held a symposium in his honor entitled "The Protestant Ethic in Eighteenth-Century France." Papers from this symposium will appear soon in part of an issue of Academe dedicated to him.

In the College Art Association, Professor Levitine serves as chair of the College Art Association Prize Committee in 1986 and as a member of the editorial board of the Art Bulletin through 1983. He was also book review editor for Art Bulletin. Dr. Levitine's publications include numerous essays on European Neoclassical artists. He gained a reputation as an authority on 18th-century French art and was back on this subject, including The Sculpture of France (New York, Graphic Society, 1972), The Dance of Romanticism: The Birth of Romanticism and Restorations in Nineteenth-Century France (Baton Rouge, 1979), Catholicism: Art and Culture Study (Carbondale, 1991), and (with the Italian artist) Il Matta della Bella (New York, 1981).

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Conferences & Symposia

15th Annual Baystic Sltuicv Conference will be held at the University of Baltimore, October 23-28, 1990. The conference is to examine some of the theoretical and historical issues pertaining to iconography, the study of the direct and indirect meaning of images. In addition, a number of papers will examine some of the theoretical and methodological issues pertaining to iconographical research. For further information: Elizabeth Henley, Center for Advanced Studies in the Visual Arts, Duke University, Durham, NC 27708; 919/681-6637.

14th Annual Symposium on the History of Art, April 3-4, 1990, held by the Irish Collection and the Institute of Fine Arts New University Art Institute for Internation Symposium. For further information: Margaret Lacy, Minard 221, North Carolina State University, 1990 E. 78th St., Cambridge, MA 02139; 445/202-4754.

14th Annual Byracuse History Conference will be held at Princeton University, May 23-25. The conference is to examine some of the theoretical and historical issues pertaining to iconography, the study of the direct and indirect meaning of images. In addition, a number of papers will examine some of the theoretical and methodological issues pertaining to iconographical research. For further information: Elizabeth Henley, Center for Advanced Studies in the Visual Arts, Duke University, Durham, NC 27708; 919/681-6637.

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The Northeast Document Conservation Center, a nonprofit regional conservation center invites applications for its newly expanded fellowship, which enables a midcareer conservator to spend four to eleven months in Andover, Mass., in March and August 1990. A microfilm training workshop will be held in Andover in March 1990. For application and information: Andover, MA 01810; 518/471-8862.

The Walter Reade Henry Memorial Award of the Pittsburgh Foundation, established to help advance the professional careers of graduate students in the visual arts, will be awarded to one student, who will learn how to plan microfilm exhibitions and to use the Carnegie Museum's research facilities, and to read at least one year. For application: Pittsburgh, PA 15219; 881/262-4311.

Samuel H. Kress Foundation Pre-Doctoral Fellowship and Residency Program is open to graduate students or advanced research fellows who are preparing for candidacy in art history or conservation. The fellowship is awarded for one year and pays $25,000. The awardees may choose to study at the school in which he or she is being trained or at another qualified institution. For application and information: The Pittsburgh Foundation, 516 CNG Tower, 625 Liberty Ave., Pittsburgh, PA 15222; 412/338-2661.

The MacDowell Colony offers residencies to professional and emerging artists (composers, writers, visual artists, film/video artists, interdisciplinary). Colony fellowships cover room, board, and studio space at Peterborough, NH. There are two six-week residencies: April 1-15, 1990; and July 1-15, 1990. For further information: Admissions Coordinator, The MacDowell Colony, 100 High St., Peterborough, NH 03458; 212/966-4860, for spring residencies; 212/966-4861, for fall residencies.

The Printmaking Workshop, an artist-run cooperative and printmaking institute, is seeking printmakers to share three- to twelve-month residencies at the workshop. For application and information: The Printmaking Workshop, 1314 South Halsted, Chicago, IL 60607; 312/924-2886.

The University of Texas, FAB Division of Research, is sponsored by the Subcommission on Education and Culture, is offering a large fee is required. For application: Education and Culture, 212/966-4860.

The Kress Foundation awards grants to professional artists for their professional, personal, and research endeavors in the U.S. and in India. For application: Education and Culture, 212/966-4860.

The Foundation for Residency Programs is available to students at schools in the United States and Canada. The award is for $1,000. For application and information: The Foundation for Residency Programs, 603/924-3886.
Red Square Outdoor Slide Theater, a retrofit visual arts organization, has planned a two-and-a-half year house project outdoors. Artists and organizations who are interested in making complete shows of artist-made slides should write to Red Square Outdoor Slide Theater, Inc., 235 Broadway, New York, NY 10012. Deadline: April 15, 1990.

**Focus on Pennsylvania**

Thirteen City of Philadelphia artists are collaborating on a project that will highlight the city's rich architectural heritage. The project, called "Focus on Pennsylvania," is an exhibition and catalog of work created by artists to commemorate the 150th anniversary of the state. The exhibition will open in May 1990 and will travel to several locations throughout the state.

For more information, contact: Focus on Pennsylvania, 1100 Arch Street, Suite 700, Philadelphia, PA 19107; 215/545-1586.

**Workshops and Schools**

University of Kansas–Brighton, Hybrid Pulp. Technical studio abroad offers program to spend an academic year studying and art and design at one of Europe's leading art schools. Courses in fine art, graphic design, textile and three-dimensional design, visual and performing arts, and history of design are offered. Students are expected to have completed two years of coursework in their major as a prerequisite. 3-4 credits. For information: Studio of American Studies in Europe, 323 2nd Street, Lawrence, KS 66044; $545. Deadline: May 15, 1990.


**Call for Manuscripts**

**Netherlands**

Netherlands Yearbook for History of Art, vol. 43, 1990, will focus on Hendrik Goltzius, with focus on the years 1558–1570 in a model. It may be possible to find room for articles on the life and work of artist Goltzius. Applications can be submitted to (e.g., Jacques de Gheyn B, Jacob Math, or Jan van Goyen.) The editors are seeking proposals for contributions, accompanied by a brief outline and an estimate of number of words and illustrations. Send to: Dr. E. O. C. O. van der Heuvel, Breda, The Netherlands. Deadline: March 1, 1990.

**Call for Papers**


Artists are being sought for the third annual conference on art, culture and museums. The conference, sponsored by the National Art Education Association, focuses on the role of museums as agents of change in art education. Topics include museum studies, marketing, education, and evaluation in art museum education. $14.00 for members, $20.00 for nonmembers. Contact: Conference Coordinator, National Art Education Association, 212/703-8938.

**Call for Manuscripts**

National Directory of Corporate Giving: North and Southeast. The listings include application deadlines, contact persons, annual contributions, and financial aid. Send to: National Directory of Corporate Giving, 4520 N. First St., Suite 200, Arlington, VA 22203; 703/522-9400.

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Classified Ads

The CAA newsletter accepts classified ads of a professional or semiprofessional nature (sales of libraries, summer rental or exchange of homes, etc.): 75¢/word ($1.25/word for nonmembers); $15.00 minimum.

The National Coalition of Independent Scholars seeks members. For a brochure and application write NCIS, 6425 Muirlands, La Jolla, CA 92037.

Sorceress, the medieval drama directed by Suzanne Schiffman and produced by Pamela Berger, is now available on video in both English and French: $29.95 for individuals; $49.95 for groups and institutions. Add $2.45 for postage; Massachusetts residents add 1.50 sales tax. Make check payable to Lara Classics and send to: Lara Classics, attn: Pamela Berger, 9 Merrill St., Cambridge, MA 02139. The film is also available for rental. Call 617/491-7387.

California Institute of the Arts, Division of Critical Studies, is now accepting applications for postgraduate Mellon Fellowships in contemporary arts criticism. Stipends are $25,000 for the academic year 1990-91. For info write: Martin Van Buren, Division of Critical Studies, CalArts, Valencia, CA 91355; or call: 805/253-7804. Deadline for receipt of applications: March 1, 1990.


Information Wanted

Professor Dieter Wuttke, Universität Bamberg, has undertaken a project to edit and publish a selection of letters by Erwin Panofsky (1892-1968). In addition to those deposited at the Archives of American Art, Professor Wuttke seeks other letters by Panofsky in order to assure the best possible selection in the published edition. Institutions and individuals owning Panofsky letters are kindly asked to contact him directly at the Universität Bamberg, Postfach 1549, D-8600 Bamberg, FRG; or through the Center for Advanced Study in the Visual Arts, Washington, DC 20565.

Datebook

February 14-17
CAA Annual Conference, New York

February 28
Deadline for Positions Listing submissions

March 1
Deadline for submitting material for the March/April newsletter

March 1
Deadline for Millard Meiss Publication Fund applications