

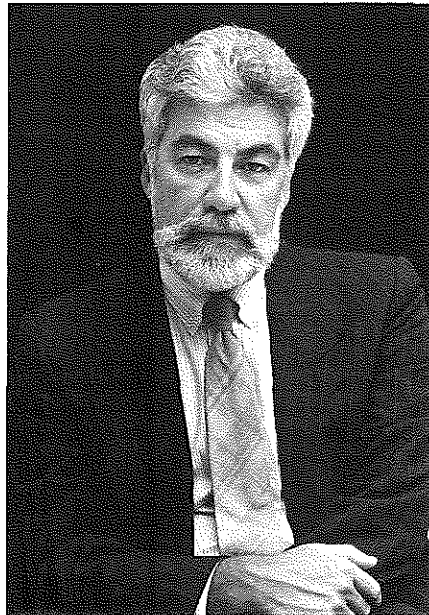
CAA NEWS

From the Executive Director

Advocacy

As we embark on a new year, let me update you on CAA's advocacy efforts in 1990 as well as our plans for the future. First, the most pressing issue—reauthorization of the NEA, NEH, and IMS and the concomitant fight against censorship. In 1990 we monitored the struggle for reauthorization, working closely with our lobbyists, the National Humanities Alliance, the American Arts Alliance, and the American Association of Museums, as well as other arts and humanities organizations. As you may recall, we gave progress reports and issued pleas for letters, telegrams, and telephone calls to Congress. We were inundated with copies of your letters, which were forwarded to our lobbyists, who reported that congressional aides were most impressed with the volume and thoughtfulness of letters from CAA members. We're told that it made a difference, even though the final outcome is far from ideal. When the dust settled, we were left with endowments reauthorized for three years, the obscenity issue relegated to courts of law, no anti-obscenity "pledge," and record appropriations for 1991. That's the good news.

John Hammer, our lobbyist at the National Humanities Alliance, reports, "The effect of the action is very slight



Dennis Barrie, director of the Contemporary Arts Center in Cincinnati

for the NEH but far reaching and problematic for the NEA." Among the significant changes that only affect the NEA are (1) requiring the NEA chair to "take into consideration general standards of decency and respect for the diverse beliefs and values of the American public"; (2) providing for restitution in the event that obscenity is determined by the courts; (3) broadening representation on peer panels and "representation of lay individuals who are knowledgeable about the arts but 'who are not engaged in the arts as a profession and are not members of

Barrie To Be Keynote Speaker

Keynote speaker for the CAA annual conference in Washington will be Dennis Barrie, director of the Contemporary Arts Center, Cincinnati. He will speak at the convocation, 5:00 P.M., Friday, February 22, in the ballroom of the Sheraton Washington Hotel.

Barrie plans to talk on issues related to the First Amendment and freedom of expression, focusing on his experiences at the Contemporary Arts Center, where he was indicted for, and found not guilty of, pandering obscenity and the illegal use of a minor in nudity-oriented materials in an exhibition of photographs by the late Robert Mapplethorpe.

Barrie has been director of the Contemporary Arts Center since 1983. He has been responsible for innovative programming at CAC, including exhibitions of the works of many young artists. He was previously Midwest area director of the Archives of American art.

CAA's awards ceremony will precede Barrie's talk. A reception will follow.

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Electronic Bulletin Board

This is the first appearance of a column sponsored by the new CAA Committee on Electronic Information (CEI). This twice-yearly column will bring you information pertaining to software, listings of data bases, computer conferences, pertinent bibliography, and other material relevant to automation in the fields of art and art history.

The purpose of the CEI is to assist scholars and art professionals in their use of electronic information. The CEI will address the framing and structuring of automated information, both at the conceptual level and with respect to access by researchers. Long-range plans call for working with other associations in order to coordinate efforts in influencing automation issues.

To begin its work the committee will compile information on CAA users of computer data bases. A questionnaire requesting information from users has gone out to departments of art and art history and museums. If you are the creator or user of data bases and have not received the CEI questionnaire, please contact the College Art Association.

If you are already working with data bases—or are interested in getting started—plan to attend the luncheon workshop “Beyond Word Processing” at the annual conference, on Thursday, February 21. There will be informal presentations and ample time to discuss and share experiences with using electronic information. In particular, the CEI wants to hear from CAA members regarding ways in which the committee can be of help to them. If you would like to make a short presentation at the workshop, contact: John R. Clarke, Dept. of Art History, University of Texas at Austin, Austin, TX 78712.

An immediate goal of the CEI is to set up an Electronic Bulletin Board,

using existing network systems such as BITNET. Networks of this type have already begun operating in other arts and scholarly organizations. The results of our questionnaire will help establish such a network. If response to the Electronic Bulletin Board project is positive, the CEI will compile a directory of electronic-mail addresses, which will facilitate communication by computer among CAA members.

Bibliography

The following books and articles provide valuable information on computerization and data bases:

Corti, Laura, and Deborah Wilde, eds. *SN/G Report on Data Processing Projects in Art*. Pisa and Los Angeles: Scuola Normale Superiore and Getty Art History Information Program, 1988. A compilation of automated art history projects nationally and internationally. 60,000 lira. To order: Laura Corti, Ufficio Pubblicazioni, Scuola Normale Superiore, Piazza dei Cavalieri 7, 56100 Pisa, Italy; 39-50-597111; fax 39-50-563513.

Hamber, Anthony, ed. *Computers and the History of Art*. New York: Munsell Publishing, 1989. xiii + 213 pp.; 5 black-and-white ills. \$50.00

Leach-Ruhl, Dawn. “Computerized Information: Problems and Perspective for the Art Historian.” *Kunstchronik*, August 1990, 377–82.

Schmitt, Marilyn. “Alas, the Failure to Communicate: Thoughts on the Symbiosis of Scholars, Information Managers, and Systems Experts.” *Art Documentation* 9 (1990): 137–38.

Schmitt, Marilyn. “Scholars Must Take the Lead in Computerization in the Humanities.” *Chronicle of Higher Education* 37, no. 12 (November 21, 1990): A44.—Margaret Lazzari, assistant professor, University of Southern California

Annual Conference Update

Registration Reminders

Advance registration forms must be postmarked by January 11. After that date, you will have to register on-site at a higher rate. The advance registration fee is \$40 for members, \$25 for student members. On-site registration fees are \$65 for members, \$40 for student members. Registration will be open from 12 noon to 9:00 P.M., Wednesday, February 20, and will reopen at 7:30 A.M. Thursday. To avoid the long lines and delays experienced at last year's New York conference, we urge you to take advantage of these extended hours and pick up your registration materials early.

Payment for single-session tickets must be in cash. No check or credit card payments will be accepted. Tickets are \$10 each.

Museum-session tickets are not valid for admission unless accompanied by either a conference registration badge or a single-session ticket.

New Sessions/Panels

Two panels have been added to the studio art program:

“The Censorship Issue and the Media: Effects on Art, Artists, and Audiences,” Howard Risatti, Virginia Commonwealth University, chair. Speakers: Rick Powell, Duke University; Philip Brookman, Washington Project for the Arts; Kay C. Larsen, *New York Magazine*; Grant Kester, *After-Image*; Steven Durland, *High Performance Magazine*; Alice Thorson, *New Art Examiner*. Thursday, 9:30 A.M.

“Civic Icon/Civic Identity: Collaborations in Public Art,” Michael Gallis, University of North Carolina, Charlotte, chair. Speakers: Mary Jane Lanz, National Museum of the American Indian; Harry Rand, National Museum of American Art; Hilton Kramer, *The New Criterion*. Thursday, 2:00 P.M.

The Advocacy Committee of CAA's Board of Directors is sponsoring “The NEA: The Next 25 Years,” Sanford Hirsch, executive director, Gottlieb Foundation, chair. Speakers: Richard Jerue, aide to Congressman Pat Williams; John Hammer, director, National Humanities Alliance; Barbara Hoffman, Esq., Schwartz, Weiss, Steckler and Hoffman and CAA honorary counsel; Norma Munn, executive director, New York Arts Coalition; and a representative from the NEA. Thursday, 12:15 P.M.

Program Corrections and Changes

The CAA convocation is scheduled for Friday, 5:00 P.M., not 8:00 P.M., as listed in the Preliminary Program.

The art history session chaired by June Hargrove, University of Maryland, College Park, Thursday, 9:30 A.M., was listed incorrectly in the Preliminary Program. The correct title is “Continuity and Rupture: Iconography and Allegory in 19th-Century European Art.”

“Projects and Activities of the Getty Art History Information Program” has been rescheduled for Friday, 12:15–1:45 P.M.

The Association of Historians of American Art will have a session followed by a brief business meeting, Friday, 12:15–1:45 P.M.

The Association of Latin American Art's session has been rescheduled for Friday, 12:15–1:45 P.M. The day and time of the business meeting remain unchanged.

Brown University will hold its reception Thursday, 6:30–8:00 P.M., instead of Friday, 8:00 A.M.

Audio Taping

A number of sessions and panels will be recorded on audio tape, which will be available for sale both on-site and by mail after the conference. There will be a list of recorded sessions at the Audio Archives International table next to the membership counter on the first level of the Sheraton Washington. Also, an order form will be in the March/April 1991 CAA News.

M.F.A. Exhibition

The American University will be hosting an exhibition of works by M.F.A.

students from colleges, universities, and art schools in the Washington, D.C., area, cosponsored by CAA. There will be an opening reception on Thursday, 5:00–7:00 P.M., at the American University, 4400 Massachusetts Ave., N.W.

Museum Events

Due to the delayed approval of the federal budget, museum openings and receptions cannot be confirmed at this time. A list of museum events for conference attendees will be available at the conference.

Hotels

The Sheraton Washington and Omni Shoreham hotels are located directly across the street from one another. They are coheadquarter hotels; sessions, receptions, etc., will be evenly divided between them.

Air Fares

American Airlines is offering substantial discounts off regular coach fares to persons traveling to the CAA annual conference. American Airlines and Zenith Travel have donated two round-trip tickets to any European destination served by American to be given to a randomly selected CAA conference attendee. To be eligible, you must fly American to Washington using tickets purchased through the CAA Star File and issued by Zenith Travel.

The PanAm Shuttle is also offering special discount fares to participants traveling from Boston or New York to Washington's National Airport.

To make reservations on American Airlines or the PanAm Shuttle, call Meeting Services at 800/433-1790, and ask for Star File S0221BD. Reservations must be made through this number in order to be eligible for CAA discounts.

Participation Exceptions Made

One of the issues considered by the Art Historians Committee of the Board of Directors at its October 13 meeting was the impact that the three-year rule established for the chairing of panels at annual conferences would have on thematic conferences, such as the one being planned for Chicago 1992 on the

theme “Considering Encounters.” Several board members raised concern that art historians specializing in the theme-related area would not be able to organize sessions because of the three-year restriction for panel chairs. At the request of Board member Mari Carmen Ramírez-García, the committee considered the specific case of art historians specializing in Latin American and Latino art (including pre-Columbian and Colonial art) and other fields for whom the 1992 “Encounters” theme is of particular relevance. A number of art historians from this small but growing field participated as session organizers at the 1990 conference, which would ordinarily exclude them from this function for the 1992 meeting. After lengthy discussion, the committee decided that in the case of a thematic conference an exception to the three-year rule would be made in order to allow specialists on the theme to more fully contribute their expertise.

CAA News

Join CAA 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 conferring annual awards. These awards are made to living individuals whose achievements transcend the immediate region in which they work and serve the profession and the community.

The awards are presented each year at the annual conference of the CAA upon the recommendations of each award committee. Members of awards committees are distinguished profes-

sionals, many of whom have 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 CAA president and may be re-appointed. The composition of CAA committees represents the broad range and diverse interests of the membership. Within this collective body, each committee is expected to provide a national perspective for the award.

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 and serve for fixed terms of three years (1991–93). Nominations should include a brief statement outlining the individual’s qualifications and experience and a 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: March 1, 1991.*

The following are CAA awards:
Charles Rufus Morey Award for an especially distinguished book in the history of art, published in the penultimate calendar year. *(Two vacancies)*
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. *(Two vacancies)*

Arthur Kingsley Porter Prize for a distinguished article published in the *Art Bulletin* during the penultimate calendar year by a scholar who has received the doctorate not more than ten years before acceptance of the article for publication. *(Two vacancies)*

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

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

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

Artist Award for a Distinguished Body of Work, Exhibition, Presentation, or Performance, a peer award given for work mounted in the penultimate year. *(Three vacancies)*

Distinguished Artist Award for Lifetime Achievement, a peer award celebrating the career of an artist. *(Three vacancies)*

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

Millard Meiss Grants
Five recent Millard Meiss publication subventions have been granted:
Brian Madigan, Wayne State University, *The Temple of Apollo Bassitas, Volume II, The Sculpture*, American School of Classical Studies at Athens.
Walter Melion, Johns Hopkins University, *Karel Van Mander’s “Schilder-Boeck”: Shaping the Netherlandish Canon*, University of Chicago Press.
Ellen Wiley Todd, George Mason University, *The “New Woman” Revised: Painting and Gender Ideology on Fourteenth Street*, University of California Press.
Richard Vinograd, Stanford University, *Boundaries of the Self: Chinese Portraits, A.D. 1600–1900*, Cambridge University Press.
Fikret Yegul, University of California, Santa Barbara, *Baths and Bathing in Classical Antiquity*, Architectural History Foundation.

Millard Meiss Publication Fund Grants are awarded twice annually for book-length scholarly manuscripts that have been accepted by a publisher but that cannot be published without a subsidy. The author must be a CAA member in good standing. Guidelines are available from the CAA office.

Graduate Directory Questionnaires Mailed
CAA is in the process of updating its M.F.A., M.A., and Ph.D. program directories in art and art history. Questionnaires for each degree were mailed in mid-November to over 400 programs. If you know of a degree-granting program that has not received the appropriate questionnaire, please contact the CAA office immediately. CAA expects to have all three directories published by summer 1991.

CAA Journals Given to Developing Countries
Copies of *Art Journal* and the *Art Bulletin* are regularly given to libraries and institutions in Africa through the Sub-Saharan African Journals Project sponsored by the American Association for the Advancement of Science and the American Council of Learned Societies. This project is aimed at distributing some 200 humanities, social science, and science journals to 175 African universities and research institutes. Currently, CAA publications sent through this program are received by: Institut d’Histoire, d’Art, et d’Archéologie, Côte d’Ivoire; Gambia College; University of Nairobi; Ahmadu Bello University; Federal University of Technology, Akure; Federal University of Technology, Owerri; University of Benin; University of Nigeria; Institut des Musées Nationaux du Zaïre; and Harare Polytechnic, Zimbabwe.

Under the auspices of the United States Information Agency, back issues of *Art Journal* and the *Art Bulletin* were sent to the Guadalajara International Book Fair in Mexico for display and distribution. Some 300,000 people attended the fair, which was held in November–December 1990.

Art Bulletin To Be Mailed Late
So that people who sign up for CAA membership at the time of the annual meeting can be included in the mailing of the March issue of the *Art Bulletin*, the mailing date has been changed from March 1, 1991, to the last week in March. The spring issue of *Art Journal* also will be mailed the last week in March. Most

new members will thus receive their first issues in the same mailing as old members, saving CAA a considerable sum in postage and mailing costs, not to mention the extra staff hours spent in past years getting the first issues of the year out to up to 1,000 new members.

ACLS Travel Grants to International Conferences Canceled
The 1990 ACLS Travel Grant competition marked the end of funding from the National Endowment for the Humanities and the John D. and Catherine T. MacArthur Foundation for the ACLS program. ACLS is currently pursuing other possible sources of support for this important program. Until such resources are found, the Travel Grant Program is temporarily suspended. Those interested in being notified when and if the program starts up again, contact: Travel Grant Office, American Council of Learned Societies, 228 E. 45th St., New York, NY 10017-3398; 212/697-1505.

Affiliated Society News

New Affiliated Society
CAA welcomes the Italian Art Society (IAS) to CAA as an affiliated society. Founded in 1986, IAS has 300 members. Its purpose is to foster communication among disciplines and scholarship devoted to the study of Italian art and civilization. IAS sponsors sessions at national conferences and publishes a newsletter in addition to the *Bibliography*

of Members’ Publications. Annual dues: none at present; \$5 to receive *Bibliography*. President: Julia Miller, California State University, Long Beach; secretary-treasurer: Sharon Dale, Dept. of Humanities, Penn State Erie, Behrend College, Erie, PA 16563-0500.

ARLIS/NA To Hold Annual Conference
The 19th annual conference of the Art Libraries Society of North America will be held at the Ritz-Carlton Hotel, Kansas City, Mo., March 7–14, 1991. Among the topics to be addressed are: funding for art museum libraries, professional issues for visual resources curators, the future of subject analysis and access in an on-line environment, current data bases for architecture, production of the durable art book, ethical considerations of access vs. privacy, contemporary art archives, collection management systems and their impact on museum libraries, new trends in decorative arts, and cataloguing of architectural drawings.
Preconference workshops will be offered on space planning and searching RLIN for art information. There will also be an open forum on censorship issues. Conference fee: \$65 members, \$85 nonmembers. For information: Pamela Parry, 3900 E. Timrod St., Tucson, AZ 85711; 602/881-8479; fax 602/322-6778.

WCA Call for Papers
The Women’s Caucus for Art 1992 national conference, “Women’s Art Movement: The Cultural Imperative,” will be held in Chicago, February 11–13. Since this will be the 20th anniversary of WCA, papers are sought dealing with aspects of the cultural imperative—past, present, and future. How far have we come in the last 20 years? Where should we be 20 years from now? Who are the women who shape/have shaped our perceptions? What is the meaning of feminism in the ecological age? What issues of health, politics, and intercultural relations concern us today? Because of Chicago’s rich history of women in the visual arts, proposals exploring that topic are also encouraged. Submit one- to two-page letters

describing the proposed session, and, if possible, outlining potential panelists and procedures. Additional supportive materials may be included. Please send biographical information, mailing address, and telephone number. Send self-addressed, stamped postcard for confirmation. If you want materials returned, include SASE.

WCA guidelines: only proposals from WCA members will be considered, although proposed panelists may be nonmembers; no one should appear in more than one panel per conference; a person may not chair a panel two years in a row; a person may be a panelist two successive years but must then take a year off; proposals will be selected solely on the basis of merit; however, if essentially the same proposal is received from two or more people, preference may be given to the person from the region hosting the conference. Program chairs reserve the right to select the most complete version or to suggest a fusion of several related proposals. Chairs may also invite submissions from individuals whom they believe would offer particularly stimulating and relevant presentations.

Suggestions for keynote speakers and art exhibitions are sought as well. Send all ideas and proposals to: Fern Shaffer, 4840 Old Orchard Rd., Skokie, IL 60077.

From the Executive Director

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artists' organizations or arts organizations"; (4) a conflict of interest provision barring any "individual who has a pending application from the NEA or who is an employee or an agent with a pending application" from serving "as a member of any panel before which such an application is pending"; (5) increasing allocation for state funding from 20 to 27.5 percent by 1993, plus allocating 7.5 percent of the NEA's program by FY 93 for competitive grants to state and local arts organizations for programs to expand public access to the arts in rural and inner-city areas; and (6) significantly expanding or implementing new activities in arts education.

We're encouraged that Senator Jesse Helms's language has been deleted and that the requirement for all grantees to sign an anti-obscenity pledge has been dropped; at the same time, we feel that the decency requirement has the potential of being equally restrictive. We also have serious reservations about peer-panel restrictions, especially the likely reduction in participation of thousands of volunteers and trustees, so-called knowledgeable lay people.

Another serious concern is the shift in funding from national programs to individual states, resulting in a federal:state funding ratio of 65:35 by FY 93 (as opposed to the present ratio of 80:20). CAA of course supports increases to state and local programs, but not at the expense of national programs.

In April an unprecedented act of censorship occurred when police in Cincinnati attempted to close the exhibition "The Perfect Moment," a retrospective of photographer Robert Mapplethorpe's work at the Contemporary Arts Center. Subsequently the director, Dennis Barrie, and the CAC were indicted. We all followed closely the highly publicized obscenity trial of Dennis Barrie, courageous defender of freedom of expression on behalf of us all. Barrie was acquitted, but the laws that made his indictment possible remain on the books. Given this litigious society of ours, we are prompted to ask how many other museums and arts institutions will be accused of obscenity? How many will be put out of business by the high cost of legal defense? How

many will shy away from potentially controversial subjects? How can we predict or even measure the "chilling effect"?

We are honored that Dennis Barrie has accepted the Board of Directors' invitation to be the keynote speaker at the CAA convocation, Friday evening, February 22. Please plan to attend!

One of the most heavily attended sessions at the 1990 CAA annual conference in New York was the two-part panel organized by CAA's honorary counsel, Barbara Hoffman, "The Thought Police Are Out There: Censorship in the Arts." Because of the level of interest in the subject, Barbara Hoffman and Robert Storr, 1990 annual conference studio art program co-chair, will be guest-editing an issue of *Art Journal* on "Censorship in the Arts," to appear in 1991.

In addition, there are several sessions at the upcoming conference that deal with issues of censorship, among them "The Censorship Issue and the Media: Effects on Art, Artists, and Audiences," a studio art session, Thursday, 9:30 A.M.; followed at noon by the session, "The NEA: The Next 25 Years," sponsored by the CAA Advocacy Committee (see Annual Conference Update, p. 3); "Censorship and the Visual Arts: Current Issues and Historical Perspectives," a joint art history-studio art session on Friday morning; and "Gay and Lesbian Sensibility in Photography," a studio art panel on Saturday morning.

People for the American Way, a critical partner in the struggles against censorship, is developing a new project to research, catalogue, publicize, and help respond to attempts to censor artistic expression nationwide. This clearinghouse will cover a number of issues including: an overview of censorship (who are the censors? what gets censored and why?); anecdotal information on past censorship victories and defeats from which lessons can be learned; fighting censorship (model policies, building coalitions, working with the media, legal defense tactics); and a guide to other resources and organizations that oppose censorship in the arts. In addition, technical and legal assistance will be provided, as needed, to artists and arts institutions facing threats of censorship.

The issue of freedom of artistic expression also extends to college and

university campuses. In May the American Association of University Professors (AAUP), the American Council on Education, the Association of Governing Boards of Universities and Colleges, and the Wolf Trap Foundation sponsored a conference on academic freedom and artistic expression, to which they invited participants from faculty, boards of trustees, administrations, and museums to discuss the issue of academic freedom in the context of academic expression on college and university campuses. The group, of which I was a member, concluded that "artistic expression in the classroom, studio, and workshop merits the same assurance of academic freedom that is accorded to other scholarly and teaching activities. Since faculty and student artistic presentations to the public are integral to their teaching, learning, and scholarship, these presentations merit protection. Academic institutions are obliged to ensure that regulations and procedures do not impair freedom of expression or discourage creativity by subjecting work to tests of propriety, ideology, or religion." Furthermore, "publicly funded academic institutions and presentations are no less entitled to freedom of expression than those sponsored by private academic institutions or patrons. The source of funding does not lessen the responsibility of the university community to ensure academic freedom nor of the public to respect the integrity of academic institutions and procedures. Government imposition of a test of propriety, ideology, or religion on art, as on speech, denies freedom of expression. Such a test is an act of censorship which impermissibly denies the academic freedom to explore, teach, and learn, which is the foundation of academic community and essential to a free society" (for complete text of concluding statement and statements by participants, see "Censorship and the Arts" *Academe: Bulletin of the AAUP*, July-August 1990).

A likely key player on the national scene is the newly incorporated National Cultural Alliance (NCA), a coalition of service organizations representing broad cultural interests in the arts and humanities, which was organized to increase national awareness of the value of arts and humanities in American life. Kathy Dwyer Southern, former deputy executive director of

the American Association of Museums, has been appointed executive director of the NCA. Southern has over 18 years of management experience in nonprofit organizations, philanthropy, and government; at the NCA she will be responsible for developing a multiyear public education campaign to mobilize and increase support for the arts and humanities throughout the United States. Among the founding members are several organizations with which the CAA is associated—the American Arts Alliance, the American Association of Museums, the American Council of



Kathy Dwyer Southern, recently appointed executive director of the National Cultural Alliance

Learned Societies, the American Council for the Arts, and the National Humanities Alliance. Other members are the Association of American Cultures, the National Association of State Arts Agencies, the National Assembly of Local Arts Agencies, and the Federation of State Humanities Councils. NCA board members include executive officers and board members of the member organizations, plus three individual artists (writing, performing, and visual), including former CAA board member Sam Gilliam. I was selected to represent the National Humanities Alliance board of directors on the NCA.

We assure you that CAA has an ongoing commitment to advocacy on behalf of its members. We will continue to play a prominent part in the struggle for freedom of expression, to monitor events affecting CAA's many constituents, to keep CAA members informed, and above all, to depend on CAA members to speak up.—Susan Ball

Notice of Annual Business Meeting

Notice is hereby given that the annual meeting of the members of the College Art Association will be held Friday, February 22, 1991, at 8:00 A.M. at the Sheraton Washington Hotel, Washington, D.C., in meeting room Delaware located on the lobby level. College Art Association President Ruth Weisberg will preside.

At the meeting the results of the election to CAA's Board of Directors to serve from 1991-95 will be formally announced (see CAA Elects Board Members, 1991-95, p. 10). As of this writing, the Board of Directors will not be proposing any resolutions. Resolutions from the floor will be considered as time and appropriateness allow. Proxies have been mailed to all members and should be returned to the CAA office for those members unable to attend the meeting. If another proxy is designated, he or she must be present at the meeting to cast the vote in person; otherwise the vote is not valid. Please contact the CAA office if you need a proxy and did not receive one.

The Fight for Rights

This past fall has seen two victories for artists'-rights advocates: the first, the acquittal of Dennis Barrie; the second, the enactment of the Visual Artists Rights Act of 1990. In connection with the first, I have commissioned for this column the personal comments and reflections of Barrie's two attorneys. Their remarks follow. In the remainder of this column I discuss certain highlights of the Visual Artists Rights Act of 1990.

In the last decade eleven states have enacted legislation creating moral rights for artists. The scope and protection against prohibited conduct with regard to works of art vary in each state. This past October Congress passed the Visual Artists Rights Act of 1990, which extends to visual artists certain rights governing the display and resale of their work. The act combines both the New York and California models and provides for both rights of attribution and integrity. It thus applies to prevent any "intentional distortion, mutilation, or other modification of that work which would be prejudicial to his or her honor or reputation" and "to prevent any destruction of a work of recognized stature and any intentional or grossly negligent destruction of that work."

The rights created by the act do not apply to a work for hire or other works not eligible for copyright protection, exist for the author's lifetime, and are eligible for the civil penalties and remedies available for copyright infringement. Rights can be waived in writing except for works of art attached to a building, which are deemed waived under certain circumstances.

The act provides for preemption of state law with all legal or equitable rights that are "equivalent to" any of the rights conferred by it, but does not preempt any such rights that extend beyond the life of the artist. Because of

the definition of fine art, the scope of protection, and the exceptions, the actual extent to which the act preempts state law is unclear. For example, the New York law applies to reproductions.—*Barbara Hoffman, CAA Honorary Counsel*

Reflections on the Mapplethorpe Trial

In April 7, 1990, for the first time in American history, criminal charges were lodged against a bona fide art museum and its director for publicly displaying alleged obscene materials. The materials in question were seven photographic images by the late Robert Mapplethorpe, which were excerpted from a retrospective exhibition consisting of approximately 170 works by that artist. As a

consequence of these charges, returned by way of an indictment issued by a Hamilton County, Ohio, grand jury, the Contemporary Arts Center, located in Cincinnati, and Dennis Barrie, the museum's director, were required to sit as criminal defendants over a period of two weeks, while eight members of the community heard testimony, deliberated, and ultimately determined whether the conduct of the defendants violated the criminal laws of Ohio. As has now been widely reported, the jury acquitted the CAC and Barrie on all charges after deliberating for less than two hours.

The initial reaction to the verdict in many segments of the Cincinnati community, not just among those intimately involved with the arts, was one of relief. Concerned that a guilty

verdict would forever brand Cincinnati an unsophisticated "backwater," many citizens felt that nothing less than civic pride was on the line. Others, perhaps more politically attuned, heralded the result as a vindication of First Amendment principles of free speech. But those whose lives and careers are bound up with the creative process, as well as those whose skills, time, and energies are devoted to the preservation and enhancement of art institutions and the cultural and educational missions they serve, were less sanguine about the verdict's ultimate significance. They had good reason to be. At most a battle and not a war had been won in Cincinnati.

Within days, if not hours, of the Mapplethorpe verdict those individuals and organizations that had opposed the exhibition's opening in Cincinnati were

expressing the opinion that notwithstanding the not guilty findings, their cause had been well served by the prosecution. "By being prosecuted they [the CAC and Barrie] were held accountable. They had to say why it [the Mapplethorpe exhibition] was not obscene. That's all we asked. They should not be the ones to determine community standards," said Monty Lobb, president of the Cincinnati-based Citizens for Community Values, the organization that publicly lobbied for the exhibition's bar. This reaction to the Mapplethorpe verdict was echoed on a national level by the Reverend Donald E. Wildmon, founder and director of the American Family Association based in Tupelo, Mississippi. Wildmon labeled Mapplethorpe as "just another obscenity trial." He went on to say that

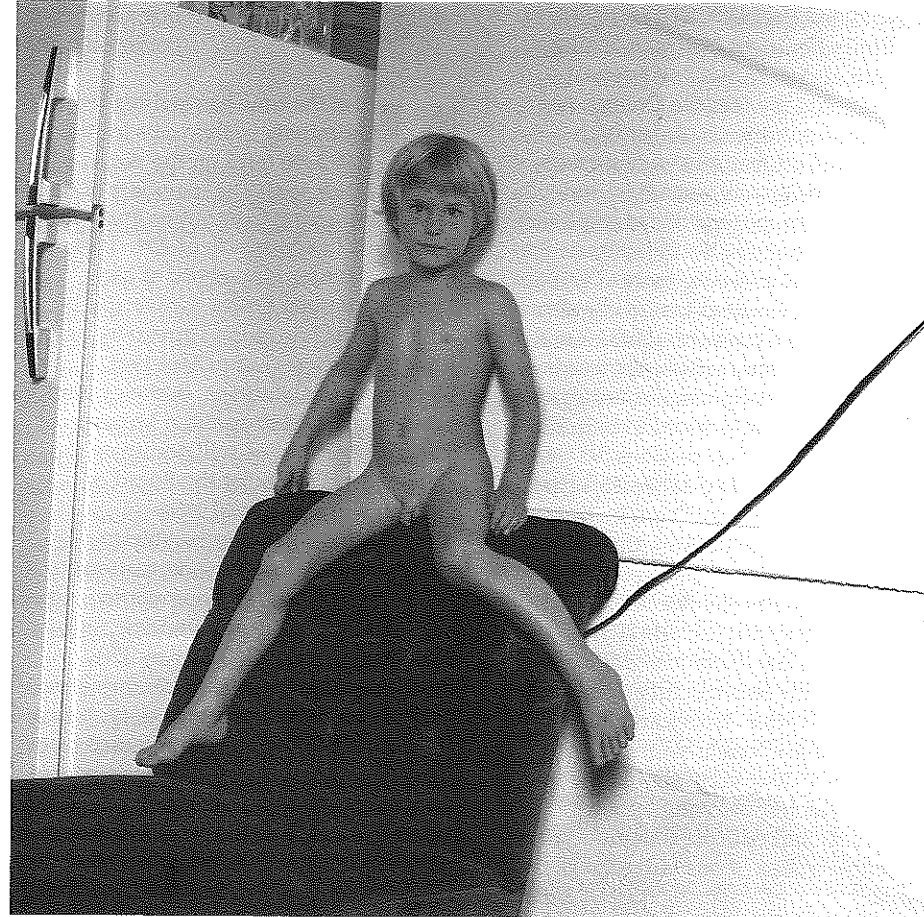
Mapplethorpe, despite the wide public interest focused on the case, "was not a landmark, Pearl Harbor decision." And, in an interview with local media shortly after the case's conclusion, Lobb was even more pointed in discussing the chilling effect that he anticipated would necessarily descend on an art community suddenly forced to find thousands upon thousands of dollars to fend off and beat back criminal charges, which were ultimately found to be groundless.

Clearly, the prospect of future prosecutions of art museums, directors, and curators cannot be dismissed simply because of the Cincinnati experience. If there remains a political will, no doubt responsive, locally elected law-enforcement officials will attempt to find a legal way to hold the art community in thrall to presupposed notions of community standards. The Cincinnati verdict provides evidence that the art community can successfully defend against charges that are publicly and formally brought. The legal stand established by the Supreme Court in *Miller v. California*, which requires that before a work can be labeled criminally obscene, it must, among other things, lack serious political, literary, scientific, or artistic value, proved a vital and utilitarian line of defense to the CAC and Barrie. Moreover, it is apparent that jurors, even those totally uninitiated in and unexposed to art and art museums, will willingly listen to experts from the art community who offer opinions on the serious artistic value of challenged works.

What is less clear, however, is whether the Mapplethorpe case will impose a subliminal chill that causes artists and others to keep to the main road and to silently eschew the difficult and more challenging when confronted with creative, curatorial, and institutional decision making. Artists, museums, their officers and boards will need to reassess their roles in light of the political climate prevalent in some communities that is openly hostile to widely held cultural assumptions about what is and who determines "art." In the final analysis, therefore, the impact of Mapplethorpe will be best judged not by legal scholars but the art world itself.—*H. Louis Sirkin and Marc D. Mezibov*



Robert Mapplethorpe, *Honey*, 1976, photograph
©1976, THE ESTATE OF ROBERT MAPPLETHORPE



Robert Mapplethorpe, *Jesse McBride*, 1976, photograph
©1976, THE ESTATE OF ROBERT MAPPLETHORPE

CAA Elects Board Members, 1991-95

In the September/October 1990 CAA News, Board of Directors voting ballots were mailed to CAA's over 10,500 eligible voters. We received 1,118 ballots, which elected six new board members for 1991-95. The following are those who have been elected and excerpts from their candidacy statements:

John R. Clarke, art historian, University of Texas at Austin: "CAA must keep pace with the positive changes while fighting for artistic and intellectual freedom. Sessions at our annual conferences should reflect a two-way openness: to both traditional and adventurous art and art history. We should help members get fair, secure employment, work for increased grant and fellowship support, and provide opportunities for exhibition and publication. The CAA should work to integrate all persons involved in the visual arts into a supportive community."

Leslie King-Hammond, art historian, Maryland Institute, College of Art: "In my capacities as administrator, educator, curator, and historian, my efforts have focused on the redefinition of history as it more correctly profiles the role of the artist in America. The CAA for its role in the future must begin to function more effectively at two levels. First is the position of advocacy in the face of a tidal wave of conservatism and censorship. Second is the ongoing process to assure that all artists are represented with tolerance and fairness of vision for all participants, at every level of this discipline."

Patricia Mainardi, art historian, Brooklyn College and the Graduate Center of the City University of New York: "The challenge to the CAA in the next few years will be to be more inclusive without being exclusive, to

hear all the different voices and points of view that have traditionally gone unheard while still including those who, in the past, have been very much heard. We can accomplish this only by growing—as an organization, as individuals. . . In the years ahead it will be ever more crucial to make the CAA into a strong, responsive organization that can speak for the entire community of art professionals."

Keith Moxey, art historian, Barnard College, Columbia University: "Artistic production is itself increasingly marked by an interest in critical theory, so that this common concern affords us a new basis for the dialogue among historians, critics, and artists. As a body that embraces both the critical and creative activity, the CAA may be able to find ways in which this common ground could be used as the basis for an ongoing conversation between them. . . the CAA should continue its campaign for the preservation and expansion of the NEH and the NEA."

Emily Sano, art historian, Dallas Museum of Art: "It is . . . of prime importance to me that the College Art Association continue to foster high standards of art historical scholarship and open intellectual exchange, and especially to encourage interdisciplinary dialogue. As a specialist in Japanese art, I am interested in seeing more CAA programming devoted to non-Western disciplines. As a museum professional, I am eager to see more about the needs of museums and professional training for museum careers addressed in both the journals and the CAA sessions."

Jaune Quick-To-See Smith, artist, Corrales, New Mexico: "I am interested in affecting change in three areas: (1) community-based art institutions which must reflect their constituency; (2) art history, which must include Africa, Asia, and the Americas in order to understand the substructure of modern art; (3) as a Native American, the quincentenary 'celebration' of Columbus's 'discovery' should include exhibits which show enlightened viewpoints and educate the public about the contributions of our indigenous people."

CAA welcomes these new board members and looks forward to their insights and contributions. It is with regret that we say good-bye to the board members whose terms expire this year:

Elizabeth Boone, Dumbarton Oaks; Thalia Gouma-Peterson, College of Wooster; Faith Ringgold, University of California, San Diego; Linda Seidel, University of Chicago; and Yoshiaki Shimizu, Princeton University. They have served the CAA with integrity and dedication.

Nominations for the Board, 1992-96

Now the time has arrived to nominate individuals for the 1992-96 term on the Board of Directors. The members of the 1991 Nominating Committee are: Susan Barnes, Dallas Museum of Art, chair; Clinton Adams, University of New Mexico; Stephen Foster, University of Iowa; Victor Margolin, University of Illinois, Chicago; James Melchert, University of California, Berkeley; and Lowery Sims, Metropolitan Museum of Art. This committee will nominate the slate of candidates for the Board of Directors to serve until 1996.

It is up to the membership to submit suggestions for nominations to the Board. Please send nominations to the attention of the Nominating Committee at the CAA office. The deadline is *March 15, 1991*. Nominations may also be made by petition, requiring the nomination to be accompanied by at least 100 signatures of CAA members in support of the nomination. The deadline is *July 1, 1991*. For this process to be fair, effective, and broadly representative of CAA's membership, substantial numbers of nominations are needed. So, let your voice be heard—send in your nominations.

Finding Your Way through the Placement Maze

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

Where to Start

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

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

Write as directed, and do not try to "beat the system" by calling or trying to set up an interview before the convention. It is not a wise idea ever to call during the search period, other than at the request of the institution or to reschedule an interview in a real emergency. To be really scrupulous, you should write on your own personal—not institutional—stationary, so as not to appear to be "using" the resources of any place where you might currently be a student or employee.

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

Preparing for the Conference

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

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

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

It is helpful to formulate questions in your mind in advance regarding each job. Standard topics might include which courses you will teach, semester course load, lecture hours per week, typical class size, use of T.A. graders or computer-graded exams, size and budget of slide collection, administrative duties, research grants, etc.

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

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

What to Expect

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

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

At the Conference

Plan to arrive Tuesday evening for the placement service orientation, 6:30-7:30 P.M., in the Cotillion Ballroom at the

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

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

During the Interview

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

When it is your turn to ask questions, make sure they convey your understanding of the needs and direction of the department and parent institution. If it is clear that only one or two artists or art historians are to divide an entire major between them, each teaching three or four different courses a semester, your pointed and repeated

questions about "time for your own work" or your emphasis on your particular specialty will probably rule you out from consideration. This is not to suggest that you should not ask appropriate and necessary questions; it is only to make sure that you interview for the same job that the interviewers have at hand.

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

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

After the Conference

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

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

Within two to four weeks after the conference, most schools will invite their top two to five candidates for a campus interview. Much of the same advice regarding the conference interview still applies. Do not negotiate too hard about conditions and contract terms for a job you have yet to be offered.

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

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

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

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

And, good luck!—*Material for this article was provided by Paul B. Arnold, Robert Baldwin, and David M. Sokol.*

Solo Exhibitions by Artist Members

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

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

ABROAD/

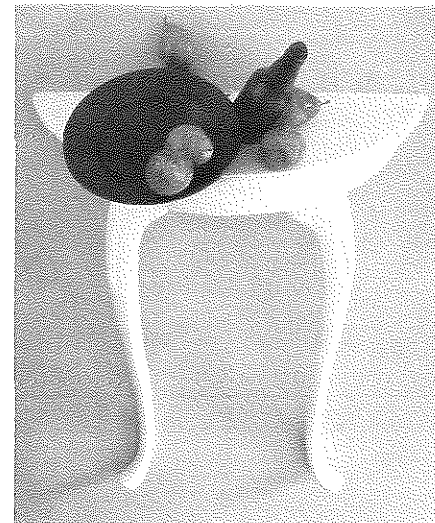
Banerjee. Art Heritage Gallery, New Delhi, India, August 17–30, 1990. "Tumage," works on paper. Chitrakoot Art Gallery, Calcutta, India, August 20–30, 1990. "Carbontransfer," prints.

Tom Klinkowstein. Video and New Art Festival, Locarno, Switzerland, 1990. "The Baptism of Christ/Berlin Wall," video and fax installation.

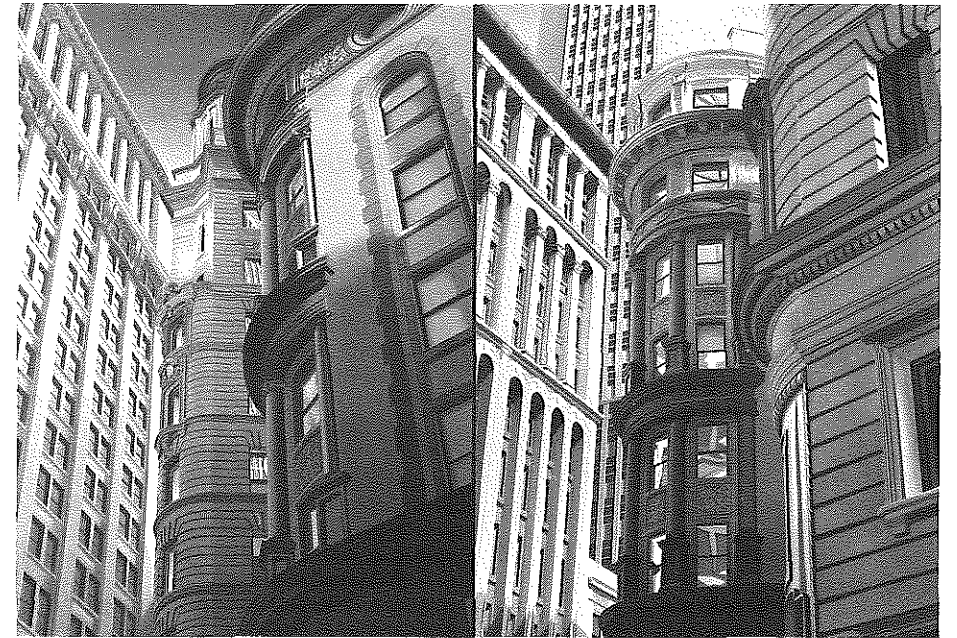
Pam Longobardi. Instituto de Estudios Norte Americanos, Barcelona, Spain, November 13–December 5, 1990. Works on paper. Kathryn Sermas Gallery, New York, March 1–25, 1991. Paintings and prints.

MID-ATLANTIC/

Jan Mehn. Brody's Gallery, Washington, D.C., April 1990. School 33 Art Center, Baltimore, Md., June–July 1990. Second Street Gallery, Charlottesville, Va., September 1990. **Paul Suttman.** Franz Bader Gallery, Washington, D.C., December 4–29, 1990. Sculpture.



Paul Suttman, *Unstable Table*, 1989, patinated bronze and wood
PHOTO: JEFF BERLIN



Leigh Behnke, *Delmonico's: Compositional Study*, 1987, oil on canvas
COURTESY FISCHBACH GALLERY, N.Y.

MIDWEST/

Les Barta. Peoria Art Guild, Peoria, Ill., February 9–March 9, 1991. Photocollages. **Dorothea Bildner.** Marbeck Center Gallery Lounge, Bluffton College, Bluffton, Ohio, November 26–December 21, 1990. Prints. Skokie Public Library, Skokie, Ill., November 27, 1990–January 3, 1991. Lithographs and monotypes. **B. J. Ganoe.** University Galleries, Purdue University, West Lafayette, Ind., August 29–September 31, 1990, and traveling. Drawings. **Anne-Bridget Gary and Robert J. Stolzer.** Agnes Jones Gallery, University of Wisconsin, Stevens Point, October 16–November 21, 1990. "Two Views," paintings, sculpture, and books.

Carol Grape. Kent State University, Canton, Ohio, November 1–26, 1990. "Books as Sculpture, Sculpture as Books."

Helen Klebesadel. Wriston Art Center, Lawrence University, Appleton, Wis., October 19–December 9, 1990. Paintings and prints.

Erik Maakestad. Heuser Art Center Gallery, Bradley University, Peoria, Ill., January 12–February 1, 1991. Sculpture.

Susan Ginalick Maakestad. Hartmann Gallery, Bradley University, Peoria, Ill., January 19–February 7, 1991. Paintings.

Kathy Muehleman. Nelson-Atkins Museum of Art, Kansas City, Mo., February 27–April 28, 1991. Paintings and drawings.

Mark Charles Olsen. Holbrook Gallery, Lewiston, Ind., November 9–December 1, 1990.

John Trapp (Random). Elmhurst Art Museum, Elmhurst, Ill., November 4–24, 1990. Paintings.

NORTHEAST/

Diogenes Ballester. Interchurch Center, New York, October 15–November 21, 1990.

"Vulnerability," paintings and drawings. **Leigh Behnke.** Fischbach Gallery, New York, February 2–23, 1991. Paintings and watercolors.

Chuck Berk. Viewpoint, New York, November 7–December 21, 1990. Paintings.

Mona W. Brody. Interchurch Center, New York, January 7–February 1, 1991. "New Works with the Earth," mixed-media paintings.

Beth Broonum. Washington Square Galleries, New York, November 13–December 7, 1990. Paintings.

Marcia Clark. Blue Mountain, New York, November 9–28, 1990. "Folding Screen of Mountains Day and Night and Other Landscapes," mixed media.

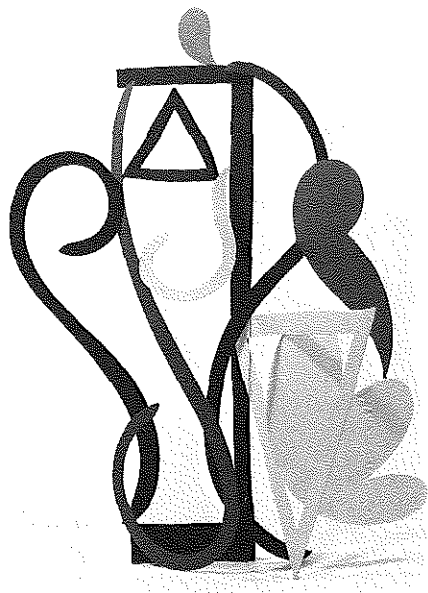
Robert Cronin. Nahan Contemporary, New York, October 18–November 10, 1990. Sculpture. Fitchburg Art Museum, Fitchburg, Mass., December 2, 1990–January 20, 1991. "The Tin Years."

Lynn Curtis. Jaffe-Friede Gallery, Dartmouth College, Hanover, N.H., January 8–February 15, 1991. Paintings and drawings.

Deborah Curtiss. Goforth Rittenhouse Galleries, Philadelphia, November 14–December 8, 1990. "Botanicals."

Sharon Duffy. First Street Gallery, New York, November 13–December 1, 1990. Paintings and works on paper.

Beth Galston. Sculpture Space, Utica, N.Y., August 1990. "Farmhouse," installation. Huntington Gallery, Massachusetts College of Art, Boston, November 20–December 19, 1990. "Pathways," installation.

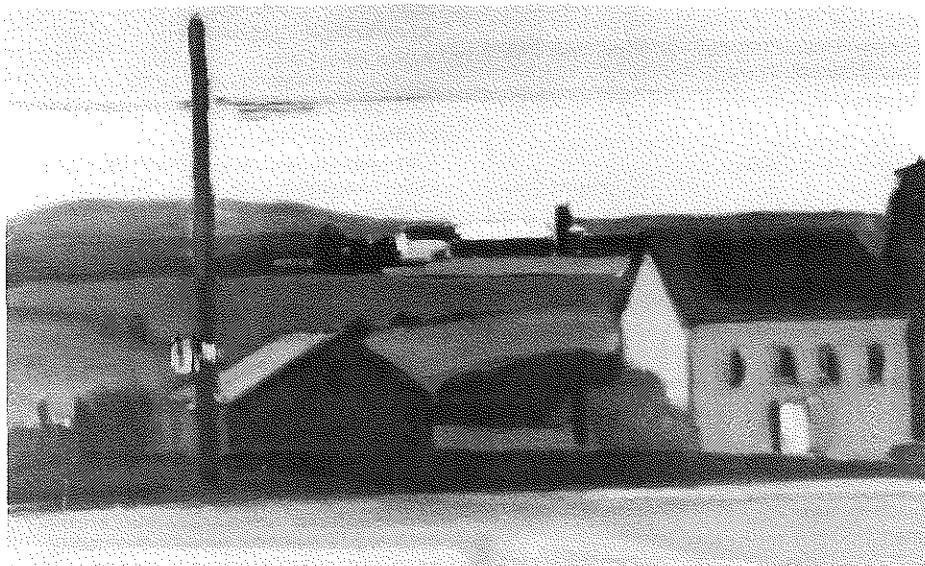


Robert Cronin, *Montcada*, 1986, painted tinplate and wire

Gretchen Garner. Atrium Gallery, University of Connecticut, Storrs, September 24–October 5, 1990. "Landscapes."
Susan Hambleton. The Gallery, New York, February 12–March 16, 1991.
Sharon Harper. Fine Arts Center, University of Rhode Island, Kingston, "Hereditary Dis/Ease," collage drawings.
Nicholas Hill. Lake George Arts Project, Lake George, N.Y., January 17–February 1991.
Yuji Hiratsuka. Gilbert Luber Gallery, Philadelphia, June 1–July 6, 1990. Etchings, aquatints, and drypoint.
Chester Kasnowski. Bertha Urdang Gallery, New York, February 5–28, 1991. "Key Openings," photocollages.
Phyllis Isabel McGibbon. Davison Art Center, Wesleyan University, Middletown, Conn., October 31–December 16, 1990. "Fixed Viewpoint," graphic works and installation.
Olana. Living Room Gallery, Saint Peter's Church, New York, September 27–November 6, 1990. Paintings.
John Jerry-Anthony Parente. Iona College, New York, November 10, 1990. Watercolor paintings and drawings.
Siena Porta. 14 Sculptors Gallery, New York, November 6–25, 1990. "Rabbits among Us."
David Rich. First Street Gallery, New York, January 2–19, 1991. Paintings.
Anne Sharp. Kendall Gallery, New York, December 8–23, 1990. Paintings and collages.
Linda Schrank. Houghton House Gallery, Hobart and William Smith Colleges, Geneva, N.Y., October 12–November 14, 1990.
Laura Von Rosk. Third Street Gallery, Philadelphia, November 29–December 23, 1990. Paintings, drawings, and prints.
Philemona Williamson. June Kelly Gallery, New York, October 6–November 6, 1990. Paintings.

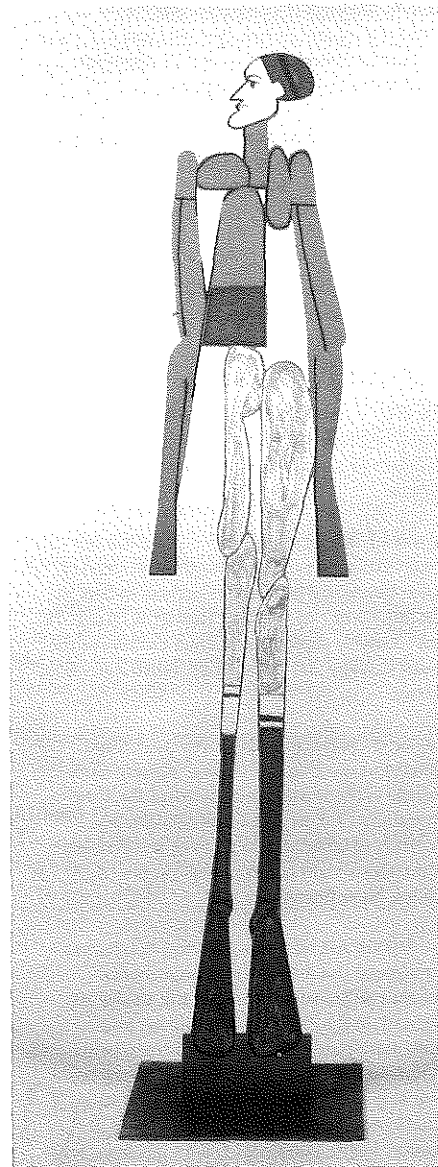
Joan Zamore. South Central Community College Gallery, New Haven, Conn., November 20–December 14, 1990. "Journeys Remembered," multimedia prints.
Bhakti Ziek. Tyler Gallery, Tyler School of Art, Elkins Park, Pa., November 15–December 15, 1990.

SOUTH/
Donald Anderson. Fine Arts Gallery, Broward Community College, Central Campus, Ft. Lauderdale, Fla., September 24–October 1990. Paintings.
Stephen C. Cappelli. Kennedy-Douglass Art Center, Florence, Ala., October 3–30, 1990. Paintings. Whiting Gallery, Eastern Shore Art Center, Fairhope, Ala., January 6–31, 1991. Paintings and prints. Hartnett Hall Gallery, Minot State University, Minot, N.D., March 3–30, 1991. Paintings, drawings, and prints.
Mary Sayer Hammond. Carroll Reece Museum, Johnson City, Tenn., February 13–March 15, 1990. Photographs.
Clarence Morgan. Wellington B. Gray Gallery, East Carolina University, Greenville, N.C., November 10–December 15, 1990. "Myth in Discord," paintings and works on paper.
Gregory W. Shelnut. Fine Arts Gallery, Itawamba Community College, Fulton, Miss., November 26–December 15, 1990. Sculpture.
Karen L. Spears. Shepherd College, Shepherdstown, W.Va., October 4–November 5, 1990. Paintings and drawings. Vincennes University, Vincennes, Ind., October 23–November 9, 1990. "Personal Narratives."
Paula Stark. Andrews Gallery, College of William and Mary, Williamsburg, Va., October 1–26, 1990. Paintings.



Paula Stark, *Seen from the Road*, 1990, oil on paper

WEST/
Walter Askin. Lizardi Harp Gallery, Pasadena, Calif., October 9–November 9, 1990. Sculpture.
Eleanor Berman. Boritzer Gray Gallery, Santa Monica, Calif., December 20, 1990–January 20, 1991. "The Hedges." Ariel Gallery, New York, March–April 1991.
Anna Bialobroda. Art Galleries, California State University, Northridge, October 29–December 1, 1990. Paintings.
Jules Chéret. University Art Gallery, University of California, Riverside, November 9, 1990–February 3, 1991. "Selections from the Field Collection," posters and book jacket illustrations.
Nat Dean. Orange County Center for Contemporary Art, Santa Ana, Calif., November 1–30, 1990. Panels. New Center for Creative Awareness, Sarasota, Fla., November 26–December 7, 1990. "World Aids: A Show in Relationship to the AIDS Crisis."
Judy Finer, Judith Foosaner, and Susan Leibovitz Steinman. Kala Institute and Gallery, Berkeley, Calif., October 2–27, 1990. "Marking Time," installation.
Frederick Fulmer. Federal Building, Los Angeles, November 2–30, 1990. Paintings.
Tony Natsoulas. 3rd Floor Gallery, Bell Memorial Union, California State University, Chico, October 1–November 2, 1990.
Florence Putterman. MacClaren and Markowitz Gallery, Boulder, Colo., October 12–31, 1990. Palmer Museum, Pennsylvania State University, State College, November 18, 1990–January 13, 1991. Paintings, prints, and sculpture.



Walter Askin, *Sentinel II*, 1990, painted flame-cut steel

People in the News

In Memoriam

Winslow Ames, art historian, died October 3, 1990, at the age of 83. Ames was a widely published author, and during his career he served as director of the Lyman Allyn Museum, New London, Conn.; the Springfield Art Museum, Springfield, Mo.; and the Gallery of Modern Art, New York.

Thomas Beggs, who was director from 1948 to 1964 of the Smithsonian Institution's National Collection of Fine Arts, died October 23, 1990, at the age of 91. He taught at Pomona College from 1926 to 1947 and was chair of its art department.

Joan Brown died October 26, 1990, in an accident in Proddatura, India. An artist and professor at the University of California, Berkeley, she is known for her use of imagery from ancient cultures.

Frederick Cummings, former director of the Detroit Institute of Arts, died November 2, 1990. He was 57 years old. Cummings began his career at the Detroit Institute in 1964 as curator of European art, became executive director in 1967, and director in 1973. He left the museum in 1984, and was a private dealer in New York.

Kenan Erim, an archaeologist and professor of classics at New York University, died November 2, 1990, at the age of 61. Since 1961 Erim led excavations of the ancient Roman city Aphrodisias in southwestern Turkey. He was honored by the National Geographic Society and New York City, among others.

André Grabar, an expert on Byzantine art, died October 5, 1990, at the age of 94. An author, lecturer, and archaeologist, he taught at the University of Strasbourg, France, the Ecole Pratique des Hautes Etudes and the Collège de France, both in Paris, and he was research professor at Dumbarton Oaks. Grabar also published more than 30 books on early and medieval art.

Balcomb Greene, artist, died November 12, 1990. He was 86. Known as an iconoclast, Greene shifted in 1947 from a pure, geometric-abstract style to a figurative style, just as Abstract Expressionism was growing. In 1961 he had a retrospective at the Whitney Museum of American Art, New York, and his work is in the collections of the Metropolitan Museum of Art and the Museum of Modern Art, New York.

Stuart Greenspan, former editor-in-chief of *Art & Auction*, died October 15, 1990, of AIDS. He was 44. He also wrote for *House and Garden* and the *New York Observer*. Before becoming a journalist, Greenspan worked for art dealers Ira Spanierman and Spencer Samuels.

David Carew Huntington, professor of art history, died September 29, 1990, at the age of 67. Huntington was chair of the art history department at the University of Michigan. Earlier, he had been a professor for 11 years at Smith College. He was deeply involved in the campaign to save Olana, the estate of Frederic Edwin Church. Active in CAA, he was on the committee to select the Distinguished Teacher of Art History Award for 1986.

Ahmed Kadry, chair of the Egyptian Antiquities Organization from 1982 to 1988, died October 4, 1990. He was 59.

Seymour H. Knox, honorary chair of the board of directors of the Buffalo Fine Arts Academy, Buffalo, N.Y., died September 27, 1990. He was 92. In 1939 Knox and the Knox family donated funds that established the Room of Contemporary Art Fund at the Albright Art Gallery, now the Albright-Knox Art Gallery.

Harry Nadler, a painter and chair of the art department at the University of New Mexico, died November 14, 1990. He was 60. He had taught at New York University, the Brooklyn Museum Art School, Wesleyan University, and since 1971 the University of New Mexico.

Hans Namuth, photographer and filmmaker, died October 13, 1990, at the age of 75. He is best known for his portraits of American artists, including Willem and Elaine de Kooning, Helen Frankenthaler, Franz Kline, Robert Motherwell, Mark Rothko, and Jackson Pollock. His photographs have been exhibited at the Museum of Modern Art; the Corcoran Gallery of Art; the Parrish Gallery, Southampton, N.Y.; and Leo Castelli Gallery, New York.

Alfonso Ossorio, artist and art patron, died December 5, 1990, at the age of 74. Ossorio, a member of the New York School generation, painted in the Abstract Expressionist mode during the 1950s. Mid-decade, however, he shifted to what he called congregations, garish collages constructed out of found objects. His work is in the collections of the Metropolitan Museum of Art, the Whitney Museum of American Art, the Museum of Modern Art, and the Guggenheim Museum, all in New York.

Hedley Howell Rhys, an educator and art historian, died September 26, 1990, at the age of 80. He joined the faculty of Swarthmore College in 1948, and from 1970 until his retirement in 1976 was chair of its art department.

Henry Edwards Scott, Jr., a retired professor of fine arts, died October 24, 1990, at the age of 90. Scott had been head of the art departments at the University of Kansas City and the University of Missouri. He also served as head of the Fine Arts Department at Amherst College, and from 1928 to 1933 he helped to establish an arts department at the University of Pittsburgh.

Paul Wiesenfeld, an American realist painter, died October 20, 1990, of cancer. He was 48. His work is in several public collections in Germany and the United States, including the Whitney Museum of American Art.

Academe

Eve D'Ambra has been appointed assistant professor of art at Vassar College, Poughkeepsie, N.Y.

John Havener has been named professor in the Department of Design at the School of Fine Arts, University of Kansas, Lawrence.

Katherine Hoffman, formerly of Bradford College, has been appointed chair of the Department of Fine Arts at Saint Anselm College, Manchester, N.H.

Judith Russi Kirshner has been appointed director of the School of Art and Design at the University of Illinois, Chicago. She is a regular contributor to *Artforum* and previously taught at the School of the Art Institute of Chicago.

Alfred Leslie, painter, has been named to the Richard Koopman Distinguished Chair for Visual Arts at the University of Hartford Art School, West Hartford, Conn.

Victor Margolin, associate professor of art and design history at the University of Illinois, Chicago, has been elected chair of the History of Architecture and Art Department there.

Rosalyn Mesquita has been appointed professor of art at Santa Monica City College, Santa Monica, Calif.

Lawrence Philp has been named assistant professor of art at Hartwick College, Oneonta, N.Y. He was formerly adjunct instructor at Parsons School of Design, New York.

The University of Michigan has announced the following appointments: **Karen Brock** is assistant professor of Japanese art. She was formerly assistant professor in the Department of Art History and Archaeology at Washington University, St. Louis, Mo. **Celeste Brusati** has been appointed associate professor of Northern European art. She was formerly associate professor of art history at Yale University, New Haven, Conn. **Ellen Plummer** is assistant director for programs at the University of Michigan Museum of Art and lecturer in the Department of the History of Art. She was formerly director of the Michigan Artrain.

Museums and Galleries

Linda Adams has been appointed vice-director for administration at the Brooklyn Museum, Brooklyn, N.Y. She was formerly director of cultural affairs and special projects for the borough president of Brooklyn and has been his representative on the museum's board of trustees.

Jean Willoughby Ashton has been named director of the library at the New-York Historical Society. She has been acting librarian there since 1989.

Patricia L. Fiske has been appointed assistant director of the Smithsonian Institution's National Museum of African Art, Washington, D.C. She was previously executive director of the Textile Museum, also in Washington.

Ross Fox has been appointed curator of European art at the Mead Art Museum, Amherst College, Amherst, Mass. Fox was formerly curator at the Art Gallery of Hamilton, Hamilton, Ontario.

Heather Haskell has been named assistant curator of art at the Museum of Fine Arts and the George Walter Vincent Smith Art Museum, Springfield, Mass. She was formerly the assistant registrar there.

Paula Latos-Valier has been named director of the Art Gallery of Western Australia, Perth, Australia. She was formerly executive officer and assistant director of the Biennale of Sydney, Australia.



Paula Latos-Valier

Ann R. Leven is deputy treasurer of the National Gallery of Art, Washington, D.C. She was formerly treasurer of the Smithsonian Institution, also in Washington.

David C. Levy has been appointed president and director of the Corcoran Gallery of Art, Washington, D.C. He was previously chancellor of the New School for Social Research, New York.

Susan Longhenry is curator of education at the Georgia Museum of Art, Athens. She was formerly with the Education Department of the Art Institute of Chicago.

Timothy C. Novak has been appointed curator and coordinator of the MSC Forsyth Center Galleries at Texas A&M University, College Station.

Edward J. Nygren has been named curator of the art collections at the Huntington Library, Art Collections, and Botanical Gardens in San Marino, Calif., succeeding **Robert R. Wark**. He was formerly director and chief curator of the Smith College Art Collections, Northampton, Mass.

Faustino Quintanilla has been appointed director of the Queensborough Community College Gallery and Collections of the City University of New York. Quintanilla was formerly teacher and director of the Elizabeth Seton Memorial Gallery, Saint Peter's High School, New Brunswick, N.J.

The Seattle Art Museum, Seattle, Wash., has announced the following appointments: **Rebecca Allan** will supervise the studio art program at the downtown building and coordinate programming for contemporary and European exhibitions. **Steven C. Brown** has been appointed assistant curator of Native American art. **Jeff Eby** is the new head of finance. **Linda Haverfield**, who has been with the museum since 1982, has been appointed museum educator. **James Moznette** is director of external affairs. He was formerly with U.S. West Communications. **Nanette Pyne** is director of development. **Rod Reinhart**, formerly of the Corporate Council for the Arts, has been named development manager and corporate coordinator. **Annie Ross**, formerly curator of Native American Art at the Pacific Arts Center, will coordinate educational programs relating to the museum's African, Oceanic, Native American, and ancient American collections. **Cynthia Salzman** has been named grants coordinator.

Susan M. Singer has been named vice-president for advancement at the San Francisco Art Institute. Most recently she was an independent consultant.

Albert F. Sperath, formerly curator of the Kentucky Art and Craft Foundation Gallery in Louisville, has been appointed director of the university galleries at Murray State University, Murray, Ky.

Jennifer C. Watson has resigned as curator of the Kitchener Waterloo Art Gallery, Kitchener, Ontario, Canada.

Organizations

Miguel Angel Corzo has been appointed director of the Getty Conservation Institute, a program of the J. Paul Getty Trust in Los Angeles. He was formerly president and chief executive officer at the Friends of the Arts of Mexico Foundation.

Stephen Fleischman is director of the Madison Art Center in Madison, Wis. He was previously director of program planning for the Walker Art Center in Minneapolis.

Lisa E. Hall, conservator of works of art on paper, is going into private practice in paper conservation in Boca Raton, Fla.

Anne Hoy, managing editor of the *Art Bulletin*, is now also a senior editor at Harry N. Abrams. She was formerly curator at the International Center of Photography, New York.

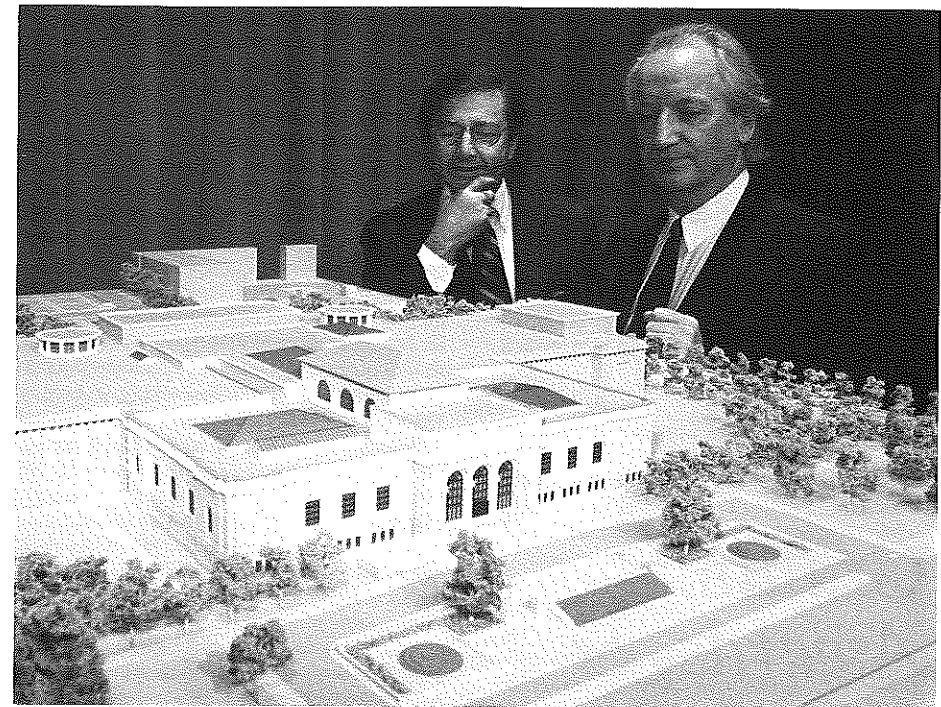
Daphne Wood Murray has resigned as director of the Institute of Museum Services.

Richard Wattenmaker has been appointed director of the Archives of American Art. Most recently he was director of the Flint Institute of Arts, Flint, Mich.

Programs, New & Revised

The **Ackland Art Museum** at the University of North Carolina, Chapel Hill, has announced its reopening in the 32-year-old building. The museum's galleries have been renovated and expanded. The project was designed by Michael Newman of Newman and Jones, an architectural firm, along with the museum's staff.

The **Art Information Task Force** has been formed as the result of a workshop sponsored by the Getty Art History Information Program. For the next three years members of AITF will identify the fields of information required to describe art objects, examine and evaluate



Samuel Sachs II (left), director of the Detroit Institute of Arts, and architect Michael Graves examine a conceptual model of the museum.

descriptive standards presently being used to record information about art objects and images of them, review existing terminologies and other available standards, and investigate options for the exchange of information between and among computer systems. The task force is chaired by Eleanor E. Fink, program manager, information standards and services, AHIP, and administrated by Patricia J. Barnett, director of the clearinghouse on art documentation and computerization, Metropolitan Museum of Art. The task force is sponsored by the Getty AHIP and College Art Association. Other participating organizations include the Visual Resources Association, the Art Libraries Society of North America, and the Museum Computer Network. For information: Patricia J. Barnett, Thomas J. Watson Library, Metropolitan Museum of Art, 1000 Fifth Ave., New York, NY 10028-0198; 212/570-3935; fax 212/570-3879.

The **Detroit Institute of Arts** is undertaking renovation and expansion of the museum, to be designed by architect Michael Graves. The plan will provide for climate control, improved internal organization of the interior space, establishment of an education center and space dedicated to special events, and improvement and expansion of the conservation laboratory and art handling and storage, among others.

The **Fine Arts Museums of San Francisco** has announced the opening of five newly renovated and reinstalled galleries at the California Palace of the Legion of Honor. The new galleries house

medieval art, German and Netherlandish panel paintings and limewood sculpture, Italian 14th- and 15th-century art, and High Renaissance and Mannerist art.

The **Jewish Museum** in New York will be closed to the public for the next two years for renovation and expansion. Its exhibitions, education programs, and gift and book shop will be located temporarily at the New-York Historical Society. The architect for the project is Kevin Roche.

The **Metropolitan Museum of Art** has opened the Carroll and Milton Petrie European Sculpture Court in which large French and Italian sculptures from the 17th to the 20th centuries are exhibited.

The **North Carolina Museum of Art** has resumed publication of its *Bulletin*, a journal about the museum's collections that is published annually. The *Bulletin* was published from 1957 to 1980, when publication was interrupted as the museum moved to a new facility.

The **Solomon R. Guggenheim Museum** in New York, designed by Frank Lloyd Wright and completed in 1959, was declared a landmark by the New York City Landmarks Preservation Commission. The Guggenheim Museum is the youngest building to have been granted this status in New York. The museum is currently closed to the public for restoration until fall 1991.

The Toledo Museum of Art and the University of Toledo, Ohio, are building a new university art building adjacent to the museum. The structure, designed by architect Frank Gehry, will house the university's art program, which has been located at the museum since 1921.

The Walters Art Gallery in Baltimore, Md., will open the Hackerman House, the Walters Museum of Asian Art, in spring 1991. Some 1,000 works from the Walters's collection of Chinese, Japanese, Indian, and Southeast Asian art will be exhibited. Many of these pieces have been in storage for over a century due to the lack of exhibition space.

Grants, Awards, & Honors

Publication policy: Only grants, awards, or honors received by individual or institutional members of the College Art Association are listed. The grant/award/honor amount is not included. Please note the following format:

Individual members: cite name, institutional affiliation, and title of the grant, award, or honor. Institutional members: cite name of organization, title of the grant, award, or honor, and (optional) use or purpose of grant. Please indicate that you are a CAA member.

Eric C. Apfelstadt, assistant professor of art history at Santa Clara University, Santa Clara, Calif., was awarded both the Arthur Vining Davis Junior Faculty Fellowship and a Dorina and Louis Brutocao Teaching Innovation Grant for 1990-91.

C. Dean Carter, professor of sculpture and founder of the Department of Art and Art History, Virginia Polytechnic Institute and State University, Blacksburg, Va., was honored with the Service Award for 40 years of teaching.

Rita Dibert has received a Ruth Chenven Foundation Grant in painting and a New York State Council on the Arts Decentralization Grant in photography.

Beth Galston has been awarded a 1990-91 fellowship from the Bunting Institute, Radcliffe College, for outdoor environmental sculpture. Over the summer of 1990 she completed a residency at Sculpture Space, Utica, N.Y. In fall 1990 she was a visiting artist at Massachusetts College of Art, Boston.

Paula Harper, associate professor of art history at the University of Miami, Coral Gables, Fla., has been appointed visiting senior fellow at the Center for Advanced Study in the Visual Arts at the National Gallery of Art, Washington, D.C., for January-February 1991. Harper has a residency at the Rockefeller Foundation's Bellagio Study Center, Bellagio, Italy, in April 1991. The title of her project for both is "Daumier's Process: Merging Pop and Avant-Garde."

Matthew Kangas, independent art critic and curator, has been awarded the 1990 Achievement Award of the Surface Design Association for his essay "Pattern Re-Examined in American Ceramics."

Jan Mehn received a D.C. Commission of the Arts Individual Artist's Grant-in-Aid, Washington, D.C., and was also artist-in-residence at School 33 Art Center, sponsored by the Mid Atlantic Arts Foundation.

John O'Brian, assistant professor of fine art at the University of British Columbia, Vancouver, Canada, received the inaugural Janet Braide Memorial Award for contributing to scholarship in Canadian art history.



C. Dean Carter (right) receives the Service Award from James D. McComas, president of Virginia Polytechnic Institute and State University

Sheree Rensel, artist, has received a grant from the Barbara Deming Memorial Fund to complete a series of drawings emphasizing issues pertinent to women in contemporary society.

W. Jackson Rushing, assistant professor of art history at the University of Missouri, St. Louis, has received a 1990 NEH Travel to Collections Grant to study the Native American Resource Collection at the Heard Museum in Phoenix, Ariz. He also has received an ACLS Travel to Foreign Conference Grant to present a paper on the cultural contexts of primitivist theory and criticism at the Association of Art Historians conference in Dublin, Ireland.

Elizabeth Smith, associate curator at the Museum of Contemporary Art, Los Angeles, received an award from the American Institute of Architects for the exhibition "Blueprints for Modern Living: History and Legacy of the Case Study Houses."

Jean S. Tucker, research associate at the Center for Metropolitan Studies, University of Missouri, St. Louis, has received a grant from Arts American of the United States Information Agency to reorganize the exhibition "The Modernist Still Life—Photographed" for distribution abroad.

Rosemary Wright, assistant dean of the School of Art of the Cooper Union for the Advancement of Science and Art, has received a Senior Research Fulbright Grant. Wright's host institution will be the Toyo Bijutsu Gakko in Tokyo, a special training school of art and design.

The Mid Atlantic Arts Foundation has awarded Visual Arts Residency Program Grants to the following CAA members: **Martha Jackson-Jarvis**, Rutgers Center for Innovative Printmaking; **Joe Lewis**, Forum Gallery; **Faith Ringgold**, Rutgers Center for Innovative Printmaking; **Leni Schwendinger**, Painted Bride Arts Center; and **Clarissa Sligh**, Pyramid Atlantic and Washington Project for the Arts.

The National Endowment for the Arts has announced recipients of Visual Artists Fellowships, and the following CAA members have been thus honored: photography—**Peter Brown**, Houston; **James Casebere**, New York; **Lisa Lewenz**, Baltimore; **Jeff Gates**, Baltimore; **Margaret Stratton**, Iowa City, Iowa; sculpture—**Edith Altman**, Chicago; **David Felker**, Anchorage, Alaska; **David Finn**, Winston-Salem, N.C.; **Mari Oshima**, Brooklyn, N.Y.; **Howard Rosenthal**, New York; crafts—**Bruno LaVerdiere**, Hadley, N.Y.; **Maureen Kelman**, Providence, R.I.; **Michael Miller**, Weyanoke, La.

Conferences & Symposia

Calls for Papers

The Whitney Museum of American Art is soliciting papers for the annual Whitney Symposium to take place April 29, 1991. Papers may deal with any area of 20th-century American drawings, painting, sculpture, film, or video. Submit abstracts up to 1,000 words with a current résumé for talks of approximately 20 minutes. Travel subsidies available. For information: Adele Stroh, Public Education Dept., Whitney Museum of American Art, 945 Madison Ave., New York, NY 10021. *Deadline: February 8, 1991.*

The 17th Annual Byzantine Studies Conference will be held at Hellenic College, Brookline, Mass., November 7-10, 1991. Sessions include: art and the church; Byzantine art in North American collections; papers in memory of Kathleen Shelton; papers on Michael Psellus in memory of Leendert G. Westerink; the reception of Byzantium in the West; religious minorities in Byzantium; sanctity; social history; and women in Byzantium: varieties of evidence. Submit proposals for additional sessions as soon as possible, or submit one-page abstracts for existing sessions to: Dale Kinney, Dept. of History of Art, Bryn Mawr College, Bryn Mawr, PA 19010. *Deadline: March 15, 1991.*

Purse Strings is a training congress about museums and money in the 1990s, sponsored by the Office of Museum Programs at the Smithsonian Institution. The conference will examine income generating activities of museums and their potential for redefining the museum's mission. Papers, case studies, and models that examine decision making processes and controversial issues, the museum's mission to the community vs. bleak economic forecasts, practical and ethical concerns in developing profit centers in nonprofit organizations, corporate philanthropy and involvement in museum activities, government funding, and costs of intellectual freedom and censorship associated with the role of the museum as a forum for social change and public conflict are encouraged. Submit 2-4 page proposal and c.v. For information: Bruce C. Craig, Office of Museum Programs, Rm. 2235-Stop 427, Arts and Industries Bldg., Smithsonian Institution, Washington, DC 20560; 202/357-3101. *Deadline: March 15, 1991.*

The Pennsylvania Symposium on Medieval and Renaissance Studies will be held October 25-26, 1991, at the University of Pittsburgh, Pa. The topic is patronage of artists, writers, and scientists. There will be panels of 20-minute papers on all aspects of patronage. Send abstracts of 500-600 words to: Barbara N. Sargent-Baur, 1328 C.L., University of Pittsburgh, Pittsburgh, PA 15260. *Deadline: May 1, 1990.*

The Medieval Healing Arts: Their Setting and Practice is the theme of the 27th International Congress on Medieval Studies, May 8-11, 1992, at the Medieval Institute, Western Michigan University, Kalamazoo. Possible topics include: the credibility of artistic depictions; the interpretation of medical diagrams; architecture and furnishings of medieval hospitals; social roles of physicians, surgeons, barbers, pharmacists, empirics, and healing saints; and the healer's role in military campaigns. Papers are limited to 20 minutes. Send one-page abstract, including audio-visual needs, to: Mark H. Infusino, Medical History Division, Dept. of Anatomy and Cell Biology, UCLA School of Medicine, 10833 Le Conte Ave., Los Angeles, CA 90024-1763; 213/825-4933. *Deadline: June 1, 1991.*

Prints and the Main Stream: Paper Boat or Flag Ship is the theme of the 1992 Southern Graphics Council Meeting to be held in Knoxville, Tenn., March 19-21. Proposals for sessions, papers, panels, demonstrations, performances, and exhibitions relating to print history, criticism of prints, gallery representation of prints and the economics of the multiple, the education of printmakers, and the role of the juried print competition will be considered. For information: Beauvais Lyons, Dept. of Art, 1715 Volunteer Blvd., University of Tennessee, Knoxville, TN 37996-2410.

The Sixteenth-Century Studies Conference will hold its 1991 meeting in Philadelphia, October

17-19. For information on presenting papers: Brian Armstrong, History Dept., Georgia State University, Atlanta, GA 30303.

To Attend

Future Tense: Arts Education Technology is the 3rd national conference sponsored by the Getty Center for Education in the Arts, January 24-26, 1991, in Los Angeles. The program will include demonstrations of new interactive multimedia programs, satellite communications presentations, sessions on the practical applications of technology to school settings, and exhibitions of the latest electronic tools for arts education. For information: Valsin Marmillion, 213/274-8787.

Multiple Perspectives: The African-American Presence in Art Education will be held at the High Museum of Art, Atlanta, March 19, 1991. For information: Mary Huber, Hearst Center for the Arts, 304 W. Seerley Blvd., Cedar Falls, IA 50613; 319/273-8641.

The Obstacle Course: Professional Women Past to Present is a national conference to be held at the University of Pittsburgh, Pa., and the Historical Society of Western Pennsylvania, March 22-23, 1991. The conference will examine the careers and contributions of 19th-century women who challenged traditional gender roles in the fields of art, education, journalism, law, medicine, nursing, and popular culture. For information: Britta C. Dwyer, Henry Clay Frick Fine Arts Bldg., University of Pittsburgh, Pittsburgh, PA 15260; 412/648-2400; fax 412/741-8244.

Renaissance and Antiquity—Vision and Revision: A Psychoanalytic Perspective is a symposium to be held March 22-23, 1991, at New York University, New York. Registration: \$20, students \$10. For information: Office of Program Development, 32 Washington Pl., Rm. 62, New York, NY 10003; 212/998-5090.

The National Council on Education for the Ceramic Arts will hold its 25th annual conference, April 3-6, 1991, Tempe, Ariz. Participants will examine political, social, and aesthetic issues facing ceramists. Special ceramic exhibitions will be mounted throughout Arizona. For information: Regina Brown, NCECA, PO Box 1677, Bandon, OR 97411.

Creating a Federal Image: Art for the New Nation is a symposium to be held April 5, 1991, at the University of Delaware. For information: Lauren Farber or Ingrid Steffensen, Delaware Symposium on American Art, Dept. of Art History, University of Delaware, Newark, DE 19716.

The Frick Collection and the Institute of Fine Arts of New York University will hold their annual symposium on the history of art, April 5-6, 1991. For information: Nadia Tscherny, Frick Collection, 1 E. 70th St., New York, NY 10021; 212/288-0700.

The Association of Art Historians will hold its 17th annual conference, titled "Frameworks," April 11-14, 1991, in London. For information: AAH Conference Office, Courtauld Institute of Art, Somerset House, Strand, London WC2 0RN, England.

Leonardo Da Vinci's Sforza Monument Horse: The Art and the Engineering is a conference to be held April 18-19, 1991, at both Lehigh University and Lafayette College. The conference will explore the aesthetic, historic, and technical aspects of the monument. Registration: \$40. For information: Stephen H. Cutcliffe, STS Program, 327 Maginnes Hall #9, Lehigh University, Bethlehem, PA 18015; 215/758-3350; fax 215/758-3079.

Metamorphoses of the Avant-Garde Artist and Author, 1908-1939: Social Roles and Cultural Consequences is a symposium that will investigate the theoretical and cultural conditions and premises that precipitated changes of the self-understanding of the writer, artist, and composer, and affinity groups of individual artists according to common denominators of self-perception and shared views concerning the function of art and the artist in modernity. The symposium will be held April 18-21, 1991, at the University of Puget Sound, Tacoma, Wash. For information: Kent W. Hooper, Dept. of Foreign Languages and Literature, University of Puget Sound, Tacoma, WA 98416; 206/756-3276.

Art History or Sublime Hysteria? The Ideas of Wilhelm Worringer in German Expressionism, European Modernism, Narrative and Cultural Theory is a symposium to be held at Hofstra University, April 26, 1991. For information: Neil Donahue, Dept. of Comparative Literature, Calkins Hall, Rm. 322, Hofstra University, Hempstead, NY 11231; 516/463-5434.

Byzantine Civilization in the Light of Contemporary Scholarship, a symposium at Dumbarton Oaks, Washington, D.C., May 3-5, 1991, will examine Byzantine civilization as scholarship sees it today. For information: Byzantine Symposium, Dumbarton Oaks, 1703 32nd St., NW, Washington, DC 20007.

Shared Visions, a conference at the Heard Museum, Phoenix, Ariz., May 8-11, 1991, will provide a forum for discussion of the art historical development of Native fine art within 20th-century American art. For information: Margaret Archuleta, Heard Museum, 22 E. Monte Vista Rd., Phoenix, AZ 85004-1480; 602/252-8840; fax 602/252-9757.

Reflections from the Crystal City—Studio Glass: A Reassessment is the 1991 Glass Art Society conference hosted by the Corning Museum of Glass, Corning, N.Y., May 9-12, 1991. Focusing on a reassessment of developments in the Studio Glass movement, partici-

pants will discuss such topics as aesthetics, the market, education, technology, production, and scholarship. For information: Glass Art Society, PO Box 1364, Corning, NY 14830.

Music and Narrative in Medieval Romance: The Poetics of Lyric Insertions is an interdisciplinary conference examining romances with lyric insertions and the conceptions governing their production and reception. The conference, sponsored by Mount Holyoke College, University of Illinois-Chicago, and Northern Illinois University, will be held October 4-5, 1991. For information: Center for Renaissance Studies, Newberry Library, 60 W. Walton St., Chicago, IL 60610; 312/943-9090.

Opportunities

Awards

Awards for Museum Leadership, offered by the Office of Museum Programs at the Smithsonian Institution, are designed for minority museum workers. Candidates are selected through a competitive program to participate in one week of independent research in the museum studies component, June 17-21, 1991, followed by participation in the Office of Museum Programs Training Congress, "Purse Strings: Museums and Money in the Nineties," to be held at the Smithsonian, June 25-28, 1991. For information: Office of Museum Programs, 900 Jefferson Dr., SW, Suite 2235-Stop 427, Smithsonian Institution, Washington, DC 20560; 202/357-3101. *Deadline: February 15, 1991.*

Design for Arts in Education announces two writing competitions. **The Young Writers' Award** will be given to the best policy paper on any subject concerning K-12 arts education. The winning author will receive \$500. All entrants must be under 35 years of age on March 1, 1991. **The Reston Prize** will be awarded to the best policy paper providing in-depth analysis of one or more connections between higher education and K-12 arts education. The winner will receive \$1,000. Each article will be published in *Design for the Arts in Education*. All papers must be 3,500-4,500 words and previously unpublished. For information: Competitions, Design for Arts in Education, Heldref Publications, 4000 Albemarle St., NW, Washington, DC 20016. *Deadline: March 1, 1991.*

Calls for Entries

Listings have not been screened, so artists should consider making inquiries before submitting materials, particularly when a large fee is required. Due to limited space, the names of jurors have not been listed.

The 2nd Annual New Images Exhibition is a juried photo competition for the Mid-Atlantic states. Work may include black-and-white or color photography, Xerography, digital imaging, alternative processes, and mixed media. Work may not exceed 40" in any direction. Submit up to 3 slides. Fee: \$5 per slide. For information: Corinne McMullan, New Image Gallery, Art Dept., James Madison University, Harrisonburg, VA 22807; 703/568-6216. *Deadline: January 15, 1991.*

The Matrix Gallery is seeking entries in all media except installation, video, film, and performance. The exhibition will be held April 24-May 24, 1991. Fee: \$8 per slide entry; limit of 3 entries. Cash awards. For information: Matrix Gallery, 1725 I St., Sacramento, CA 95814; 916/756-2663 or 916/441-4818. *Deadline: January 24, 1991.*

The Mary H. Dana Women Artists Series at Douglass College, Rutgers University, is accepting slides for consideration for the 1991-92 academic year. Send up to 6 slides, current résumé, and SASE. If sending supportive materials, i.e., catalogues and press material, indicate if they are to be returned. For information: Beryl Smith, Mary H. Dana Women Artists Series, Mabel Smith Douglass Library, Douglass College, Rutgers University, New Brunswick, NJ 08903; 201/932-7739. *Deadline: February 1, 1991.*

The Crocker-Kingsley Open Art Exhibition, to be held at the Crocker Art Museum, April 27-June 6, 1991, is open to Northern California artists. One entry only; 1 slide for painting; 3 slides for sculpture. No crafts considered. Fee: \$10. For information: Crocker Art Museum, 216 O St., Sacramento, CA 95814; 916/449-5423. *Deadline: March 4, 1991.*

The American Association of Museums will present awards of distinction and awards of merit to honor excellence in museum publication design. Entries must be published between March 15, 1990, and March 18, 1991. Fee: \$22 for AAM institutional members; \$35 for nonmembers. For information: Nina Taylor, Publications Competition, American Association of Museums, 1225 Eye St., NW, Suite 200, Washington, DC 20005; 202/289-1818. *Deadline: March 18, 1991.*

Contemporary Art on Canvas is now accepting submissions from U.S. artists in any medium on canvas. The exhibition, June 12-July 7, 1991, will be held at the Maryland Federation of Art's Gallery on the Circle and at the Mitchell Gallery of Art at St. John's College, Annapolis, Md. Submit slides of up to 3 works of art. Send SASE for information: MFA, PO Box 1866, Annapolis, MD 21405; 301/268-4566. *Deadline: April 20, 1991.*

The Salon de l'Abstraction de Montréal is accepting entries in abstract art only, all media, all sizes, open to all artists in the U.S. and Canada, for an exhibition in July 1991. Submit 1-4 slides or photos. Fee: \$22. For information: Fondation R.R.I.C. Int., C.P. 65, Succursale C, Montreal, Quebec, Canada, H2L 4J7. *Deadline: April 30, 1991.*

The Salon du Portrait de Montréal is accepting entries in portraiture only, all media, all sizes, open to all artists in the U.S. and Canada, for an exhibition in July 1991. Submit 1-4 slides or photos. Fee: \$22. For information: Fondation R.R.I.C. Int., C.P. 65, Succursale C, Montreal, Quebec, Canada, H2L 4J7. *Deadline: May 3, 1991.*

The Annual Watercolor Art Exhibition will be held in the summer 1991 in Montreal. Submissions should be watercolor only, all aesthetics, all sizes. Open to all artists in the U.S. and Canada. Send 1-4 slides or photos. Fee: \$22. For information: Yergeau International Art Museum, C.P. 626, Succursale C, Montreal, Quebec, Canada, H2L 4L5. *Deadline: May 10, 1991.*

The Annual Printmaking Art Exhibition is accepting submissions for its summer 1991 show in Montreal. Printmaking only, all aesthetics, all sizes. Open to all artists in the U.S. and Canada. Send 1-4 slides or photos. Fee: \$22. For information: Yergeau International Art Museum, C.P. 626, Succursale C, Montreal, Quebec, Canada, H2L 4L5. *Deadline: May 15, 1991.*

Grants and Fellowships

The Samuel H. Kress Publication Fellowship, administered by the Architectural History Foundation, is available to scholars preparing a completed doctoral dissertation on architectural history or a related field for publication. Preference given to subjects that are international or intercultural in scope. The \$10,000 fellowship can be used for any purpose connected with the project. To apply, submit 8 copies of the following: a synopsis, in English, of the manuscript; a statement of intended use of grant money; date manuscript and illustrations will be completed; 3 letters of support; a c.v. including past and

present grants; and a self-addressed, stamped postcard. The finished manuscript can be in any language, but the application must be in English. For information: Architectural History Foundation, 350 Madison Ave., New York, NY 10017; 212/557-8441; fax 212/682-5969. *Deadline: January 31, 1991.*

The Architectural History Foundation announces a research grant in honor of Vincent Scully, Jr., to stimulate book publication on an American architect or a group worthy of intense investigation. To apply, submit 6 copies of the following: a detailed book proposal, 3-5 pages long, including a possible completion date; a 2-page outline of how the award would be used; a writing sample, no longer than 10 typed pages; a c.v. including past and present grants; 3 letters of recommendation from recognized scholars; and a self-addressed, stamped postcard. For information: Architectural History Foundation, 350 Madison Ave., New York, NY 10017; 212/557-8441; fax 212/682-5969. *Deadline: February 1, 1991.*

The Lannan Foundation administers a national grant program to assist nonprofit institutions in the presentation and interpretation of contemporary art through exhibitions, interdisciplinary activities that include a visual element, and other projects, such as symposia. For information: Director, Art Programs, Lannan Foundation, 5401 McConnell Ave., Los Angeles, CA 90066. *Deadlines: February 1, May 1, and October 1, 1991.*

The Giovanni Agnelli Foundation awards Fellowships for Beginning Graduate Study and Fellowships for Dissertation Research in Italian American Studies for graduate students specializing in the study of peoples of Italian origin in North America or as part of a comparative project. The foundation also awards Fellowships for Research Preparation and Fellowships for Dissertation Research in Italian Studies for graduate students studying modern Italy or as part of a comparative project. For information: Giovanni Agnelli Foundation, Italian American or Italian Studies Fellowship Program, PO Box 2766, Fairfax, VA 22031-0766. *Deadline: February 1991.*

The Friends of the Mauritshuis Foundation awards a fellowship for a student to study, in Holland, an aspect of Dutch art from the 16th to the 18th centuries. Applicants must hold an M.A. in art history and be working toward a Ph.D. The stipend is \$7,000, including travel expenses, for 6 months. Send application with 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: February 15, 1991.*

The Skowhegan School of Painting and Sculpture awards partial or full fellowships for the 9-week session, June 15-August 17, 1991, for advanced young artists in need. Special full fellowships are available for African Americans and Maine and Kansas residents. For information: Barbara N. Lapeck, Skowhegan School of Painting and Sculpture, 329 E. 68th St., New York, NY 10021; 212/861-9270. *Deadline: February 15, 1991.*

The United States Capitol Historical Society Fellowship supports research and publication on the history of the art and architecture of the U.S. Capitol and related buildings. Graduate students and scholars may apply for periods of 1 month to 1 year, with a \$1,500 stipend per month. For information: Barbara Wolanin, Architect of the Capitol, Washington, DC 20515; 202/225-2700. *Deadline: February 15, 1991.*

The Asian Cultural Council, with financial assistance from the Henry Luce Foundation, has established a fellowship program for American scholars, curators, and conservators of Asian art to conduct research and travel in East and Southeast Asia. Eligible for support are individual research projects; visits to Asian institutions in connection with proposed exhibitions of Asian art in the United States; and observation tours to collections, sites, and conservation facilities in Asia. Grant periods are 1 to 3 months. For information: Asian Cultural Council, 280 Madison Ave., New York, NY 10016; 212/684-5450. *Deadline: March 1, 1991.*

The Samuel H. Kress Foundation Graduate Fellowship for Art-Historical Study Using Infrared Reflectography is available to graduate students in art history to obtain infrared documents that would benefit their research. The stipend is \$13,000 for one semester at Indiana University and summer research in the field. Preference given to art history doctoral candidates in Northern Renaissance. Submit a letter of application, a c.v. including telephone number, an outline of proposed research and its suitability to infrared reflectography, and one letter of recommendation from the major advisor. Other scholarship money is available for selected students to participate in summer research in the field. A workshop is tentatively scheduled for summer 1992 at the Toledo Museum of Art, Toledo, Ohio. To apply, interested students should submit the same materials required for the fellowship. For information: Molly Faries, School of Fine Arts, Indiana University, Bloomington, IN 47405; 812/855-1897. *Deadline: March 31, 1991.*

The Peter and Rose Krasnow Foundation invites applications for grants-in-aid for scholarship and publication on Peter

Krasnow, Southern California modernism, and related topics. For information: Allan B. Cutrow, Mitchell, Silverberg and Knupp, 11377 W. Olympic Blvd., Los Angeles, CA 90064-1683.

The Visual Arts Travel Fund, sponsored by the Mid Atlantic Arts Foundation, assists curators and arts administrators from small to mid-sized organizations in attending conferences, workshops, and special exhibitions. Applicants may apply for support to attend exhibitions within the region and conferences and workshops on a national basis. These events must take place outside of the applicant organization's state. Grants will be awarded at 50 percent, or a maximum of \$200. For information: Michelle Lamuniere, Mid Atlantic Arts Foundation, 11 E. Chase St., Ste. 2A, Baltimore, MD 21202; 301/539-6656.

Calls for Manuscripts

The Rutgers Art Review: The Journal of Graduate Research in Art History is soliciting papers from graduate students for publication in the next issue, vol. 12, 1991. Send manuscripts to: Scott Montgomery and Elizabeth Vogel, Vol. 12, RAR, Dept. of Art History, Voorhees Hall, Rutgers University, New Brunswick, NJ 08903. *Deadline: March 1, 1991.*

Art Journal is seeking articles for an issue titled "The Columbus Quincentenary and Latin American Art: A Critical Evaluation." It will investigate historical and contemporary interactions between conquering and conquered peoples in the Americas in terms of cultural production and ideology. Papers are solicited that address these concerns in terms of the art and architecture of Latin America from the 18th century to the present. Questions could include the mechanisms of transmission of European forms and ideas to the New World and how they serve the purposes and methods of colonial and neocolonial powers; the continuation of key cultural practices despite the indifference or opposition of ruling institutions; the cooptation or destruction of meaning by dominant societies through the context of display, historical or critical explanation, censorship, or marketing procedures; or conversely, methods for promoting the enhancement of meaning in displays of Latin American art. Broad thematic approaches are preferred. Send proposals and manuscripts to: Shifra M. Goldman, 1642 Morton Ave., Los Angeles, CA 90026. *Deadline: March 15, 1991.*

Art Journal is seeking material for an issue tentatively titled "Institution/Revolution: Contemporary Native American Art," to be guest-edited by Cherokee artist Jimmie Durham and W. Jackson Rushing. Focusing on the development of American Indian

painting, sculpture, photography, performance art, and video since 1960, this issue will feature both art-historical essays and essays/statements by Native artists. The idea of traditions and transformations in contemporary Native American art will be explored, along with such topical issues as neoprimitivism and the role played by artists in the formation of an ethnic identity within a multicultural society. Papers that stress theory and criticism, as well as the political contexts for recent American Indian art are sought, as are contributions from Native artists and scholars from Canada. Send 2 copies of proposals or manuscripts to: W. Jackson Rushing, Dept. of Art, University of Missouri-St. Louis, 8001 Natural Bridge Rd., St. Louis, MO 63121-4499. *Deadline: March 15, 1991.*

The Journal of Pre-Raphaelite and Aesthetic Studies is accepting manuscripts for the fall 1991 issue. Send manuscripts to: Julie F. Codell, School of Art, Arizona State University, Tempe, AZ 85287-1505.

Publications

Artworld Mailing Lists, assembled by Directors Guild Publishers, has mailing lists available for purchase. Specific lists include art critics, galleries, publishers, corporate art consultants, record companies, and architects, among others. For information: Directors Guild Publishers, PO Box 369, Renaissance, CA 95962; 800/383-0677.

A Code of Ethics for the Original Print, an English translation of the original 1987 French edition, includes a glossary and simplified certificate of authenticity for the original print and addresses the printmaker, the connoisseur, the dealer, the critic, and the art historian. Send \$7, plus \$1 postage and handling to: Wendy Simon, Conseil Québécois de l'Estampe, 811 rue Ontario est, Ste. A, Montreal, Quebec, H2L 1P1 Canada.

The Discretionary Grant Application Workbook contains guidelines to grant writing, completed examples of a cover sheet, application forms, project descriptions, and a project budget. For information: Conservation/Preservation Program Office, Division of Library Development, New York State Library, 10-C-47 Cultural Education Center, Albany, NY 12230; 518/474-6971.

Workshops and Schools

The Art Workshop in Assisi, Italy, has expanded its curriculum for the summer 1991 program. In addition to courses in painting and drawing for all levels, there will be courses in art history, photography, landscape painting on site, and journal and memoir writing. State University of New

York credits are available through the mentor program of Rockland Community College. For information: Art Workshop, 463 West St., New York, NY 10014; 212/691-1159.

The Center for the Study of Modernism has been established at the College of Fine Arts of the University of Texas at Austin. The center augments programs leading to M.A.s and Ph.D.s in art history by coordinating graduate study in the art of the modern period, 18th century to the present. For information: Center for the Study of Modernism, Dept. of Art, Division of Art History, FAB 2.106, University of Texas, Austin, TX 78712-1285; 512/471-7547.

The National Endowment for the Humanities announces 19 NEH Institutes and 51 NEH Seminars that will be held across the country and abroad in the summer of 1991. The following is a list of those that may be of interest to CAA members. For information: NEH 1991 Summer Institutes and Seminars, Rm. 406, 1100 Pennsylvania Ave., NW, Washington, DC 20506.

Modernity and Its Discontents: Film, Literature, and Popular Culture in the Weimar Republic. For information: Anton Kaes, German Dept., University of California, Berkeley, CA 94720; 415/642-7445.

Intellectual and Social Dimensions of Medieval Religious Dissent. For information: Jeffrey B. Russell, Dept. of History, University of California, Santa Barbara, CA 93106; 805/893-3634.

Film, Literature, and the Cultures of Interwar France. For information: Dudley Andrew and Steven Ungar, Program in Comparative Literature, University of Iowa, Iowa City, IA 52242.

Imitation, Influence, Inspiration: The Theory and Practice of Artistic Relations in the Renaissance. For information: Leonard Barkan, Dept. of English, University of Michigan, Ann Arbor, MI 48109.

The Emergence of the Modern: American Art and Culture from the Columbian Exposition to the Armory Show. For information: Townsend Ludington, University of North Carolina, CB#3520, 227 Greenlaw, Chapel Hill, NC 27599; 919/962-4062.

Philosophy and the Histories of the Arts. For information: Donald Crawford, University of Wisconsin, 600 N. Park St., Dept. of Philosophy, Madison, WI 53706; 608/263-5693.

Culture and Society in Victorian Britain. For information: Duncan Robinson, Yale Center for British Art, 2120 Yale Station, New Haven, CT 06520; 203/432-2822.

Boccaccio and Medieval/Renaissance Narrative. For information: Giuseppe Mazzotta, Yale University, Dept. of Italian, New Haven, CT 06520; 203/432-0595.

Drawings and Prints: Leonardo to Goya. For information: David Rosand, c/o Summer Sessions Office, 419 Lewisohn Hall, Columbia University, New York, NY 10027.

Photo Focus V will be held April 5-June 16, 1991, on Widbey Island, Wash. For information: Coupeville Arts Center, PO Box 171PM, Coupeville, WA 98239; 206/678-3396.

Women and Gender in the Middle Ages and the Renaissance: A Workshop on Pedagogy and Research will be held at the Newberry Library, Chicago, May 3-4, 1991. The workshop will highlight the distribution of materials and the challenges of pedagogy in a field that crosses traditional national and subject boundaries in medieval and Renaissance studies. Four interdisciplinary panels will focus on disseminating the results of new research on women and gender and on defining future directions for the field. For information: Center for Renaissance Studies, Newberry Library, 60 W. Walton St., Chicago, IL 60610-3380; 312/943-9090.

Miscellaneous

American Indian Internships, through the Smithsonian Institution, offer practical experience to those planning for a job in museums and other cultural facilities. Two projects are offered at the National Museum of Natural History. The first involves researching, planning, and implementing Native American public programs. The second is to assist the coordination of the Smithsonian Office of Repatriation. Duties include updating tribal and statistical information, updating departmental and museum directories listing transfers, and documenting the progress of requests for information. Two projects are being offered by the Smithsonian Institution Traveling Exhibition Service. The first is to research and assist in developing a traveling exhibition on the Hopi Indian tribe, assisting the exhibition staff on photograph research, scheduling, and implementing the exhibition. The second is to participate in the daily activities of the SITES Department of Public Relations, developing press notebooks, maintaining clipping files, compiling press kits, researching photographs, and writing press releases. For information: Office of Museum Programs, Arts and Industries Bldg., Rm. 2235, Smithsonian Institution, Washington, DC 20560; 202/357-3101.

Datebook

January 11

Deadline for advance registration, CAA annual conference

February 1

Deadline for submissions for the *Supplementary Positions Listing* to be distributed at the CAA annual conference

February 20-23

Annual conference, Washington, D.C.

February 28

Deadline for *Positions Listing* submissions, to be published March 26

March 1

Deadline for Millard Meiss Publication Fund Applications (see p. 4)

March 1

Deadline for nominations to CAA awards committees (see p. 4)

March 4

Deadline for submitting material for the March/April newsletter, to be published March 29

March 15

Deadline for nominations to CAA Board of Directors (see p. 10)

April 15

Deadline for submitting material for the May/June newsletter, to be published May 10

April 30

Deadline for *Positions Listing* submissions, to be published May 24

July 1

Deadline for petitions for nominations to Board of Directors (see p. 10)

February 12-15, 1992

CAA annual conference, Chicago

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