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 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

CONTINUED ON PAGE 6

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.
Contents
Volume 16, Number 1
January/February 1991

1 From the Executive Director
2 Barr's to Be Keynote Speaker
3 Electronic Bulletin Board
4 Annual Conference Update
5 CAA News
6 Affiliated Society News
7 Notice of Annual Business Meeting
8 Legal Update
9 CAA Elect Board Members
10 Nominations for the Board
11 Finding Your Way through the Placement Maze
12 Solo Exhibitions by Artist Members
13 People in the News
14 Grants, Awards, & Honors
15 Conference & Symposia
16 Opportunities
17 Database
18 Classified Ads

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, 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 CII questionnaires, 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 both general 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 INFNET. 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 amongCAA members.

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


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

Musical-session tickets are not valid for the annual conference. Accompanying tickets issued 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 Curriculum 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. Larrson, New York Magazine; Grant Kester, After Image; Steven Durand, High Performance Magazine; Aliss Thoron, New Art Examiner, Thursday, 2:00 p.m.


The Advocacy Committee of CAA's Board of Directors is sponsoring "The NEA: The Next 25 Years," Stanford Hirsch, executive director, Cathedral Foundation, chair. Speakers: Richard Jense, aide to Congressman Pat Williams; John Hammar, 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 convention is scheduled for Friday, 5:00 p.m., not 630 p.m., as listed in the Preliminary Program.

The art history session chaired by June Hargove, 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.

The University will hold its reception Thursday, 6:30-8:00 P.M., instead of Friday, 6:00 P.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 recordings received at the Audio Archives Internet table next to the membership counter on the first level of the Sheraton Washington Atrium, 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.

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

The PennAm 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 PennAm Shuttle, call Meeting Services at 800/433-1790, and ask for the code 792318. Reservations must be made through this number in order to be eligible for CAA discounts.

Exceptions Made
One of the issues considered by the Board of Directors at its October 13 meeting was the impact of the 1991-92 budget-cutting plan, which was established for fiscal year 1991. Participation in this plan was based on the number of annual conference attendees, with the number of attendees per session being planned for Chicago 1992 on the
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, consciousness, and teaching in the arts. To this end, the association publicly recognizes achievements by individual artists, art historians, art critics, and curators by confering 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 professionals, 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 resume. Self-nominations are encouraged, including those from past award recipients. Write to: Awards Committee Nominations, CAA, 225 Seventh Ave., New York, NY 10010. Deadline: March 1, 1991.

The following are CAA awards:

Charles Rufus Muyez Award for an outstanding distinguished book in the history of art, published in the penultimate calendar year. (Two vacancies)

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

F. J. Wattier Scholar Award for an article in the field of art and art history. The recipient's work will be an open forum on censorship issues. For information: Pamela Parry, 3990 E. Timrod St., Tucson, AZ 85711; 602/861-8479; fax 602/322-6778.

AAAS/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. A number of special events are being planned: a reception to honor the 1990 American Council of Learned Societies/AAAS旅行 Grant program beginning at mid-November, with the program starting up again, contact: Travel Grant Office, American Council of Learned Societies, 229 E. 45th St., New York, NY 10017-3938; 212/697-1505.

New Affiliated Society News
CAA welcomes the Indiana 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 Indiana art and civilization. IAS sponsors semi-annual conferences and publishes newsletters in addition to the Bibliography of Members’ Publications. Annual dues vary. For more information, contact: Indiana Art Society, 110 North College, Kokomo, IN 46901.

The spring issue of the Art Bulletin will contain a number of books and articles on the subject of the Enlightenment. The issue will also feature a symposium on the history of the Enlightenment in the United States, including a panel discussion on the role of the Enlightenment in the development of democracy in the United States. The symposium includes a keynote address by John Woolf, professor of history at the University of Wisconsin-Madison, and a panel discussion with Robert Darnton, professor of history at Harvard University, and Peter Novick, professor of history at the University of California, Berkeley.

The fall issue of the Art Bulletin will focus on the history of the Enlightenment in Europe, with special emphasis on the role of the Enlightenment in the development of democracy in Europe. The issue will include a keynote address by江东骏, professor of history at the University of Hong Kong, and a panel discussion with Peter Novick, professor of history at the University of California, Berkeley, and John Woolf, professor of history at the University of Wisconsin-Madison.

CAA News January/February 1991
also invite submissions from individuals whom they believe would offer particularly the same proposal is received from two or more people, preference will be given to the complete version or to suggest a fusion of the proposals. 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 will be given to the complete version or to suggest a fusion of the proposals.

We're encouraged that Senator Jesse Helms's language has been deleted and the Helms's language has been deleted and the potential of being equally restrictive. We have signed an anti-obscenity pledge has been accepted by the Board of Directors, 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 included, be sure to indicate your interest.

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The Fight for Rights

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 allegedly 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 astute, 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 iddla, 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 least 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 Moony 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 F. 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 viable and utilitarian line of defense to the CAC and Barrie. Moreover, it is apparent that jurors, even those totally uninhibited 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 substantial chill that causes artists and others to keep to the main road and to silently acquiesce the difficult and more challenging when confronted, with creative, curatorial, and institutional decision making. Artists, museum officials, their boards and officers 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 by the art world itself—H. Louis Sirkin and Marc D. Mezaboo
in the September/October 1990 CAA News, Board of Directors voting ballots were mailed to CAA’s over 10,000 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 B. Clarke, art historian, University of Texas at Austin. “CAA must keep pace with the positive changes while fighting for artistic and intellectual freedom. These days our annual conferences should reflect a two-way openness: to both traditional and avant-garde art and art history. We should help members get fair, secure employment, work for increased grant opportunities for exhibition and research, and fairness of vision for all participants, and advocacy in the face of a tidal wave of conservatism and censorship.”

Keith Mosey, art historian, Bard Center, Columbia University. “Artistic production is itself increasingly marked by an interest in critical theory, so that this common concern affects us all for 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 ongoing conversations between them. . . . the CAA should continue its campaign for the preservation and expansion of the NEH and the NFA.”

Emily Sano, art historian, Dallas Museum of Art. “If I were to single out one major issue for the CAA to fight, it would be the issue of diversity in the arts. As an art historian, I am eager to see more about the needs of museums and professional training for minority careers addressed in both the journals and the CAA sessions.”

Jacqueline To-Ree Smith, artist, Corrales, New Mexico. “I am interested in affecting change in three areas: (1) community-based art institutions which must reflect their constituencies; (2) art history, which must include Africa, Asia, and the Americas in order to understand the substrata of modernism; (3) as a Native American, the quincentennial ‘celebration’ of Columbus’s ‘discovery’ should include exhibits which show enlightened viewpoints and educate the public about the contributions of our indigenous people.”

C AA welcomes those 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: Patricia Malinardi, 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, because of race, have been very much heard. We can accomplish this only by grow­ing— as an organization, as individuals, . . . in the years ahead it is more crucial to make the CAA into a strong, responsive organization that can speak for the entire community of art professionals.”

Elizabeth Boone, Dumbarton Oaks, Ph.D. in Art History, 1973; Ph.D. in Art History, 1978; Roniger Professor 1992; Rome, 1973-74. “I am an art historian and art conservator. Current projects include the publication of a catalogue raisonné of the works of an important 20th-century artist and the successful implementation of a museum conservation program.”

Nominations for the Board, 1992-96

Physically, the next 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 submission to the nomination the CAA to submit 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 be made by petition, requiring the nomination to be accompanied by at least 10 signatures of CAA members in support of the nomination. The deadline is July 1, 1991. For this process to be fair, effective, and broadly represent a CAA membership, substantial numbers of nominations are needed. So, let us hear your good voices—send in your nominations.

Finding Your Way through the Placement Maze

Job hunting at CAA’s annual conference can be an exciting, challenging, 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 biased 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 have someone to thank 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 to positions for which your qualifications really are quite serious.

Once you select the positions you want to pursue, send a current resume 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.

Writing an address, and do not try to "beat the system" by calling or trying to set up an interview before the conference. Do not be afraid to call during the search period, other than at the request of the institution or to reach someone who is on vacation. 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 exceed 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’s 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 it, reserve conference headquarters hotel, you’ll have a private phone and a rent area close to the job and interviewers which come out every few hours. You will also be able to make the reservation in the local hotel in the time it is to bring a roll of quarters for pay phones, and a good supply of note paper, pens, paper clips, etc.

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

It is helpful to formulate questions in your mind in advance regarding each job. Standard topics might include qualifications, job description, travel, course load, lecture hours per week, typical class size, use of T.A.s or graders or other assistants, salary, benefits, budget of slide collection, administrative duties, research grants, etc.

At the Conference

Plan to arrive Tuesday evening for the placement service orientation, 6:30-7:30 P.M., in the Cotton Ballroom at the
Sheraton Hotel, where many of your questions will be answered. The next day, get all the numbers of your interviewers from the CAA Candidate Stadium; 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 resume is printed on sheets, which are updated throughout the day, the day before the conference.

It is important to go for every interview you can get. Good interview 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 Cadmium 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 will fit in with the institution. Prioritize your talents for each job to ensure that your major points come across in a timely manner. Assess the broad range of your work, what ties it together intellectually? Discuss “X” (a recent interest) or leave it. When you are asked to provide examples of your work, letters of recommendation, Etc., be sure to follow through with your faculty advisors, etc., to make sure that letters and records are being sent in a timely manner. Gain a sense 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 have been on the interview, be sure to answer promptly since delayed response can give the impression that you are not 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.

**After the Conference**

Follow through by sending any material that has been requested: examples of your work, letters of recommendation, Etc. Be sure to follow through with your faculty advisors, etc., to make sure that letters and records are being sent in a timely manner. Gain a sense 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 have been on the interview, be sure to answer promptly since delayed response can give the impression that you are not 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.

**As you do not hear from a department or school within the first few weeks after the conference.** Unless you are in the invisible position of having a firm offer from one studio faculty and vice versa? Where do you see yourself in the field in the first place? Why do you want to leave your current job? What do you plan to do before time runs out. Try to get a morning slot, when you and the interviewer will be fresh. Pick up new listings at the Cadmium Center daily. For new jobs, get your c.v. to the appropriate person as soon as you can and certainly before the interview.

For more information about the conference, visit the CAA website at wwwCAAorg.

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**Solo Exhibitions by Artist Members**

Only artists who are CAA members are included in this listing. When submitting information, please include name of art, gallery or museum name, city, dates of exhibition, medium. Please indicate if accepted or invited.

**Photo credit:** Photographs are courtesy but will be used only if appropriate. Photographs cannot be returned.

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**ABROAD**


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**Central Americanos, Barcelona, Spain, August 26 -September 31, 1990, and traveling. Drawings.**


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**NORTHEAST**


Robert Cronin, Monticello, 1986, painted Impasto and wire


West/EST.


Judith Omura. Art Galleries, California State University, Northridge, October 29 - December 1, 1990. Paintings.


Stuart Greengrass, former editor-in-chief of Art & Auction, died October 13, 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 for Spinelli and Spencer Semmel.

David Carroll 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 21 years at Smith College. He was deeply involved in the campaign to save Clinus, the estate of Frederick Elkin Church. Active in CAA, he was on the committee to select the Distinguished Teacher of Art History Award for 1980.

Abdul Kadry, chair of the Egyptian Antiquities Organization from 1982 to 1985, 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. He and his family donated funds that established the Room of Contemporary Art Fund at the Albright-Knox Art Gallery, now the Albright Knox Art Gallery.

Harry Naylor, a painter and chair of the art department at the University of New Mexico, died October 6, 1990. He was 71. He taught at New York University, the Brooklyn Museum Art School, Wesleyan University, and the University of New Mexico.

Benz Namad, photographer and filmmaker, died October 13, 1990, at the age of 75. He is best known for his portraits of American artists, including William 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 New Museum of Art, the Parrish Gallery, Southampton, N.Y.; and Lani Cranz 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-1960s; however, he shifted to what he called comagogy, gigantic collages cut 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.

Hollywood Richie, an art critic and art historian, died September 28, 1990, at the age of 80. He joined the faculty of Denison College in 1948, and from 1950 until his retirement in 1970 served as chair of its art department.
Haven, Conn. Ellen University, professor of art history at Yale N.Y. design history at the Architecture and Art Department there.

College, Manchester, N.H. director of the Richard Koopman Distinguished Chair for University Department of Fine Arts at

Katherine Hoffman, formerly of Bradford University Department of Design at the

Peter Paul 1928 to 1933 he helped to establish an arts department at the United States, including the Whitney Museum of American Art.

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

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

Judith Horst Kirscht has been appointed professor at the University of Illinois, Chicago. She is a regular contributor to the Handbook of Art at the School of the Art Institute of Chicago.

Allord Leslie, printer, has been named to the Richard Wurzman Distinguished Chair for Visual Arts at the University of Hartford Art School, West Hartford, Conn.

Vicente Maman, associate professor of art and design history at the University of Illinois, Chicago, has been elected chair of the board of the Art Institute of Chicago.

Rosana Mosquita has been appointed professor of art at Santa Monica City College, Santa Monica, Calif.

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

The University of Michigan has announced the following appointments: Karen Bock is assistant professor of Japanese art; Frank Dymphna is currently associated professor of European art; and Luise Tipton is assistant professor of African art. They were formerly assistant professor in the Department of Art History and Archaeology at Washington University, Saint Louis, Mo. Cecile Boulos has been appointed associate professor of Northern European art. She was formerly assistant professor of art at Yale University, New Haven, Conn. Ellen Plummer has been named director for programs at the University of Michigan Museum of Art and lectures in the Department of the History of Art. She was formerly director of the Michigan Art Museum.

Museums and Galleries

Linda Adams has been appointed assistant director for administration at the Brooklyn Museum, Brooklyn, N.Y. She was formerly director of the Museum’s Department of Cultural Affairs and Special Projects for the borough president of Brooklyn and has been in the director of the museum’s board of trustees.

Jean Withington has been named curator of the National Gallery of Art, Washington, D.C. She was previously executive director of the Textile Museum, also in Washington.

Patricia L. Fluke has been appointed assistant director of the Smithsonian Institution’s National Museum of African Art, Washington, D.C. She is a trained Africanist and is now in charge of the museum as well.

Katherine Hoffman, formerly of Bradford University Department of Fine Arts at Saint Anselm College, Manchester, N.H.

Richard Koopman Distinguished Chair for University Department of Fine Arts at Saint Anselm College, Manchester, N.H.

Richard Wattenmaker has been appointed director of the Smithsonian Institution’s National Museum of African Art, Washington, D.C.

Edward J. Nygren has been named curator of the art collections at the Huntington Library, Art Collections, and Botanical Gardens in San Marino, Calif. He is currently the professor of art at the University of California, Los Angeles. He previously served as director of the Huntington Library and was a member of the Huntington’s board of directors.

Frederic Quatremare has been appointed director of the Courtauld Institute of Art, London. He has been the director of the Courtauld since 1972 and has been a member of the Courtauld’s board of governors.


Ant R. Lenn is deputy director of the National Gallery of Art, Washington, D.C. He was formerly director of the Smithsonian Institution, also in Washington.

Joan L. Man has been named assistant professor and director of the Cooper Union Gallery of Art, New York. He was previously assistant professor at the Art Institute of Chicago.

Susan Longhofer is curator of education at the George W. Bush Library, Houston, Texas. She was previously curator of the Art Institute of Chicago.

Robert W. Work has been named director and chief curator of the Smith College Art Collections, Northampton, Mass.

Emotion Quintanilla has been appointed director of the Queensborough Community College Art Galleries and the City University of New York. Quintanilla was formerly a teacher and director of the Institute of Fine Arts at the University of Pennsylvania.

The Seattle Art Museum, Seattle, Wash., has the following announcements. The museum has appointed three new curators: Susan Bass, who will supervise the studio art program at the downtown building and coordinate programming for contemporary and European exhibitions; Steven C. Brown, who will be a curator of Native American art; and Jeff B. Wourms, who will be a curator of Islamic art.

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Jennifer C. Watson has been named curator of the Cleveland Museum of Art, Cleveland, Ohio.

Organizations

Miguel Angel Coz has been appointed director of the Getty Art History Information Program, a program of the J. Paul Getty Trust in Los Angeles. He was formerly professor and chair of the department of art history and art history at the University of Pennsylvania.

Stephen Fleischman is director of the Madison Art Center in Madison, Wisc. He was previously director of the Clark Art Institute in Williamstown, Mass.

Lisa Hall, curator of prints and drawings at the Whitney Museum of American Art, has been appointed director of the Fine Arts Center of Photography, New York.

Daphne Wood Murray has been named director of the Institute of Museum Services.

Richard Wattenmaker has been appointed director of the National Museum of African Art.

The Jewish Museum in New York was closed to the public for the next two years for renovation and expansion. The exhibits, educational programs, and gift shop will be located temporarily at the former Museum of the American Indian.

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 15th to the 16th centuries are exhibited.

The North Carolina Museum of Art has announced the opening of the first exhibition in its new building, which will provide for climate control, improved lighting, and expanded facilities. The new building will house the museum’s permanent collection, which includes works by such artists as Pablo Picasso, Jackson Pollock, and Mark Rothko.

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The Detroit Institute of Arts is undertaking renovation and expansion of the museum, which is expected to be completed in 1993. The project will provide for climate control, improved lighting, and expanded facilities. The new building will house the museum’s permanent collection, which includes works by such artists as Pablo Picasso, Jackson Pollock, and Mark Rothko.

The Dallas Institute of Arts is undertaking renovation and expansion of the museum, which is expected to be completed in 1993. The project will provide for climate control, improved lighting, and expanded facilities. The new building will house the museum’s permanent collection, which includes works by such artists as Pablo Picasso, Jackson Pollock, and Mark Rothko.

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Beth Galston has been awarded a 1990-91 fellowship from the Huntington 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.

Paul 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 Menting Prop 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 "Patterns Re-Established in American Ceramics."

John O'Brien, associate professor of fine art at the University of British Columbia, Vancouver, B.C., has received the inaugural Janet Basket Memorial Award for his contribution to scholarship in Canadian art history.

Shereen Roman, a grant of artist from the Bankers Trust 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 NSF Travel to Collections Grant to study the Native American Resource Collection at the Island Museum in Phoenix, Ariz. He also has received an ACS Travel to Foreign Conference Grant to present a paper on the cultural contexts of primitivist theory and the Art Association of Indiana conference in Dublin, Ireland.

Elizabeth Smith, associate curator of 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 House." Jean S. Tucker, research associate at the Center for Metropolitan Studies, University of Miami, St. Louis, has received a grant from Arts American of the United States Information Agency to recognize her contribution to the exhibition "The Modernist Still Life: Photographs" 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 Fellowship. Wright's art institution will be the Tokyo Bioty Dakotsu in Tokyo, a special training school for art and design.

Sherry Steele-Rogers, a member of the following CAA members: Marcia Jackson-Jaurey, Detroit Center for Innovative Printmaking; Joe Lewis, Forum Gallery; Faith Ridgeland, Ridge Center for Innovative Printmaking; Janet Schreckengost, Fairy Hill Art Center; and Clissita Syll, Pyramid Arts and Southwestern Visual Arts.

The National Endowment for the Arts has announced recipients of Visual Artists Fellowships and the following CAA members have been named: Jean Brown, Washington; Brenda Brouwer, Innsbruck; James Casavecchia, New York; Lisa Chacon, flutey Baltimore; Margaret Stratton, Iowa City, Iowa, sculptor; Edith Allman, Chippewa; David Beale, Anchorage, Alaska; David Huy, Williamson-Sale, N.C.; Mark Ostoba, Brooklyn, N.Y.; Howard Rosenfield, New York; talies—Beny Ladveere, Hinsyl, N.Y.; Maureen Kelen, Portland, Ore.; Michael Miller, Weyersake, La.

Stone Printing is a training center about manuscript Toledo, Ohio, in the 1990s, sponsored by the Office of Museum Programs and a Smithsonian Institution. The conference will examine the museum's role in society and its potential for reframing the visitors' experience. Papers, case studies, models that examine the potential of museum professionals, the museum's mission to the community, art, national environmental movements, and ethical and political concerns in developing public programs for education and the community, corporate philanthropy and involvement in museum activities for changing institutional structures and costs of intellectual freedom and censorship associated with the role of the government as a forum for social change and public concern. Subtotal 2-4-page proposal and c.v. For information: Bruce C. Craig, Office of Museum Program, Smithsonian Institution, Washington, D.C. 20560; 202/357-3035. Deadline: March 15, 1991.

The Pennsylvania Symposium on Medieval and Renaissance Studies will be held April 25-26, 1991, at the University of Pennsylvania, Pa. The topic will be paintings, 5th-century, and writers. There will be panel of 20 papers on all aspects of segment. Send prints or phone numbers to: Barbara J. Sargent-Baur, 133 E. University, 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 of Medieval Studies, May 8-12, 1992, at the Medieval Institute, Western Michigan University, Kalamazoo. Possible topics include: the credibility of medical practitioners; the interpretation of medical diagrams; architecture and furnishing of medieval hospitals; social roles of physicians, surgeons, barbers, pharmacists, and apothecaries; and heating and cooling; and the role of medical care in military campaigns. Papers can be 20 minutes. Send c.v. and a 3-page proposal, including title and abstract, to: Margaret Gordon, Medieval History Division, Dept. of Anatomy and Cell Biology, School of Medicine, 50 Broad St., Providence, R.I. 02913. Deadline: January 1, 1991.

The 19th Annual Byzantine Studies Conference will be held at Heriot-Watt University, London. The conference will be held on April 10-11, 1990. The topic will be monastery and church, Byzantium in art. Conference papers can be 20 minutes. Send c.v. and a 3-page proposal, including title and abstract, to: David Dyment, History of Art, Bryn Mawr College, Bryn Mawr, Pa. 19002. Deadline: March 15, 1990.

The Mid-Atlantic Arts Foundation has awarded Visual Arts Research Foundation (VARF) a grant in the following categories: visual artists, educational and cultural organizations, and professional development. The grants are designed to support the arts and to provide opportunities for artists to develop their creative work.

The call for papers for the annual Whittier Symposium is to take place April 29, 1991. Papers may be on any area of 20th-century American art, including painting, sculpture, film, or video. Submit abstracts up to 1,000 words with a current resume for brief biographical data in approximately 20 minutes. Travel subsidies available for students. For information: Adele D. O'Brien, 100 Public Education Dept, Whitney Museum of American Art, 945 Madison Ave., New York, N.Y. 10021. Deadline: February 8, 1991.


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 today. Special ceramic exhibitions will be announced throughout the conference. For information: Regina Brown, NOCA, PO Box 1677, Bandon, OR 97411.
The Association of Art Historians will hold its 15th annual conference, titled “Frameworks,” April 13–14, 1991, at the University of Michigan, Ann Arbor. For information: Peter C. Charles, Department of Art History, 1020 Rackham Hall, Ann Arbor, MI 48109.

Leone De Vito’s Stricka Monument Horse: The Art and the Engineering conference is a session April 13, 1991, at the University of Washington, Northwest Campus. For information: The Engineering Society of Western Pennsylvania, 4495 Forbes Ave., Pittsburgh, PA 15217.


Calls for Entries

Contemporary Art on Canvas is now accepting submissions from U.S. artists in any medium on canvas. The exhibition, June 14–July 21, 1991, will be held at the Union League of Philadelphia. For information: Mary Ross, American Federation of Art’s Gallery on the Circle and the Mitchell Gallery of Art at St. John’s College, Annapolis, Md. Submit slides of up to 3 works of art. Entry fee: SAGE for the information: MFA, Po Box 1660, Annapolis, MD 21405; 301/268-4566. Deadline: April 20, 1991.


The Asian Cultural Council, with financial assistance from the Rockefeller Foundation, has established a fellowship program for American scholars, curators, and conservators of 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 proposals for publication, and other projects of the United States; and observation tours to collections, sites, and conservation facilities in Asia. Grant periods are 1 to 9 months. For information: Asian Cultural Council, 280 Madison Ave., New York, NY 10016; 212/644-5400. Deadline: March 1, 1991.

The Samuel H. Kress Foundation Graduate Fellowship for Art-Historical Study Using Independent Systems, an international program, will provide a fellowship for the dissertation development of a history of fine arts in America. Applications are invited from North American scholars. For information: Robert T. Rockwell, 1033 17th St., NW, Washington, D.C. 20006.


The Annual Watercolor Art Exhibition will be held in the summer of 1991 in Montreal. Submissions should be postcarded to all artists, all sizes. Open to all artists in the U.S. and Canada. Send 1-4 slides or photos. Fee: $2. For information: Yergeau International Art Museum, 1225 Ave. du Parc, Montreal, Quebec, Canada, H3J.4E5. Deadline: May 10, 1991.


The American Association of Museums will conduct a panel discussion at its annual meeting in June 1991. The event, "Publications: Marketing and Public Relations," is being organized by the Public Relations Committee. For information: Karen Z. Coachman, American Association of Museums, 1225 Eye St., NW, Suite 2235-Stop 4-5, Washington, D.C. 20050; 202/357-3101.

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The Visual Arts Travel Fund, sponsored by the Mid Atlantic Foundation for the Arts, is offering grants to artists to support their travel to attend exhibitions within the region and conferences and workshops on a national basis. The deadline for proposals is March 1, 1991.

The National Endowment for the Humanities announces 19 NEH Institute and 71 NSF 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/NSF Institute Directors, 450 Seventh Street, NW, Washington, DC 20506; 202/606-8400. CAA members are invited to participate in these programs.

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 will investigate historical and contemporary theories of modernism, to be published May 24, 1991, on Widbey Island, Wash. For information: Coupeville Arts Center, PO Box 177, Coupeville, WA 98239; 206/678-3396.

The Mid Atlantic Arts Foundation, assists mid-sized organizations in attending the national basis. These events must take place between June 1, 1991, and May 31, 1992. The Arts Travel Fund, sponsored by the Mid Atlantic Foundation, assists travel to attend exhibitions within the region and conferences and workshops on a national basis. The deadline for proposals is March 1, 1991. These events must take place between June 1, 1991, and May 31, 1992.

The College Art Association, in conjunction with MBNA, is offering CAA members the Silver MasterCard. This internationally recognized card is accepted at over 6 million locations worldwide. We all benefit: you receive a credit card with a favorable interest rate with no annual fee for the first year, and CAA receives a contribution for each CAA Silver MasterCard issued. For further information and an application, cali MBNA at 800/847-7278.


JMarc Bertolini and Medieval/Renaissance Narrative. For information: Giuseppe Mazzotta, Yale University, Dept. of Italian, New Haven, CT 06510; 203/432-2822.


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