Support CAA's Fellowship Endowment

We need your support now. The Capital Campaign of the College Art Association was created to establish a permanent endowment for the support, continuation, and expansion of the Professional Development Fellowship Program, which was initiated in 1993 with funding from the Nathan Cummings Foundation. CAA was subsequently awarded Challenge Grants from both the National Endowment for the Arts (NEA) and National Endowment for the Humanities (NEH), the Henry Luce Foundation, and the Getty Grant Program. Five fellowships were awarded in 1993 and eight in 1994; nine were awarded in 1995. The total goal of the campaign, including all matching funds, is $1,222,000. As of November 30, 1994, funds raised for the campaign stood at $559,000. The balance to be raised is $563,000, and of this amount $422,000 must be raised from private sources.

We have been actively soliciting support for funds from foundations and from corporations to run the program now, but we are counting on you, our members, to help us meet this challenge to build an endowment to ensure support for future generations of art historians and artists.

Your gift will help support CAA's efforts to create a new generation of artists and art historians. Please support the CAA Capital Campaign by sending your check today, and by indicating whether it should go toward matching the NBH grant (for art historians) or the NEA grant (for artists). For multi-year support, pledge forms are available by calling the CAA development office.

At the upcoming annual conference, there will be several opportunities to make contributions to the Fellowship Program. Watch for board members and session chairs, who will be actively soliciting contributions. Contributions will be accepted in the registration area and in the publications booth. Contributions of $50 or more will be noted in CAA News, and all contributions will be acknowledged in the July/August issue.

CAAMember

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Funds to be raised
Funds raised to date

We need your support now.
Electronic Bulletin Board

Grants Awarded to CAA to Support 1995 Annual Conference

The Rockefeller Foundation has awarded a $15,000 grant in support of the annual conference held in San Antonio on January 25-26. The grant will provide travel support for seventeen mentors and foreign scholars presenting papers. The grant is providing travel support for seventeen mentors and eighteenth protegees.

The Samuel H. Kress Foundation has awarded a $55,000 grant to support the CAAH conference held in San Antonio on January 25-26. The grant is providing travel support for eleven scholars.

The U.S. Mexico Fund for Culture and its sponsors—Bancomer Cultural Foundation, Rockefeller Foundation, and Mexico’s National Fund for Culture and the Arts—have awarded $2,000,000 to support the CAAH conference held in San Antonio on January 25-26. The grant will cover all registration and travel expenses for the six cycle participants as well as the chair’s administrative costs related to the session.

1995 Regional M.F.A. Exhibition

All conference attendees are urged to view the 1995 Regional M.F.A. Exhibition held at the University of Texas at San Antonio Art Gallery, 6600 N. Loop 1604 W., and at the University of Texas at San Antonio Satellite Space at Blue Star, 115 Blue Star, and at the University of Texas at San Antonio Satellite Space at Blue Star, 115 Blue Star, and to attend the open houses at the Art Gallery on Wednesday evening, January 25, 5:15-7:30 p.m., and at the Satellite Space Thursday, 5:15-7:45 p.m.

Caucused by University of Texas at San Antonio’s Jim Braddock, Frances Colpi, Ken Little, Constance Lovely, Denise Oakes, and Stephen Reynolds, the exhibition includes works by M.F.A. students from the following schools: East Texas State University, Sam Houston State University, Southern Methodist University, Stephen F. Austin State University, Texas Christian University, Texas Tech University, Texas Woman’s University, University of Houston, University of North Texas, University of Texas at Austin, University of Texas at San Antonio, and West Texas State University.

The Art Gallery’s hours are Monday-Friday, 10:00 A.M.-4:00 P.M.; Tuesday, 5:00-9:00 P.M. The Satellite Space is open Friday-Sunday, noon-6:00 P.M.

Program Additions and Corrections

The CAA Intellectual Property Rights Committee session has been moved from Thursday, 5:30-7:00 P.M., to Saturday, 12:30-2:00 P.M. The session will be co-sponsored by Marilyn Aronberg Kanter at the University of Texas at Austin, and its sponsors—Bancomer Cultural Foundation, Rockefeller Foundation, and Mexico’s National Fund for Culture and the Arts—are pleased to announce that the conference held in San Antonio on January 25-26. Nancy J. Troy, editor-in-chief, and Lenore Malen, managing editor, have joined the Committee on Intellectual Property and reviews the conference held in San Antonio on January 25-26. Nancy J. Troy, editor-in-chief, and Lenore Malen, managing editor, have joined the Committee on Intellectual Property and Reviews the conference held in San Antonio on January 25-26.

Meet the Editors

The editors of CAA publications will be on hand at the CAA publications booth (booth #1) in the exhibit area at the conference held in San Antonio on January 25-26. The editors will be on hand at the CAA publications booth (booth #1) in the exhibit area at the conference held in San Antonio on January 25-26. The editors will be on hand at the CAA publications booth (booth #1) in the exhibit area at the conference held in San Antonio on January 25-26.

Audio Taping

A number of sound and video tapes will be recorded on audio tape and will be available for sale both on-site and by mail after the conference. During the conference, a list of recorded sessions will be available at the Audio Archives Information, Inc., sale counter on the third floor at the Marriott Rivercenter, where tapes can also be purchased.

Registration Reminders

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, CAA encourages the highest standards of scholarship, practice, connoisseurship, and teaching in the arts. CAA publicly recognizes achievements by individual artists, art historians, and critics by conferring annual awards. These awards are made to living individuals whose achievements touch the immediate region in which they work and serve the profession and the community. The awards are presented each year at the CAA annual conference upon the recommendations of each award committee. Members of awards committees are distinguished professionally, 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 reapointed. The composition of each committee represents the demographic diversity and interests of the membership. As a collective body, the committees are requested to develop a national perspective for the award.

Committee on Cultural Diversity
One-third of this nation is composed of individuals whose cultural, ethnic, racial, and sexual preference are different from the majority. The committee is charged with the recognition and support of both the individual artist and his/her possibilities and needs of this constituency and with the increased inclusion of this group within the ongoing discussion within the field. (Two vacancies)

Committee on Electronic Information
Electronic Information: The committee attempts to keep abreast of new ideas and developments in the area of informed online information in order to ensure that the special needs of our constituencies for access to visual and specialized resources linking texts and images are adequately represented at the concept level and in the actual delivery and development of this information. (Two vacancies)

Education Committee
The committee provides an ongoing review of career options and development opportunities available to and an indication toward fields, students, and mentors; maintains an awareness of the number of placements, and develops an understanding of the place and role of art at the K-12 level. (Four vacancies)

Executive Committee
The committee monitors the status of the organization and recommends, in the interests of the membership and of the association, any changes that may be necessary to ensure the continued success of the association. (Four vacancies)

Legal Update
You Can't Take It With You
Recent high profile disputes, such as those involving the estates of Robert Rauschenberg and Andy Warhol, have underscored the importance of careful estate planning for both the artist and the collector. Both these cases also show that estate planning is not just about avoiding inheritance taxes—such concerns may often be outweighed by other considerations, such as post-mortem development of the artist's career, including distribution and sale of the artist's work, valuation of the artwork, and intellectual property issues, such as alterations and/or reproduction of the work. To a lesser extent, many artists and collections are concerned that if they fail to plan for the disposition of their art, the cash poor but "art rich" estate may be unable to pay estate taxes. The property of a person who dies without a will is distributed according to the intestacy laws of the state of residence, and such distribution in addition to possible adverse tax consequences may not be in keeping with the artist's wishes. For example, in New York, if a person dies intestate, survived by a spouse and two children, the spouse inherits one-third of the estate and the children inherit the balance. Thus an artist who dies intestate most likely will not have the full benefit of the unlimited marital deduction available upon the death of the first spouse to die when the surviving
ing spouse inherits the entire estate. This deduction means that an artist's spouse can inherit artwork free of estate taxes and sell it at a lower tax rate. In addition to the estate tax, the extent that the sales price does not exceed fair market value of the artwork on the date the artist's death. In addition, the artist may lose the full value of the federal unified gift credit, which permits an artist to leave $400,000 in value to other people than other federal estate taxes. (Estate tax limits may be lowered.)

Perhaps most important for the artist, no careful planning with respect to disposition of artwork and/or the post-mortem planning of the artist's career is possible. The person who inherits the under the laws of intestacy may not be knowledgeable about the artist's work or abilities, in managing those assets, at their death, in a way that accomplishes their personal goals. However, an artist's work and assets, given to, among others, is often does and should begin prior to testa­tion of lifetime planning and giving, as well as testamentary transfer cannot be overem­phases.

A primary estate planning tool is a will that is a custom-written document which is designed to disinherit or distribute the artist's assets, at their death, in a way that accom­plishes their personal goals. However, an artist's work and assets, given to, among others, is often does and should begin prior to testa­tion of lifetime planning and giving, as well as testamentary transfer cannot be overem­phases.

Both Warhol and Mappelthorpe created foundations. Mappelthorpe's was created while he was alive, and Warhol's was discussed by testamentary directive. Foundations may meet a variety of personal and financial objectives of artists under certain circumstances. The cost and ease of creating such foundations has been simplified, despite the contrary impres­sions created by the legal disputes and attendant publicity involving Rothko, Warhol, and Mappelthorpe cases.

The selection of the artist's assets for the creation of a private foundation is imprecise, an artist should consider whether to bequest works of art to an institution. The donation of such works is after the artist's death. Reduces the value of the artist's estate by the full fair market value of the artist's work. If the artist wishes to bequest gift to a collector or another artist, the gift will be taxable at a rate of 35% and will affect the artist's work, and thus ultimately the artist's work and legacy. The artist's will be held Friday, January 27, 1995, at 8:00 a.m. in the Salon J Marriot Rivercenter Hotel. College Art Association President Judith K. Brodky will preside.

Required Notice

In accordance with the By-Laws, Article IV, Section 1: "The Annual Business Meeting of the members of the Association for the announcement of the results of the election of the Board of Directors, Nominating Committee and Officers, and the transaction of such other business as may properly come before the Meeting shall be held on the following day, at 8:00 a.m., in the Annual Conference at a place, and on a date and time, fixed by the Board of Directors and, unless expressly waived, shall be for the Notice of the Annual Meeting which shall be sent to all members entitled to Notice at least sixty (60) days prior to the date designated for the Meeting. The Annual Business Meeting, by a majority vote, may adopt resolutions and deal with proposals of any kind concerning the affairs of the Association in order to insure consideration, atonement, such resolutions must (1) be received in the office of the Executive Director no later than 60 days prior to the Annual Business Meeting; (2) be in proper parlia­mentary form; (3) be signed by at least 25 members of the Association in good standing or proposed by Board of Directors' resolution; (4) be no more than three hundred words in length; and (5) deal with matters relating to the purpose of the Association as set forth in Article II herein. The President shall determine the order of consideration of resolutions. Resolutions from the floor will be entertained as time and appropriateness allow."

Call for Nominations to the Board, 1995-99

In this time to nominate individu­als for the 1996-2000 term on the Board of Directors. The 1995 Nominating Committee will nominate a slate of candidates for the Board of Directors to serve until 2000. New board members will be working on a variety of exciting new projects and initiatives. Major efforts must be undertaken to identify and analyze the needs of the organizations and to respond accordingly. Through the membership on the various governing committees of the association, all board members share in shaping CAA's many programs and services.

It is up to the membership to submit suggestions for nominations to the board. Please send nominations to the Attention of the Nominating Com­mittee, CAA, 222 East 42nd Street. The deadline is February 25, 1996. 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. That deadline is July 1, 1995. For this process to be fair, effective, and broadly representative of CAA's membership, substantial nominations are needed. This is your call to action—send in your nominations.
I am writing to update you on the 104th Congress with regard to the arts and humanities. The political shift brought about by the recent congressional elections poses the most serious challenge to the survival of the NEA, NEH, and IMS in the thirty-year history of the agencies. notwithstanding the fact that Congressional support has been bipartisan from the beginning. To a large extent, the challenge is due more to commitments to massive reductions in the federal budget than to hostility toward the cultural agencies. Nevertheless, campaign promises, the "Contract with America," which was signed by a majority of Republicans before the election, and post-election statements by Newt Gingrich, the Speaker-elect of the House of Representatives, do not bode well, either for the future of the federal cultural agencies or for the concept of direct federal support for many cultural, educational, and scientific activities. For instance, on the first Sunday after the election, Speaker-to-be Newt Gingrich called for the "privatization" of the National Endowment for the Arts (NEA), the Corporation for Public Broadcasting (CPB), public broadcasting, the Smithsonian Institution, and the National Gallery of Art. The contract's balanced budget philosophy would probably force cuts of 30 to 40 percent in discretionary agencies such as NEA, NEH, and the Institute for Museum Services (IMS). Furthermore, not only would the reduction or elimination of direct federal support to cultural and educational institutions be a terrible loss in itself, but it might also lead to a reduction in state, local, and even private support. If the cultural agencies are cut or eliminated it is highly unlikely that private funding could make up the difference—just as there was not sufficient private philanthropy to they to replace the substantial cuts in social programs in the early 1980s.

Gingrich has promised that he will target the provisions of the "Contract with America" for passage by April 14, 1995, but most of the many damaging actions may come before January 15. Therefore, it is urgent to act at once. CAA is actively participating with other leading national arts and humanisti- sers service organizations to educate Congress about the value of the nation's arts, educational, and cultural activities, and about the importance played by the cultural agencies. We will seek to maximize our impact by sharing information and resources. CAA is a member of the American Council of Learned Societies (ACLS), the National Humanities Alliance (NHA), the American Arts Alliance (AAA), the American Council on the Arts (ACA), the National Cultural Alliance (NCA), the National Association of Artists Organiza- tions (NAAO), and the Museum Advocacy Team of the American Association of Museums (AAM). I sit on the boards of directors of the National Humanities Alliance and the National Cultural Alliance. In addition, CAA has activated its Advocacy Committee, chaired by board member Diane Burko.

We will be corresponding with the membership and publishing updates in CAA News. But time is short. We need to make a case immediately for the cultural agencies as important national resources and for continuing direct federal support for culture. Therefore, those of you with new members of Congress should write to them immediately to introduce yourself and, if affiliated, your institution. Mention the issues that are important to our community, including education, telecommunications, and tax policy, as well as the cultural agencies. Be sure to emphasize the grants from the NEA and NEH that you and your institution have received and the benefit of federal support to the community. Write an opinion piece for your local newspaper to raise the visibility of the humanities and arts; invite the new member to an exhibition or lecture; offer to work with a staff person assigned to cultural issues. Those of you with returning members should send a note expressing your willingness to continue to work with them as Congress enters a new era. Also, encourage prominent citizens with whom you have contact, such as college presidents, trustees of colleges, libraries, museums, collectors, and others who can speak persuasively to their legislators about the value and importance of the NEA, NEH, and IMS. Address letters to: The Hon. [Member-elect], United States Senate, Washington, DC 20510; or, The Hon. [Member-elect], U.S. House of Representatives, Washington, DC 20515.

Unless your college, university, or museum has taken a formal position on this issue, you should write your letters on personal stationery. You may and should identify yourself as a scholar, teacher, artist, curator, et., who is employed at a particular institution. Please send the copies of any replies you receive.

-Susan Bull

CAA Elects New Board Members, 1995-99

Board of Directors voting ballots were mailed to CAA's over 15,000 members in October 1994. Six new board members were elected for 1995-99. The following are those who have been elected and elected from their candidacy state- ments:

Whitney Davis, art historian, Northwestern University: My experience as co-chair of the Gay and Lesbian Caucus of CAA from 1992 to 1994 has shaped my interest in refining relationships with CAA's many affiliated societies, large (the G&L has over 300 members) and small. Although the annual meeting will continue to be essential, we need to invest creatively in the activities of affiliates as a way to ease some of the strains that have emerged there. For example, we could promote regional or themed meetings apart from the annual meeting, distribute affiliated societies' newsletters to all members, and develop workshops or poster exhibits outside the program of the annual meeting for members to find out about the work and interests of the different CAA constituencies.

Shira Goldman, University of California, Los Angeles: "It's my pleasure as a long-time member of the CAA to watch the expansion grow in com- plexity, inclusiveness, and flexibility. I feel we should keep our mental fences open to changing situa- tions in the world of cultural politics and the shifting focus of artistic production and discourse. We should maintain and advance those ideas achieved during the last several years in diversity and our membership- ship and programming and innovations in our publications. These are signals that onlookers cannot stop, not that high roads are wide and have to go beyond our professional organization as in the classroom and studio."

Vishaka Desai, Asia Society: "As an art historian with a specialization in the arts of Asia and with an increasing commitment to go beyond traditional binary divisions between East/West, Asia/America, traditional/modern, object/ contextual, I am particularly interested in fostering programs with new academic approaches that break down hierarchies, geographic, and cultural boundaries and that encourage a more dynamic and perhaps a more hybrid view of history and art. As an Asian American director of an art museum, and acutely aware of the dearth of people of color in leadership positions, I am particularly concerned about bringing new and more diverse voices into the leadership strata in art institutions. I believe that as our professional organization, CAA can take an active role in becoming an agent of change and to make our field more reflective of and more responsive to the worlds we inhabit."

Joe Lewis, Public Art Program, City of Los Angeles, CAA: "Are we preparing our students for the world of our next millennium? Are our institutions doing what they can to reach educational objectives outlined by progressive thinkers during the past 20 years—diversifying student enrollment, faculty, and staff appointments, developing new curriculums, and building bridges between disciplines? Unfortunately, many of our institutions have been very slow in responding to the aforementioned suggestions. I am particularly interested in answering these questions, achieving a structure philosophically and physically ready to accept the responsi- bility of our changing societies? Can it create and maintain places where our ideas can be explored, exchanged, and questioned without my reticence? Last, and most important, are our institutions willing to reinvent themselves when necessary, and if not, what can we do about it?"

Beatrice Rehli, Cambridge University Press: "As a Board member, I would also like to.These two counter the alarming trend of budget cuts that have particularly affected art history and fine arts departments, as well as museums. I would thus like to explore the possibility of the CAA joining forces with other national arts organizations to build a collective voice in lobbying for funding at the federal and state levels to ensure the continuation of curricula and programs, from grade school to university levels. I am also concerned about copyright, particularly the high rights and reproducions fees, and first amendment issues."

From the Executive Director

Advocacy Alert

The contract's balanced budget agencies such as NEA, NEH, and the Institute for Museum Services. Furthermore, not only would the reduction or elimination of direct funding for NEA, the National Endowment for the Humanities (NEH), the reduction of $531 million over five years, been bipartisan from the beginning. To a large extent, the challenge is due more to commitments to massive reductions in the federal budget than to hostility toward the cultural agencies. Nevertheless, campaign promises, the "Contract with America," which was signed by a majority of Republicans before the election, and post-election statements by Newt Gingrich, the Speaker-elect of the House of Representatives, do not bode well, either for the future of the federal cultural agencies or for the concept of direct federal support for many cultural, educational, and scientific activities. For instance, on the first Sunday after the election, Speaker-to-be Newt Gingrich called for the "privatization" of the National Endowment for the Arts (NEA), the Corporation for Public Broadcasting (CPB). Suggested cuts in the "Contract with America" include a reduction of $531 million over five years in funding for NEA, the National Endowment for the Humanities (NEH), and for the Corporation for Public Broadcasting (CPB). Suggested cuts in the "Contract with America" include a reduction of $531 million over five years in funding for NEA, the National Endowment for the Humanities (NEH), and for the Corporation for Public Broadcasting (CPB).
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, state of celebration, medium. Phone indicates CAA membership.

Photographs are welcome but will be used only if space allows.

MIDWEST/


NORTHEAST/


Anita Held Aufette. Two Ships, 1994, oil on linen, 30 x 30”

Maria Wall Lupo, rawmama, beads, feathers, canvas, 72 x 48”


Walter O'Nall. Center Art Gallery, Adelphi University, Garden City, N.Y., October 9–21, 1994. Fresco and panel paintings.


Kim E. Tester, Venture to Want and Wander, 1993, lithograph/screenprint


WENTY/ Hung Liu, University of California, Irvine, October 4-29, 1994. Paintings and installation.


Douglas Kenney, Artist and Totem Pole, 1992, ceramic/steel, 114" x 32" x 32"

In Memoriam

Iris Cheney, 1929-1994
Iris Cheney, a specialist in Italian art of the 16th century and professor of art history at the University of Massachusetts, Amherst, died of lung cancer on September 29, 1994. A graduate of Wellesley College and the Institute of Fine Arts, New York University, she received the CAA Arthur Kingsley Porter Prize for her article "Francisco Fontana's North Italian Journey" (Art Bulletin, December 1968). Cheney came to the University in 1967 after work as a research assistant at the Frick Collection and teaching at Bard College, Yale University, and Smith College. Her enduring commitment to the educational goals and cultural connotes of our discipline, her breadth of knowledge and understanding ranging far beyond her specialization, and her inspiration and guidance she provided for vast numbers of students forged a deep respect for her as teacher and scholar, and for the many roles that she played among us.

It was characteristic of Iris that, throughout her 27-year career at the university, she played a central role in the building of a departmental curriculum, that she contributed to the department's slide collection innumerable images made on her extensive travels, and that she gave a new seminar in virtually every year of her teaching, ranging in subject from Italian drawings and the work of Michelangelo to the art and architecture of the Victor and the role of classical myth in Renaissance art and literature. She gave of her time and energies to graduate and undergraduate in a fashion that was marked always by warm generosity and unfailing accessibility.

All who knew Iris remember her vivid enthusiasm, her extreme clarity of organization and presentation, and her willingness to go further in discussion. She enriched and illuminated the lives of all who came in touch with her professionally, and her presence among us is sorely missed.

—Meri Rekk

Richard Krautheimer, 1897-1994
Richard Krautheimer, author of influential works on early Christian, medieval, and Renaissance art and architecture, died November 1, 1994. Born in Fürth, Bavaria, Krautheimer entered the University of Munich at the age of 13. He received a doctorate in art history from the University of Halle in Wittenberg in 1923, and was a lecturer at the University of Marburg until 1935 when the Nazis came into power. He immigrated to the U.S. in 1935, where he taught at the University of Louisville, Vassar College, and at New York University's Institute of Fine Arts. In addition to hundreds of scholarly articles and reviews, Krautheimer wrote many books, those in English including Studies in Early Christian, Medieval, and Renaissance Art (1969) and Ghirlandau's Brera Doors (1971), as well as three works on urban history: Rome: Portrait of a City (1990), for which he won the CAA Charles Rufus Morey Award, Three Christian Capitals (1985), and The Rome of Alexander VII (1985). His Early Christian and Byzantine, Architect (1969) won the Alan David Hitchcock Award of the Society of Architectural Historians. He received the CAA Distinguished Teaching of Art History Award in 1987.

Jane Hayward, 1918-1994
Jane Hayward, curator of medieval art at the Metropolitan Museum of Art and an authority on stained glass, died October 30, 1994. In 1972, five years after joining the museum, Hayward organized the first comprehensive exhibition of its medieval and Renaissance stained-glass buildings. In the mid-1980s she was instrumental in uncovering one of the earliest stained-glass windows in America, at the Church of St. Ann and the Holy Trinity in Brooklyn Heights, where it had been obscured for decades behind a pipe organ. The medieval-style 16th-century window was restored under her direction and given an extended loan to the Metropolitan, where it now hangs.

Richard Krautheimer, 1897-1994

Richard Krautheimer, 1897-1994
The department of art and art history of the University of Texas at Austin has appointed three assistant professors: Pascale Davis specializes in the art and architecture of ancient Greece and Rome; Janice Leeashko in Southeast Asian art; and Michael Chalkeworth in European 18th- and 19th-century art.

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Museums and Galleries

W. Reid Lafleu has been appointed chief exhibition designer at the Brooklyn Museum.

Mark M. Johnson has been named director of the Montgomery Museum of Fine Arts, Montgomery, Ala.

George S. Keys has been named Elizabeth Ann Schultze curator of European paintings at the Detroit Institute of Arts.

Marilyn Shreve Simpson has been named assistant director for curatorial affairs at the Seattle Art Museum.

Organizations

Eleazar Hook has been appointed director of the Getty Art History Information Program.

Michael Hook has been named director of the Drawing Society in New York.

Grants, Awards, & Honors

Publication policy: Only grants, exhibits, or honors received by individual CAA members are included. Please note the following: (optional) institutional affiliation, and life of the grant, issued, or honor, and (optional) use or purpose of grant. Please indicate this year as a CAA member.

Diane Ellison, professor of painting and printmaking, University of Georgia, Athens, received a Southern Arts Federation NSE Fellowship for painting, drawing, and works on paper, as well as a 1994 (fellowship) research grant from the University of Georgia at Athens.

Ryk Edmell will be artist-in-residence in painting at the Renais Center for Contemporary Arts in Omaha, Neb., January-March 1995.

Elise Goodman was awarded a 1994 NEH Summer Stipend supporting her book-length study The Portraits of Met at -

Kenneth Hallman has been awarded an NEH Postdoctoral Research Fellowship at the History of Art Department of the University of Wisconsin at Madison, with a project on the history of the Avignon School of painting.

Lucy Bader received a Felch-Kramer Foundation grant in September 1994.

Thomasine Bradford, State University of New York, Stony Brook, has been awarded the Goldberger Fellowship in order to study Greek culture, to be used her final year in the Masters of Art Collection program.

Mary Jane E. T. Simpson has been named assistant director of curatorial affairs at the Museum of Fine Arts, Houston.

Elise Goodman was awarded a 1994 NEH Summer Stipend supporting her book-length study The Portraits of Met at -

Ava Cilli Storey has been awarded a Community Action Grant from the American Association of University Women Educational Foundation to produce a video about women living with AIDS and HIV. She also received the New York State Women and Professional Women's Grind Legend Foundation for the Women's Marijuana Women's Weed awards.

Graham M. Weinkopf has been promoted to director of Cranbrook Art Museum.

Deb Storin has been appointed to teach jewelry/metalwork with the University of Georgia Studies Abroad Program in Crete, Italy.

Kathleen Doonan Teter, Central Missouri State University, Warrensburg, Mo., formerly director of graduate studies and research, and professor of art, has been appointed assistant professor in the History of Art Department of the University of Michigan.

Kenneth Hallman will be visiting assistant professor in the History of Art Department of the University of Michigan.

Barbara Jaffe has been appointed to the photography department at Sarah Lawrence College as a half-time guest faculty member for the 1994-95 academic year.

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Stephen Lane received a 1994 Pollock-Krasner Foundation Grant.  

Julie Langstone received a 1994 Pollock-Krasner Foundation Grant.  

Vira B. Mann, chair of Jewish Museum, and director, Mandel Institute for Jewish Art, has been appointed a fellow to the Institute for Advanced Study. Hebrew University, Jerusalem, spring semester 1995.  

Jonathan Conger Morgan will be residing at the Staryoby Colony for the Arts in Ani Wheeler, N.Y. for the month of December.

Lyke Salmi, assistant professor of art, Millikin University, Decatur, Ill., is the recipient of a 1995-96 Midwestern/NRS Regional Visual Arts Fellowship in painting.

Rebecca Bilkunetz will be visiting artist at the University of Wisconsin-Milwaukee, Milwaukee, November 7-December 16, 1994.

Michael Werizick, associate professor of art, University of Wisconsin at Milwaukee, received a 1994-95 Arts Midwest/NEA Regional Fellowship in sculpture.

Carol Williams, doctoral fellow in history, the Visual Arts, University of Wisconsin-Madison.

The 18 CAA Museum, and director, book titled 

The Robert von Senger Forum for the Medieval Art of the Department of Art History and Architecture at Columbia University, November 18, 1994. Since the last century scholarship has tended to privilege contact of Paris in the artistic development of medieval Europe, often marginalizing the achievements of other regions. Art historians are invited to present papers that explore this theme as it relates to architecture, sculpture, painting, or other media. Send 250-word abstract for 25-minute presentation to: Branner Forum for Medieval Art, Department of Art History and Architecture at Columbia University, 619 Schermerhorn Hall, Columbia University, New York, NY 10027. Deadline: May 1, 1995.


Cultural Cross-Curricular Spain and Latin America.ca, 1990-1978 is the theme of the 12th annual conference of the Arts Alliance for Cultural Exchange, to be held in June-July 8, 1995 in New Brunswick, N.J. The conference, demonstrations and master classes will be supplemented by different types of free-time humanities faculty at Rutgers University.Limited scholarships and financial aid will be available for full-time humanities faculty at Rutgers University. Limited scholarships and financial aid will be available for full-time humanities faculty at Rutgers University. Limited scholarships and financial aid will be available for full-time humanities faculty at Rutgers University. Limited scholarships and financial aid will be available for full-time humanities faculty at Rutgers University. Limited scholarships and financial aid will be available for full-time humanities faculty at Rutgers University. Limited scholarships and financial aid will be available for full-time humanities faculty at Rutgers University. Limited scholarships and financial aid will be available for full-time humanities faculty at Rutgers University. Limited scholarships and financial aid will be available for full-time humanities faculty at Rutgers University. Limited scholarships and financial aid will be available for full-time humanities faculty at Rutgers University. Limited scholarships and financial aid will be available for full-time humanities faculty at Rutgers University. Limited scholarships and financial aid will be available for full-time humanities faculty at Rutgers University. Limited scholarships and financial aid will be available for full-time humanities faculty at Rutgers University. Limited scholarships and financial aid will be available for full-time humanities faculty at Rutgers University. Limited scholarships and financial aid will be available for full-time humanities faculty at Rutgers University. Limited scholarships and financial aid will be available for full-time humanities faculty at Rutgers University.

The American Printmaking Awards Committee of AIGA, New York, announces the call for entries for the 1995 Prize for a Distinguished Scholarly Edition. The prize is open to all individuals who have produced a distinguished scholarly edition in any field of study and who have made a significant contribution to the field of scholarship. The prize is awarded to an individual whose work has been published in the United States and has been produced in a limited edition. The prize includes a certificate of recognition, a $1,000 award, and a two-week stay at the Yaddo Artists' Colony in Saratoga Springs, N.Y. Deadline: May 1, 1995.

The Modern Language Association Prize for a Distinguished Scholarly Edition is awarded to the editor of a volume published in 1993 or 1994. To qualify, an edition should be an attractive volume of all available relevant textual sources: the source texts and the edited text's deviations from them should be fully described; the edition should employ editorial principles appropriate to the material edited, and these principles should be clearly articulated in the volume; the text should be accompanied by some textual and other historical contextual information; the edition should support the scholarly community in the presentation of the text; the editors should have been associated with the production of the text; and the editors should have had at least five years of experience in the field of study. Deadline: May 1, 1995.

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Grants and Fellowships

ACLS Travel Grants are available to assist scholars in all fields of the humanities and related social sciences to conduct international meetings held outside the U.S. and its dependencies. The grants are $500 and are meant to aid attendance at conferences and return to the U.S. and other essential expenses of attendance, such as registration fees and lodging. Applicants must hold the Ph.D. or terminal degree in their field, be citizens or permanent residents of the U.S. and must be scheduled to read a paper or to participate as a major, official role in the meeting. For applicant information: Office of Fellowship Programs, ACLS, 228 E. 45th St., New York, NY 10017. For information: E-MAIL: grants@acls.org. Deadline: March 15, 1995.

NIH Predoctoral Fellowships are available for students preparing for an academic career. The fellowships provide a stipend for 2 years. The stipend is fixed at $9,000 per year for 1994-96. No more than three applications per institution are accepted in any one year. Application: Office of Scientific Programs, National Institute of Mental Health, 6001 Executive Blvd., Room 3B740, Bethesda, MD 20892-3276. Deadline: March 31, 1995.

The Ringers Art Review is a publication of the American Ringers Institute. The review is a scholarly journal of articles and conference proceedings. Each issue is devoted to a particular subject. Application: American Ringers Institute, 1009 21st St. NW, Washington, D.C. 20036; E-MAIL: Ringers@worldnet.att.net. Deadline: March 1, 1995.

The National Endowment for the Humanities announces Summer Seminars and Summer Institutes to be held in the U.S. and abroad in 1995. Some seminars are limited to residents of a state or group of states that may be of interest to CAA members. For information: E-MAIL: CAAnews@worldnet.att.net. Deadline: March 15, 1995.

The History of a Modern Metropolis New York, 1788-1900. Thomas Keenan, Ph.D. Project Director, Department of Near Eastern Studies, University of California, Los Angeles, Los Angeles, CA 90024; E-MAIL: vkeenan@ucolax.ucla.edu. Deadline: June 30, 1995.

In the Fall of 1995, the Office of Specialized School Programs and Services and the Division of Continuing Education, University of Virginia, Charlottesville, VA 22903; E-MAIL: nulan@student.virginia.edu. Deadline: March 1, 1995.
Information Wanted

Classified Ads

Arts Grammy: Italian language school, Florence, Italy, offers year-round courses in Italian language of all levels, including private lessons, history of architecture and art, literature and cultural history (in English), and fashion design. All courses in Italian unless otherwise noted. Accommodations available in the heart of Florence in apartments or with Italian families. The school is organized to suit the particular needs of the students and extra-curricular activities are regularly planned. Write to: Arts Grammy, via Il Corso, 12, Florence 50122, Italy; (395) 283-102; fax (395) 282-985.

Art Translations: English-German or German-English at affordable rates. 803/281-9510.

Art Workshop International, Assisi, Italy: June 21-July 19, 1995. Live and work in a 12th-century hill town surrounded by the Umbrian landscape. Courses in painting, drawing, artmaking, all media, landscape painting on site, creative writing, and screenwriting. Special program for professional/advanced painters and writers. Housing, most meals, studio space, critiques, and lectures. Art Workshop: 463 West St., 10281, New York, NY 10014; 212/691-1159.

Blue Mountain Gallery, 121 Wooster Street, New York, NY 10012, is looking for new members. If interested call Matt Feinman, 212/283-3299.

Book sales: The Fine Arts. We wish to purchase scholarly, p. titles on Western European art and architecture, review copies, library duplicates. Andrew D. Watson Books, 411 E. 83rd St., New York, NY 10028; 212/481-9679; fax 212/861-6588.

Critical Conditions: Arts Criticism in Minnesota in the Nineties by Roy Close, with essays on criticism theory and practice. $10.00. Center for Art Criticism, 2402 University Ave. W., St. Paul, MN 55114.


Fresco Painting and Stucco-Marmor Scagliola Workshops—Cortona, Italy. 40 kilometers north of Rome, July 6-26, 1995. Live/work in an unusual 16th-century palazzo. All aspects of fresco painting and scagliola are covered. Field trips included. Write/call for further details. Accademia Caerite, Inc. (formerly Fresco Associates), 133 Greene St, New York, NY 10012; 212/475-5657 or 914/762-2970; fax 212/777-5750 or 194/271-3390.


Italian Renaissance Art Tour—May 18-31, 1995. Travel throughout Italy with art professors, historians, students, and other professionals to view the masterworks of the Renaissance. Optional university credit, excellent prices. For itinerary and further information: Halazine M. McLean, Northern Arizona University, Box 6050, Flagstaff, AZ 86011; 602/523-4560.

Italy—Old Rome and Tuscany: Rome, delightful 1-bedroom penthouse, roof garden, fully furnished, convenient public transportation, $1,750/month. Perfect for artists, writers, sabbaticals. 914/265-9452.

San Diego cottage available for swap with NYC apartment for summer 1995. 1-2 person, near downtown and beaches, two patios. 619/543-0666.


Miscellany

Visual Artists Rights Act Update: three New York artists successfully invoked the federal Visual Artists Rights Act (VARA), which prevents any "intentional distortion" harmful to the artists' reputation or "destruction of a work of recognized stature," to prevent the dismemberment of a sculptural installation in Queens, N.Y. Video available from Getty Center for Education in the Arts. "Art Education is More than Art Education" is a 10-minute video that focuses on several topics relevant to educational reform, including the vital relationship of art education to interdisciplinary learning, cultural diversity, student assessment, critical thinking, and workforce readiness, among others. $10.00.

"Art in Education in Action: An All Participants Day Video Teleconference," documents the Getty Center's first national video teleconference, held in April 1994 as a tribute to the individuals across the country who have advanced the quality of art education in the nation's schools and pioneered the use of a comprehensive approach to art education in classrooms, museums, and other learning environments. Known as discipline-based art education (DBAE), this comprehensive approach combines art production, art history, art criticism, and aesthetics, $15.00.

Rockwell Kent: American realist painter, office, designer, and political activist, 1882-1971, who worked primarily in New York, the Berkshires, Maine, Newfoundland, Alaska, and Greenland. Documentary material and information about works in oil are sought for a catalogue raisonné of the paintings, currently in progress. Richard V. West, Charles and Dianna Payse Art Museum, PO Box 4705, Seattle, WA 98114; fax 206/723-1370.

Paul Sutman (1933-1993): for a catalogue and memorabilia, and biographical information, write to: Paul Suttman (1933-1993), 6256 PO Box 37, South Kent, CT 06785; 203/927-3684; fax 203/927-5791.

Fax and Gender in the Middle Ages is a summer institute sponsored by the Medieval Institute, University of Notre Dame. For information: Edward D. English, Medieval Institute, 715 Hesburgh Library, University of Notre Dame, Notre Dame, IN 46556-3029; 219/631-4500; fax 219/631-8644 (e-mail: ENGLISH38@ND.EUU).


January 31 Deadline for receipt of completed applications for CAA's Professional Development Fellowship Program for Artists and Art Historians

February 5 Deadline for submissions to March/April CAA News

Deadline for submissions to March Covers

February 25 Deadline for nominations to the CAA Board of Directors

March 1 Deadline for nominations to CAA Awards Committees

April 15 Deadline for nominations to CAA Committees