



January/February 1995

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

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## Support CAA's Fellowship Endowment

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

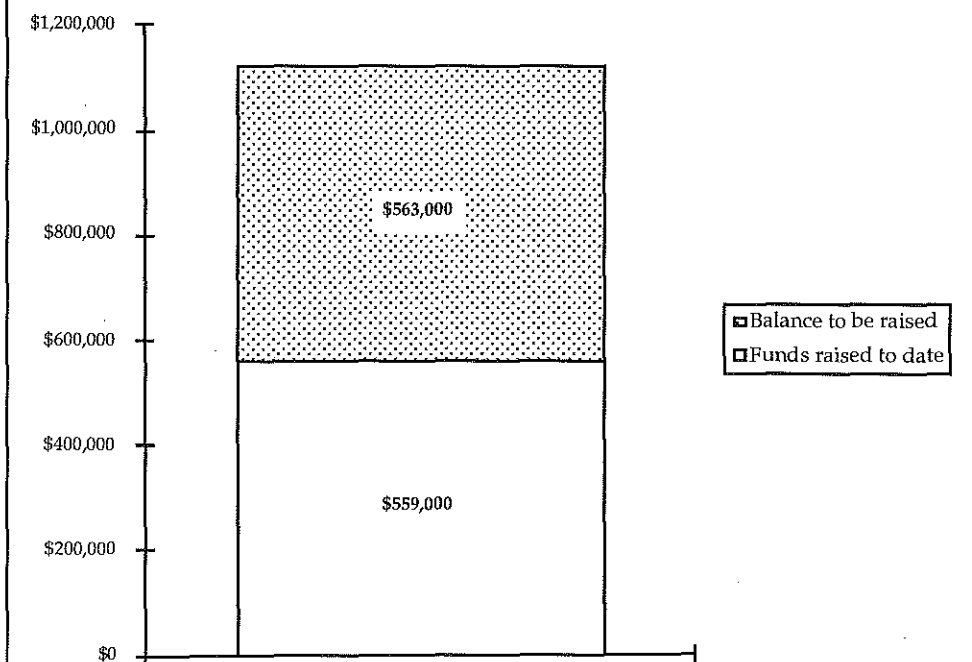
the NEH grant (for art historians) or the NEA grant (for artists). For multi-year support, pledge forms are available by calling the CAA development office.

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.

**W**e 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 \$1,122,000. 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

CAA Endowment



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## Electronic Bulletin Board

The CAA office is on-line and can be reached at CAA@TMN.COM. Two more CAA committees, the Committee on Intellectual Property and the Committee on Professional Practices, have joined the Committee on Electronic Information in establishing their own committee listservs. As a result of a grant from the Getty Art History Information Program, CAA board members have received training in the use of on-line communications and are signing up for their own conference through ArtsWire, an on-line commercial service that links arts organizations around the country.

Here are some ways that you can obtain arts information on-line. To find out about joining ArtsWire, contact Beth Kanter at KANTER@TMN.COM, or investigate CAAH, an international listserv for art and architectural historians moderated by Marilyn Aronberg Lavin. It is open to both scholars and students. Send inquiries to MALAVIN@PUCC.PRINCETON.EDU. Include your area(s) of special interest and research, and your academic affiliation. For addresses of additional listservs on art topics, contact Diane Kovacs, who edited the art subdirectory for the *Directory of Scholarly Electronic Conferences* at DKOVACS@KENTVM.KENT.EDU.

There are two government reports on the information infrastructure that are currently being commented upon and are of interest to CAA members. Working with members of the Committee on Intellectual Property, Leila Kinney ably represented the CEI in commenting upon the draft report *Intellectual Property and the National Information Infrastructure*. Since the final report will become part of impending legislation, members of scholarly organizations need to be alert to the issues being raised, and to make sure that rights currently available under the

doctrine of fair use are not lost as publishers work to protect their rights. A copy of the report is available from the U.S. Patent and Trademark Office, Box 4, Washington, DC 20231; 703/305-9300. You can also respond to CEI via Leila Kinney at LWKINNEY@MIT.EDU.

*Arts, Humanities, and Culture on the National Information Infrastructure* is a government document that the government is calling for public comment on. It is available via Gopher (ITF.DOC.GOV), the World-Wide Web (HTTP://ITF.DOC.GOV), as well as in paper copy (703/487-4650).

The ways in which the arts and the humanities are voicing their concerns about the government's plans for applying technologies to the cultural sector will be the subject of the CEI session at the CAA annual meeting in San Antonio (Thursday 5:30-7:00 P.M.). The session, which is titled "Arts and Humanities on the Information Superhighway: The Future Is Now," is moderated by Susan Siegfried. The four speakers promise a lively and informative session. On Wednesday, 5:00-7:00 P.M., CEI is co-sponsoring an open house at the University of Texas with UTSA, showing a variety of ways in which computers are being used in the teaching of art history.

The CAA Intellectual Property Rights Committee session "Legal Implications of the National Information Infrastructure for the Art Historian, Artist, University Press, and Library" will be held Saturday, 12:30-2:00 P.M. Mark these events on your calendar, and we will see you there.

## Annual Conference Update

### Grants Awarded to CAA to Support 1995 Annual Conference

CAA gratefully acknowledges receipt of the following conference-related grants:

The Rockefeller Foundation has awarded a \$35,000 grant in support of the mentor/protégé(e) travel grant program inaugurated at the 1993 annual conference. For the 1995 conference, we are pleased to announce that the program will be providing travel support for seventeen mentors and eighteen protégé(e)s.

The Samuel H. Kress Foundation has once again provided funding for foreign scholars presenting papers. The \$7,500 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 a \$15,000 grant in support of the session "Contemporary Mexican Art Criticism" (chair: Carlos-Blas Galindo). The grant will cover all registration and travel expenses for the five session 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 at the University of Texas at San Antonio Art Gallery, 6900 N. Loop 1604 W., 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 Wednesday evening, January 25, 5:15-7:30 P.M., and Saturday,

12:15-2:15 P.M., and at the Satellite Space Thursday, 5:15-7:45 P.M.

Curated by University of Texas at San Antonio's Jim Broderick, Frances Colpitt, Ken Little, Constance Lowe, Dennis Olsen, and Stephen Reynolds, the exhibition includes work 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 Women'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.; Sunday, 2:00-4:00 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 "Legal Implications of the National Information Infrastructure for the Art Historian, Artist, University Press, and Library" has been moved from Thursday, 5:30-7:00 P.M., to Saturday, 12:30-2:00 P.M.

The CAA Committee on Cultural Diversity session "Toward a Culturally Diverse Curriculum" (chair: Michi Itami, City University of New York), scheduled for Thursday, 5:30-7:00 P.M., has been retitled. It is now called "Toward a Culturally Inclusive Art Community and Art History" and will be co-chaired by Moira Roth, Mills College.

### Meet the Editors

The editors of CAA publications will be on hand at the CAA publications booth (booth 411) in the exhibits area at scheduled times to talk with prospective authors. Robert Nelson, editor of the CAA monograph series, will be available from noon until 2:00 P.M. on Thursday, January 26. Nancy J. Troy, *Art Bulletin* editor-in-chief, and Lenore Malen, *Art Journal* executive editor, will be at the booth from noon to 2:00 P.M. on Friday, January 27. No appointments are necessary, although there will be a sign-up sheet at the booth in the event conference attendees wish to schedule a specific time.

### Registration Reminders

On-site registration fees for the conference are \$90 for members, \$60 for student members, and \$125 for non-members.

For your convenience, registration will be open from 11:00 A.M. to 9:00 P.M. on Wednesday and Thursday, January 25 and 26; Friday and Saturday, 8:00 A.M.-3:30 P.M. We urge you to take advantage of these extended hours to pick up your registration materials early.

Badges, tickets, and other registration materials are not available outside of posted hours. A registration badge, single time-slot admission, or exhibit ticket is required for admission to exhibits.

Payment for single time-slot admission tickets must be made in cash. No check or credit card payments will be accepted. Price is \$15 per time slot (\$10 for students with identification).

### American Sign Language

American Sign Language interpreting will be provided for the placement orientation and the convocation.

### Audio Taping

A number of sessions and panels 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 International, Inc., sales counter on the third floor at the Marriott Rivercenter, where tapes can also be purchased.

## 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. To this end, the association publicly recognizes achievements by individual artists, art historians, curators, and critics by conferring annual awards. These awards are made to living individuals whose achievements transcend the immediate region in which they work and serve the profession and the community.

The awards are presented each year at the CAA annual conference 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 reappointed. The composition of each committee represents the broad range and diverse interests of the membership. As a collective body, the committee is expected to provide a national perspective for the award.

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 without compensation and serve for fixed terms of three years (1995-97). Nominations should include a brief statement outlining the individual's qualifications and experience and a résumé. Self-nominations are encouraged, including those from past award recipients. Write to: Awards Committee Nominations, CAA, 275 Seventh Ave., New York, NY 10001. *Deadline: March 1, 1995.*

The following positions are open:

**Charles Rufus Morey Award** presented for an especially distinguished book in the history of art, published in the penultimate calendar year. (One vacancy)

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

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

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

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

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

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

**Distinguished Artists Award for Lifetime Achievement** presented to an artist of note who has demonstrated particular commitment to his or her work throughout a long career and has had an impact on the field nationally and internationally. (Two vacancies)

**CAA/National Institute for Conservation Award for Distinction in Scholarship and Conservation** presented for an outstanding contribution by one or more persons who, individu-

ally or jointly, have enhanced understanding of art through the application of knowledge and experience in conservation, art history, and art. (No vacancies)

## CAA Committees

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

Committee candidates must possess expertise appropriate to the committee's work and must be CAA members in good standing. Members of all committees volunteer their services to the association without compensation. Nominations for committee memberships should include a brief statement outlining the individual's qualifications and experience and a résumé. Self-nominations are encouraged. Write to: Committee Nominations, CAA, 275 Seventh Ave., New York, NY 10001. *Deadline: April 15, 1995*

**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 the contributions, talents, possibilities and needs of this constituency and with the increased inclusion of this group within the association and within the field. (Two vacancies)

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

**Education Committee:** The committee provides an ongoing review of career options and development opportunities available to arts graduates, with special attention directed toward fellowships, grants, and internships; maintains an awareness of art and art history pro-

grams at the college and graduate levels; and develops an awareness of art education at the K-12 level. (Four vacancies)

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

**Professional Practices Committee:** The committee will respond to specific concerns of the membership in relation to areas such as job placement and recruitment, tenure and promotion procedures, scholarly standards and ethics, studio health and safety and artists' practices. (Two vacancies)

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

## Millard Meiss Grants

CAA is pleased to announce six recent Millard Meiss publication subsidies: **Robert L. Brown**, *The Dvaravati Wheels of the Law and the Indianization of South East Asia*, E. J. Brill; **Richard M. Cooler**, *The Karen Bronze Drums of Burma*, E. J. Brill; **Y. A. Hackenbroch**, *Early Italian Hat Badges: Emblems of Faith and Distinction*, Studio Per Edizioni Scelte; **Carol Lawton**, *Attic Document Reliefs of the Classical and Hellenic Periods*, Oxford University Press; **Sheila McTighe**, *Nicholas Poussin's Landscape Allegories*, Cambridge University Press; and **Yasser Tabbaa**, *Constructions of Power and Piety in Ayyubid Aleppo, 1178-1260*, Penn State University Press.

Millard Meiss Publication Fund grants are given twice annually for book-length scholarly manuscripts that have been accepted by a publisher but cannot be published without a subsidy. The author must be a CAA member in good standing. The Millard Meiss Publication Fund Committee has recently redesigned the guidelines and

application forms. They are available from the CAA office.

## Advocacy in the Classroom

College Art Association is one of thirteen learned societies, along with ACLS and AAUP, sponsoring a major multidisciplinary conference on the role of advocacy in the classroom. Papers and presentations will be delivered on such topics as definitional and ethical issues, the history of advocacy in the college classroom, reflections on the events and debates of the 1980s and early 1990s, and the role of professional standards.

There will be special sessions on whether advocacy in the classroom has a role in achieving the goals of higher education and the political and social assumptions underlying positions on advocacy in the classroom with special attention to (1) issues arising from scholarship that is not easily separable from advocacy; (2) issues arising from institutional missions; (3) issues arising from pedagogical situations; and (4) issues arising from student backgrounds and interests. At least one session will deal with issues of advocacy in art history and the visual arts classrooms. The conference will be held June 2-4, 1995, at the Pittsburgh Hilton. \$100 registration fee. For information, 212/614-6301.

## Thanks

The board and staff of CAA would like to thank the following contributors of \$50 and above for their support during the months of October and November: Jonathan J. G. Alexander, Frederick and Catherine Asher, Ann C. Bermingham, Kristin B. Collins, Hester Diamond, Ann S. Harris, Robert L. Herbert, Cathie Lemon, Ellen G. Miles, Ruth R. Philbrick, Anne Rorimer, Moira Roth, Stephen K. Scher, Nancy J. Troy, and Chris B. With.

## Erratum

The membership dues for the Catalogue Raisonné Scholars Association are \$10.00, not \$0, as was indicated in the November/December CAA News.

## Legal Update

# You Can't Take It With You

**R**ecent high profile disputes, such as those involving the estates of Robert Mapplethorpe 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 collectors 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 accord with the artist's intent. 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 surviv-

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 later date free of income tax, to the extent that the sales price does not exceed fair market value of the artwork on the date of 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 \$600,000 in value to people other than a surviving spouse and still pay no federal estate taxes. (State estate tax limits may be lower.)

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 under the laws of intestacy may not be knowledgeable about the artist's work or able to handle it correctly. For the artist and/or collector who is interested in the care and disposition of her or his artwork, the importance of lifetime planning and giving, as well as testamentary transfer cannot be overemphasized.

A primary estate planning tool is a will that is a custom-made document designed to dispose of a person's assets, at their death, in a way that accomplishes their personal goals. However, an artist's or collector's planning often does and should begin prior to testamentary disposition. Lifetime planning techniques may include gifts as well as charitable bequests and the creation of private foundations and trusts.

Both the artist and the collector may reduce the size of his or her estate by the lifetime donation or gift of artwork to family, friends, and charitable organizations. Under the present federal tax law, if a collector donates a painting to an art museum, a part or all of the fair market value of the item will be deductible. Under the recent tax reform act, the "window" for gifts of appreciated property to an art museum has been extended and the donor does not have to apply the alternative minimum tax. The current tax law does not provide a similar benefit or incentive for the artist. The reason is that contributions of ordinary income property rather than long-term capital gain property are limited to the donor's basis. Ordinary income property includes all creative works made by the donor, all creative works received as gifts from the maker,

and objects held in inventory by a dealer. For example, a work of art given as a gift to a collector or another artist, by the artist, retains its character as ordinary income property, regardless of its appreciation in value. In the case of both, the deduction is the artist's basis, i.e., the cost of the materials. The same is true of a gift by the artist to a charitable auction. There is currently an effort underway to change this aspect of the tax law as it applies to artists to encourage lifetime giving by artists to museums.

Both Warhol and Mapplethorpe created foundations; Mapplethorpe's was created while he was alive, and Warhol's on his death 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 impression created by the legal disputes and attendant publicity involved in *Rothko*, *Warhol*, and *Mapplethorpe* cases.

If the artist's assets make the creation of a private foundation impractical, an artist should consider whether to bequeath works of art to a charitable institution. The donation of such artworks after the artist's death reduces the size of the artist's estate by the full fair market value of the artist's work. If the artist wishes to bequeath copyright in the artwork to her or his heirs, certain rules must be followed to assure the full charitable deduction.

Valuing artwork in an artist's or collector's estate is a central issue of estate planning. The estate of David Smith established the principle of the application of a blockage discount to works of art. In *Smith*, the court allowed a blockage discount involving the works of David Smith, recognizing the "impact of simultaneous availability of an extremely large number of items of the same general category." Cases involving the estate of Georgia O'Keeffe and more recently *Warhol* and *Mapplethorpe* have further developed the concept.

In *O'Keeffe*, the tax court rejected both the IRS's three-tiered approach based on value of the artworks and the approach of O'Keeffe's executors, which claimed a 75 percent blockage discount. The tax court segmented work by quality not value and applied a discount of 25 percent to easily salable work and

a discount of 75 percent to items not easily marketable. In *Warhol*, Judge Eve Preminger, Surrogate's Court of Manhattan, in a decision rendered April 14, 1994, increased Christie's valuation of Warhol's estate by \$300 million by applying a category by category valuation. Preminger wrote: "All of the experts for the foundation presented a negative view as to the marketability of Warhol's art. This view is not supported by the empirical evidence." Preminger found Christie's blockage discount rate too high. (Preminger also found that Christie's had a conflict of interest.) For Warhol's photographs she applied a 20 percent blockage discount. For the paintings, sculptures, and collaborations, Preminger increased the valuation given such works by Christie's by 60 percent, after which she applied a blockage discount of 20 percent. For the prints, she applied a 30 percent discount and accepted the appraised value.

Perhaps the most critical decision in estate planning is to select with care the individuals who will manage an artist's trust or foundation (trustees) or will administer an artist's estate (executor or executrix). These individuals will be charged with all critical decisions that affect the artist's work, and thus ultimately the artistic merit and legacy of the artist. The choice of the wrong trustees, as in the Mark Rothko estate or more recently the Joseph Cornell estate, can lead to costly legal battles. Moreover, for an artist whose career is not established at death, the choice of the wrong executor or trustee can bring an artist's career to an end. With careful planning after the artist's death, the artist may achieve the recognition that eluded her or him in lifetime.

—Barbara Hoffman, Esq., CAA Counsel

## Notice of Members' Annual Business Meeting

Notice is hereby given that a meeting of the members of the College Art Association, Inc., 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. Brodsky 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 (a) the announcement of the results of the election of the Board of Directors, Nominating Committee and Officers, and (b) the transaction of such other business as may properly come before the Meeting shall be held in conjunction with the Annual Conference at a place, and on a date and time, fixed by the Board of Directors and, unless expressly waived, shall be set forth in a 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, such resolutions must (1) be received in the office of the Executive Director no later than 80 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 considered as time and appropriateness allow."*

### Agenda

#### Election of Board of Directors

A slate of candidates nominated to serve as directors until 1999 by the Nominating Committee was presented to the membership for election by a binding ballot. Six candidates receiving the greatest number of votes have been elected. The results of the election will be announced at the annual business meeting (see "CAA Elects New Board Members, 1995-99," page 9).

In accordance with the Bylaws, Article VII, Section 3, the Board of Directors elected the following members to the nominating committee: **Linda Ferber**, Brooklyn Museum, chair; **Robert P. Bergman**, Cleveland Museum of Art; **Elizabeth Boone**, Dumbarton Oaks/Tulane University; **Nancy Friese**, Rhode Island School of Design; **John Moore**, Skidmore College; **Nancy Macko**, Scripps College, board representative. The members so elected will nominate the slate of candidates for the Board of Directors who will be elected to serve until 2000 (see page 7).

#### Election of Officers

The Board of Directors elected the following officers to serve from 1995-96: **Judith K. Brodsky**, Rutgers University, president; **Leslie King-Hammond**, Maryland Institute, College of Art, vice president; **John Clarke**, University of Texas, Austin, secretary; **D. The Board of Directors** elected **Victor Margolin**, University of Illinois, Chicago, to fill the remainder of the 1993-97 term vacated by **Sarah Greenough**, National Gallery of Art.

**Financial Report—John Hyland, Jr., Treasurer**

**Statement of finances.**

**New Business**

### Proxies

For those who will be unable to attend this meeting, proxies were included with the notice of the annual business meeting. If another proxy is designated, he or she must be present at the meeting to cast the vote in person; otherwise your vote is not valid.

## Call for Nominations to the Board, 1995-99

It is now time to nominate individuals for the 1996-2000 term on the CAA Board of Directors. The 1995 Nominating Committee will nominate the 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 professions and to respond accordingly. Through their 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 at the CAA office. The deadline is *February 25, 1995*. 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. So, this is your call to action—send in your nominations.



## Advocacy Alert

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 election presents 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), and 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), public broadcasting, the Smithsonian Institution, and the National Gallery of Art. The contract's balanced budget amendment 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 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 many of the most 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 humanities service organizations to explore national and grassroots strategy to educate Congress about the value of the nation's arts, educational, and cultural activities, and about the important roles 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), National Association of Artists Organizations (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 NEH, NEA, and IMS. Address letters to: The Hon.

\_\_\_\_\_, [Member-elect],  
United States Senate, Washington, DC 20510; or, The Hon.

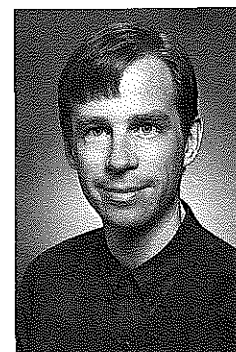
\_\_\_\_\_, [Member-elect],  
U.S. House of Representatives, Washington, DC 20515.

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, etc., who is employed at a particular institution. Please send me copies of any replies you receive.

—Susan Ball

## CAA Elects New Board Members, 1995–99

Board of Directors voting ballots were mailed to CAA's over 13,000 members in October 1994. Six new board members were elected for 1995–99. The following are those who have been elected and excerpts from their candidacy statements:



**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 GLC 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."



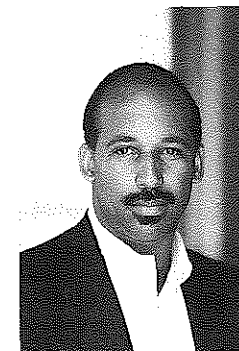
**Vishaka Desai**, Asia Society: "As an art historian with a specialization in the arts of Asia and with an increasing commitment to

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 hierarchical, geographic, and cultural boundaries and that encourage a more dynamic and perhaps a more hybrid view of art 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 in the leadership positions 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 that we inhabit."



**Shifra Goldman**, University of California, Los Angeles: "It's my pleasure as a long-standing member of the CAA to watch the organization grow in complexity, inclusiveness, and

flexibility. I feel we should keep our mental doors open to changing situations in the world of cultural politics and the shifting focus of artistic production and discourse. We should maintain and advance what we have achieved during the last several years in growth and diversity of our membership and programming and innovations in our publications. These are signals that ossified canons are no longer paramount; that healthy challenge and debate prevail in our professional organization as in the classroom and studio."



**Joe Lewis**, Public Art Program, City of Los Angeles, and CalArts: "Are we preparing our students for the world of the 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 inclusive curricula, 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: Is the infrastructure philosophically and physically ready to accept the responsibility of our changing societies? Can it create and maintain places where our ideas can be explored, exchanged, and questioned without myopic retribution? Last, and most important, are our institutions willing to reinvent themselves when necessary, and if not, what can we do about it?"



**Beatrice Rehl**, Cambridge University Press: "As a Board member, I would also like to work to 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 in order to strengthen our collective voice in lobbying for funding at the federal and state levels to ensure the continuation of arts curricula and programs, from grade school to university levels. I am also concerned about copyright, particularly the high rights and reproductions fees, and first amendment issues."



**Norie Sato**, independent artist: "I would like to work with the Board of CAA to activate the artist members

of CAA and to increase the numbers of independent artists among the membership. This entails providing more reasons for artists to be involved with the organization and looking at the structure of the Conference to increase the reasons for independent artists to attend and participate in the dialogue."

CAA welcomes these new board members and looks forward to working with them. We would like to say good-bye to the following CAA board members whose terms expire at the members' annual business meeting at the San Antonio conference: Patricia Mainardi, Keith Moxey, Emily J. Sano, and Jaune Quick-To-See Smith. CAA thanks these individuals for volunteering with dedication their time and energies over the past four years.

## Solo Exhibitions by Artist Members

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

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

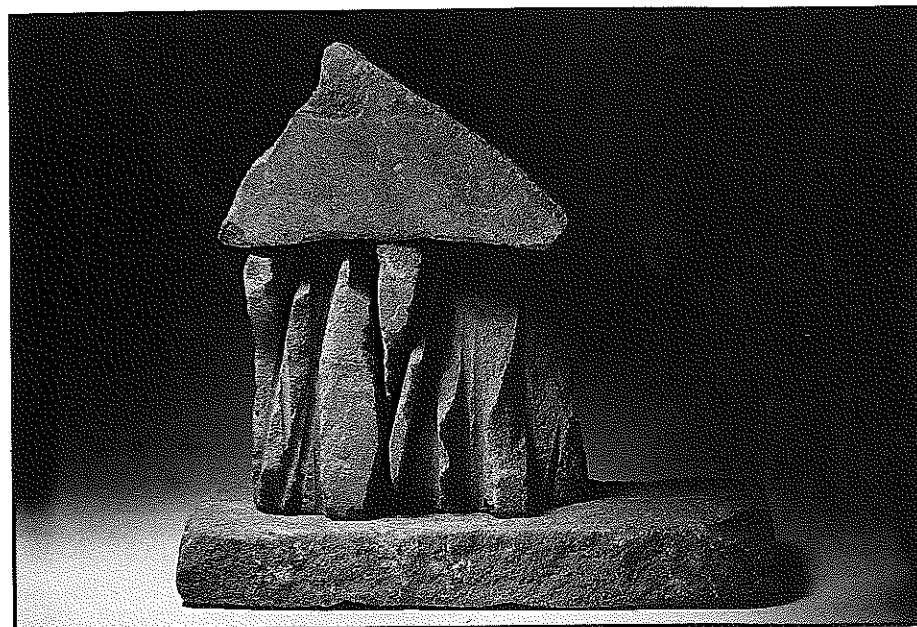
### ABROAD/

**David Flynn**. Galerie Oliver Schweden, Munich, Germany, October 12–November 24, 1994. Paintings.

### MID-ATLANTIC/

**Elise Marie Burns**. Gallery 10, Washington, D.C., March 28–April 28, 1995. Installation.

**Manon Cleary**. Addison/Ripley Fine Art, Washington, D.C., November 4–December 3, 1994. Drawings.



**Chris Berti**, *Abitazione*, 1994, limestone, 16" x 10" x 21"

### MIDWEST/

**Chris Berti**. David Strawn Art Gallery, Jacksonville, Ill., January 7–29, 1995. Sculpture.

**William Conger**. Roy Boyd Gallery, Chicago, October 14–November 15, 1994. "New Paintings."

**Robert J. Cummins**. Hugh N. Ronald Memorial Gallery, Jay County Arts Council, Portland, Ind., September 29–November 8, 1994. "Inhabited Landscapes: Lost Memories of Home," paintings and drawings. Zondervan Library Gallery, Taylor University, Upland, Ind., November 8–December 15, 1994. "Chambers of Being," paintings. University Gallery, Tiffin University, Tiffin, Ohio, February 24–April 27, 1995. "Forgotten Paths," paintings.

**Stephen Fischer**. Woodlot Gallery, Sheboygan, Wis. Outdoor sculpture.

**Gerard Huber**. Louis O. Palmer Gallery, Muskingum College, New Concord, Ohio, October 18–November 11, 1994. "Metaphysical Windshields," paintings.

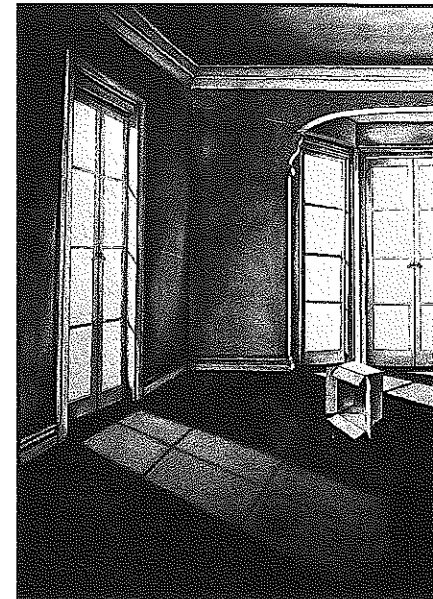
**Kirk Pedersen**. Haydon Gallery, Lincoln, Neb., January 6–28, 1995. Paintings.

**Rebecca Silberman**. An Art Place, Chicago, December 2, 1994. University of Wisconsin-Marchfield, November 7–December 16, 1994. Mixed media on paper with assemblage.

**Christopher Yates**. Kettering Government Center Gallery, Kettering, Ohio, November 7–December 9, 1994. Mixed-media constructions.

### NORTHEAST/

**Emma Amos**. Montclair Art Museum, Montclair, N.J., December 18, 1994–March 5, 1995. "Emma

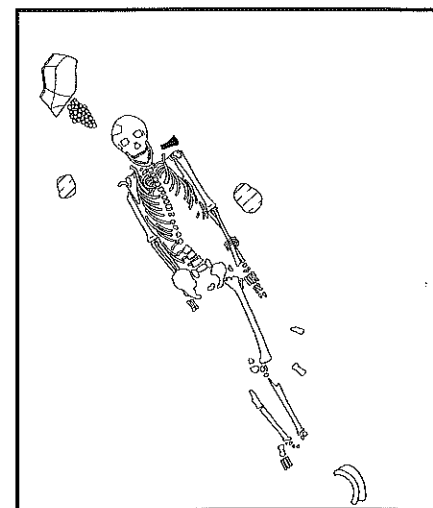


**Robert J. Cummins**, *Centers and Axes*, 1993, drawing on canvas, 66" x 48"

**Amos**: Changing the Subject. Paintings and Prints 1992–94."

**Ardeth P. Anderson**. University of Pennsylvania Museum of Archaeology and Anthropology, Philadelphia, April 15–August 31, 1995. "Illuminating the Past: Art and Artists of the Ban Chiang Project," archaeological illustrations.

**Anna Held Audette**. Munson Gallery, New Haven, Conn., November 4–29, 1994. "Recent Paintings."



**Ardeth P. Anderson**, *Ban Chiang Burial/#23*, 1993, ink on vellum, 10" x 8"

**Les Barta**. Ithaca College Photography Gallery, Ithaca, N.Y., January 16–February 10, 1995. "Photographic Constructions."

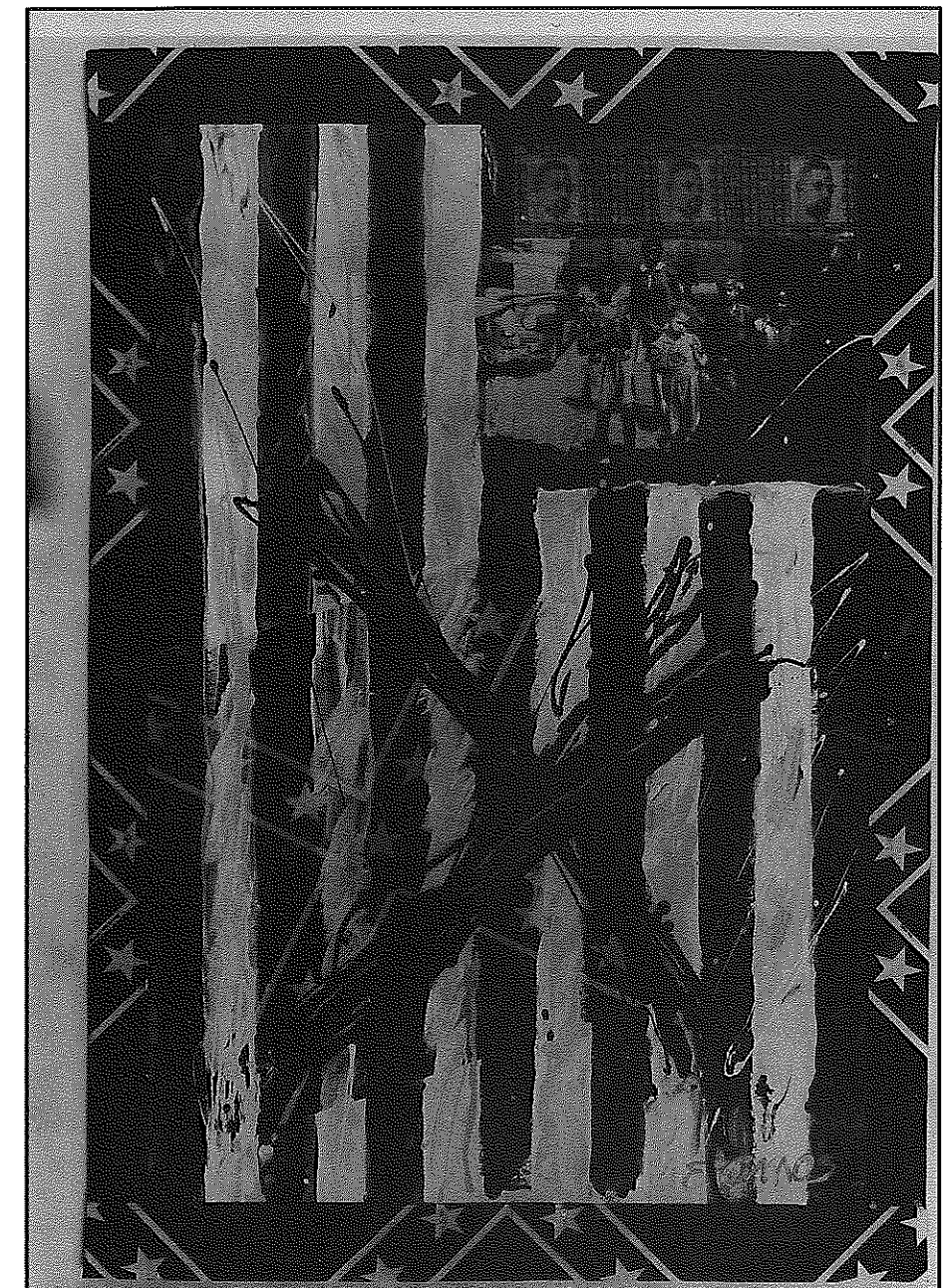
**Robert Berlind**. Tibor de Nagy Gallery, New York, October 20–November 26, 1994. Paintings.

**Serena Bocchino**. Rabbet Gallery, New Brunswick, N.J., November 13–December 16,

1994. "Reconfigured Images," paintings and drawings.

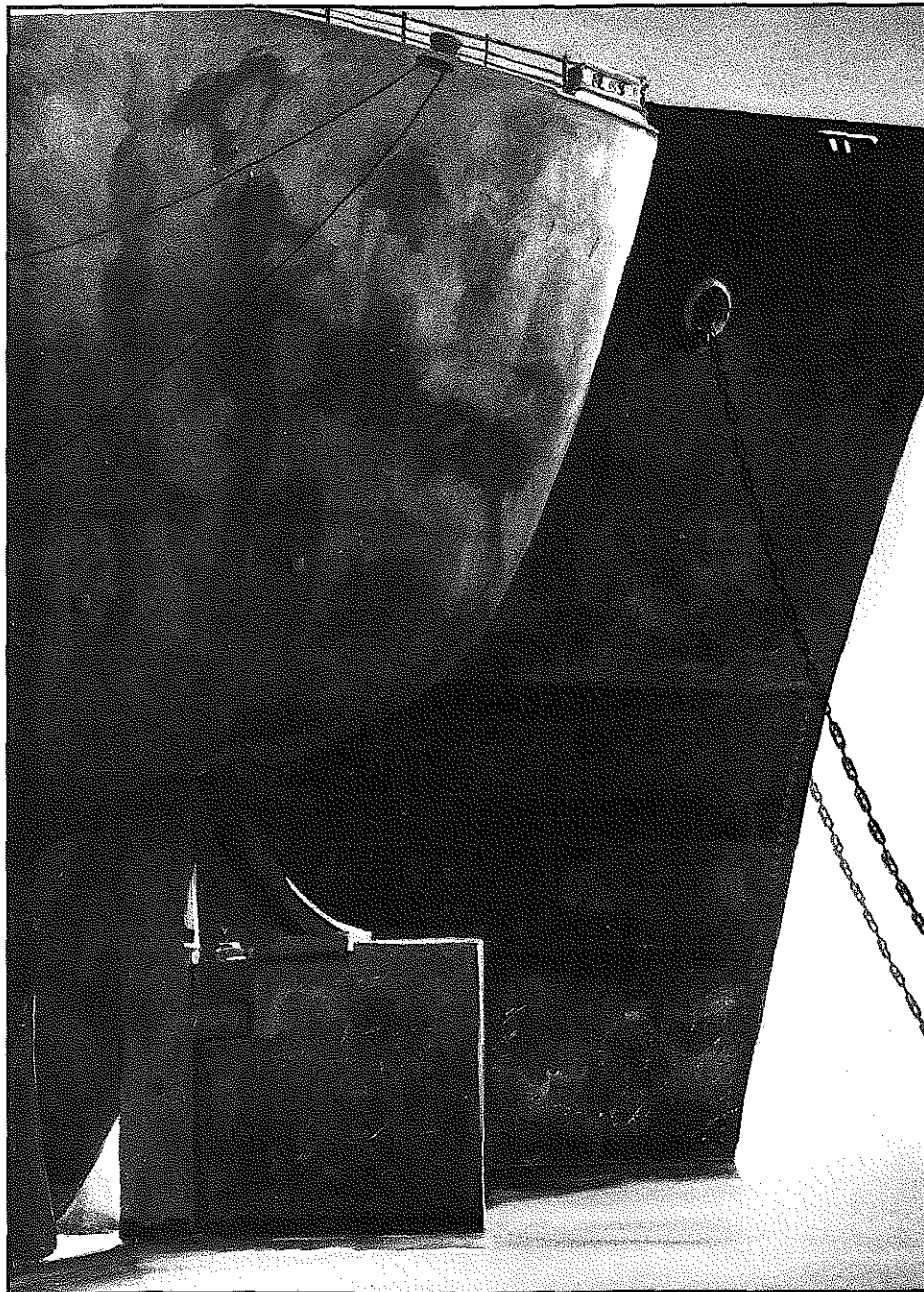
**Peggy Cyphers**. Littlejohn/Sternau Gallery, New York, November 1–December 3, 1994. "Paradisiacal Lexicon: Flora and Fauna."

**Leila Daw**. Emerson Gallery, Hamilton College, Clinton, N.Y., November 4–December 18, 1994. "New Surveying of Old Terrain."



**Emma Amos**, *X Flag*, 1993, acrylic on linen canvas, laser transfer photograph, and Confederate flag borders, 58" x 40"





**Anna Held Audette, *Two Ships*, 1994, oil, 40" x 28"**

**Rebecca Doughty.** Gallery 57, Cambridge, January 2-31, 1995. "Markers," paintings.

**Ellen Frank.** Renée Fotouhi Fine Art, East Hampton, N.Y., November 26, 1994-January 15, 1995. "Illuminations."

**Jo Ann Giordano.** Community College of Rhode Island, Warwick, February 20-March 11, 1995. "Contemporary Ceremonial Textiles."

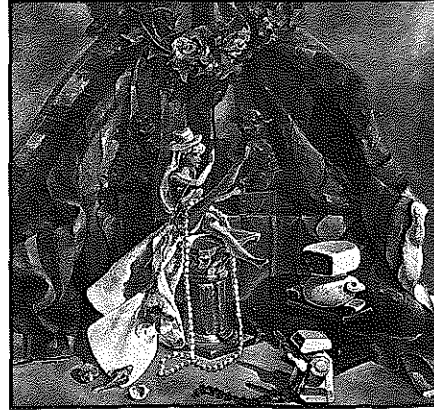
**Bertha Steinhardt Gutman.** Bryant Library Gallery, Roslyn, N.Y., December 6-29, 1994. "Table-top Narratives."

**Sarah Haviland.** Kent Place Gallery, Summit, N.J., November 14-December 16, 1994. Sculpture.

**Sue Johnson.** Artists Space, Satellite Exhibition at Dance Theater Workshop, New York, December 21, 1994-January 27, 1995. "Evolutionary Paths (1991-92)," paintings and prints.

**Stephen Lane.** 55 Mercer Gallery, New York, October 18-November 5, 1994. NB Gallery, Moscow, Russia, April-May 1995. Paintings.

**Ralph Murrell Larmann.** Olin Fine Arts Center, Washington and Jefferson College, Washington, Pa., September 30-October 22, 1994. "Are We Done Yet," paintings, drawings, and prints. Fine Arts Department Gallery, Loyola University Chicago, Chicago, February 26-March 27, 1995. "Microwave Meats."



**Bertha Steinhardt Gutman, *Susanna and the Elders*, 1993, oil on linen, 35" x 36"**

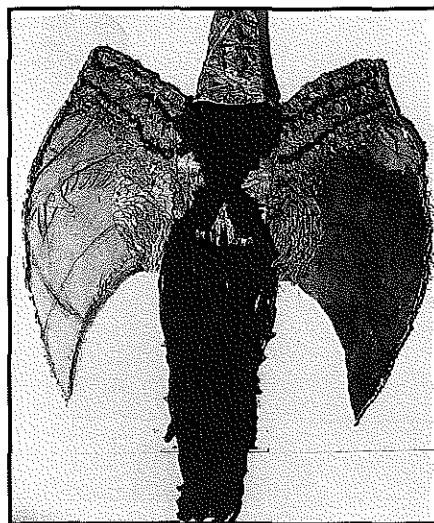
**Bernice Leibowitz.** Pleiades Gallery, New York, November 29-December 18, 1994. "Traveling On."

**Ellen K. Levy.** New Jersey State Museum, Trenton, November 19, 1994-January 16, 1995. "The Collapse of Postmodernism." Trans Hudson Gallery, Jersey City, November 22-December 31, 1994.

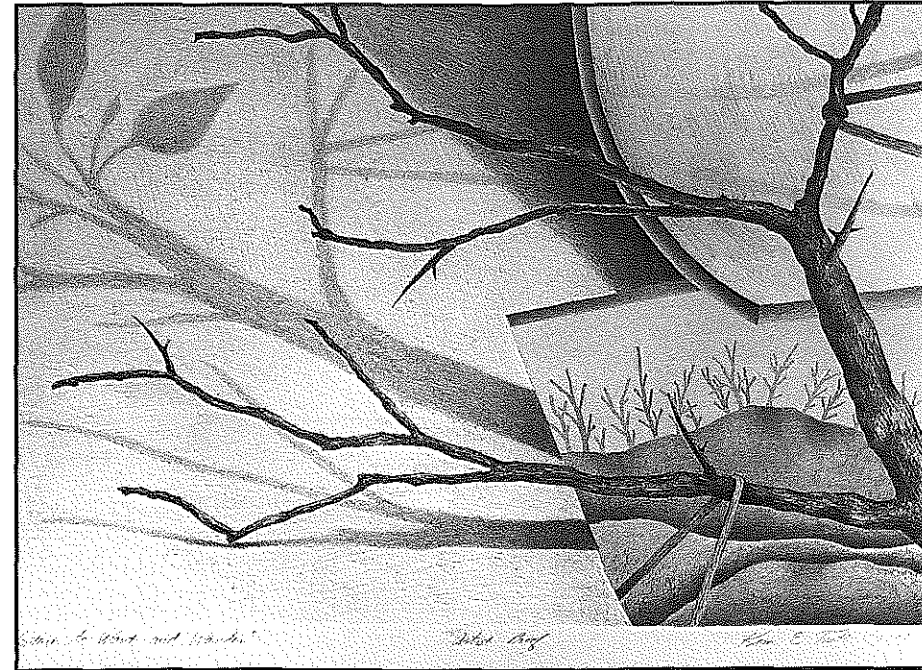
**Maria Wolf Lupo.** New Jersey Center for the Visual Arts, Summit, May-June 1994. "Missing Persons Series." Edward Williams Gallery, Fairleigh Dickinson University, Hackensack, N.J., December 12, 1994-January 27, 1995. "Hibrida/Figura."

**Berry Matthews.** Franklin and Marshall College, Lancaster, Pa., September 26-October 30, 1994. "Installations: Ceramic Environments."

**Maria Matthews.** 494 Gallery, New York, October 6-29, 1994. "Recent Work."



**Maria Wolf Lupo, *Hawkman*, beads, feathers, canvas, 72" x 48"**



**Kim E. Tester, *Venture to Want and Wander*, 1993, lithograph/screenprint**  
PHOTO: JOAN TALBOT

**E. Alice Oh.** University City Arts League, Philadelphia, January 2-February 18, 1995. Paintings and prints.

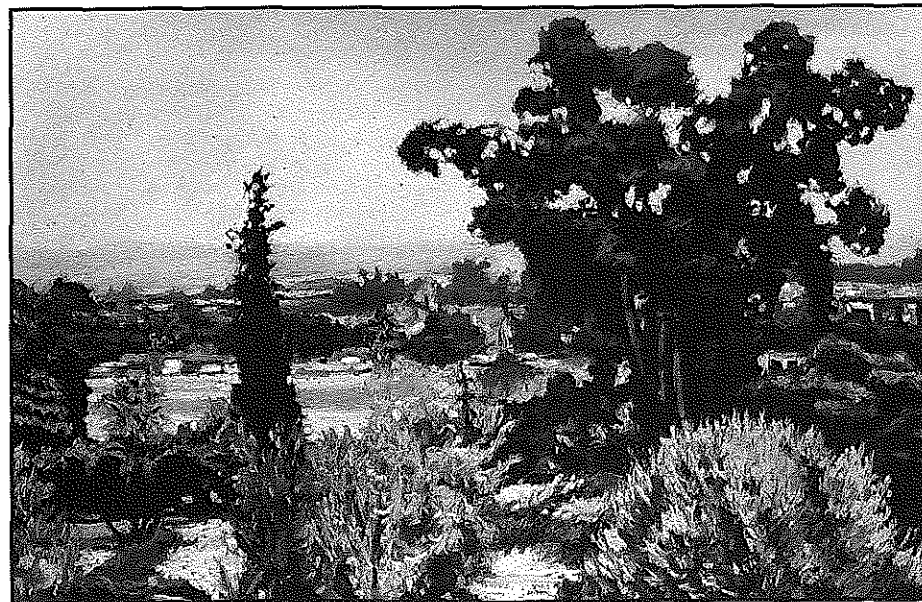
**Walter O'Neill.** Center Art Gallery, Adelphi University, Garden City, N.Y., October 9-21, 1994. Fresco and panel paintings.

**Sheila Pitt.** Limner Gallery, New York, November 30-December 17, 1994. "Women on the Altar: A Bedding Series."

**Mary Tobias Putman.** Edward Williams Gallery, Fairleigh Dickinson University, November 7-December 9, 1994. Paintings.

**Leo Rubinfiel.** Robert Mann Gallery, New York, October 27-December 10, 1994. "10 Takeoffs 5 Landings."

**Kim E. Tester.** Milford, Conn., October 23-30, 1994. "Stone Spirit Orchard," prints and drawings. Wisdom House, Litchfield, Conn.,



**Mary Wallman, *Hazy Day*, 1994, oil pastel, 14" x 20"**

February 19-March 18, 1995. Prints and drawings. University of Dallas, February 27-March 5, 1995. Prints.

**Mary Wallman.** Blue Mountain Gallery, New York, December 2-28, 1994. Oil pastel drawings.

**Gina Werfel.** Prince Street Gallery, New York, October 21-November 9, 1994.

**Allan Wexler.** Ronald Feldman Fine Arts, New York, November 19-December 23, 1994. "Buckets, Sinks, Gutters."

#### SOUTH/

**Rita Dibert.** Cone Gallery, University of North Carolina Charlotte, November 9-December 9, 1994. "Tatami to Concrete II," paintings, photographs, and electronic media.

**Mary Dryburgh.** Brazos Gallery, Richland College, Dallas, Tx., November 2-December 1, 1994. Drawings.

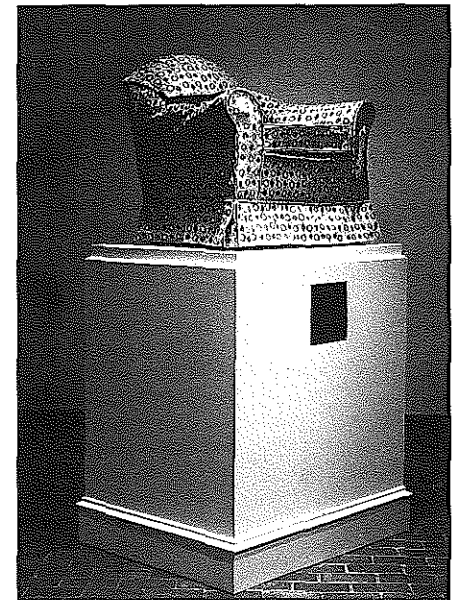
**Diane Edison.** University of Georgia at Athens, May 27-June 10, 1994. "Recent Work."

**Mark Thomas Iwinski.** Arts Center, Portsmouth Museum, Portsmouth, Va., October 7-November 20, 1994. "Alchemy and Explorations," site-specific installation of paintings and drawings.

**Douglas Kenney.** Santa Fe Connection, San Antonio, Tx., January 27-February 17, 1995. Sculpture, ceramics.

**Marilyn Lanfear.** Southwest Craft Center, San Antonio, Tx., January 12-February 12, 1995. "Some Death Stories (One That Really Happened and Some Worth Considering," sculpture installations.

**Florence Putterman.** Manatee Community College, Bradenton, Fla., November 19-December 15, 1994. "Explorations in Several Media." Grand Central Galleries, Tampa, Fla.,



**Marilyn Lanfear, *Mothers's Chair*, 1994, handmade paper, wood, brass, coin, 79" x 40" x 32"**

February 25–April 1, 1995. Paintings.

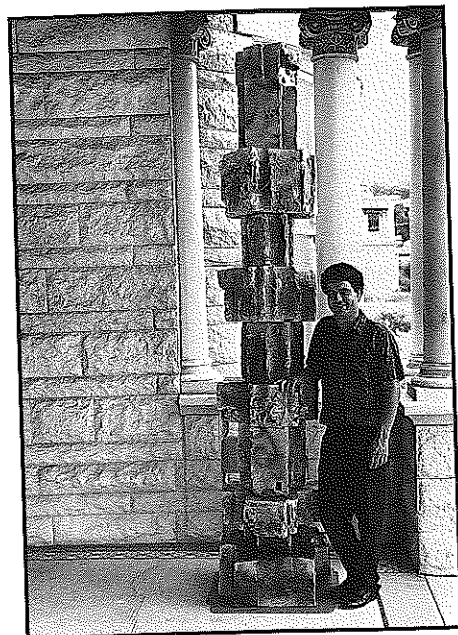
**Daniel Serra-Badué.** Marsh Art Gallery, University of Richmond, Richmond, Va., November 3–December 16, 1994. "Dreamt Reality," paintings and lithographs.

#### WEST/

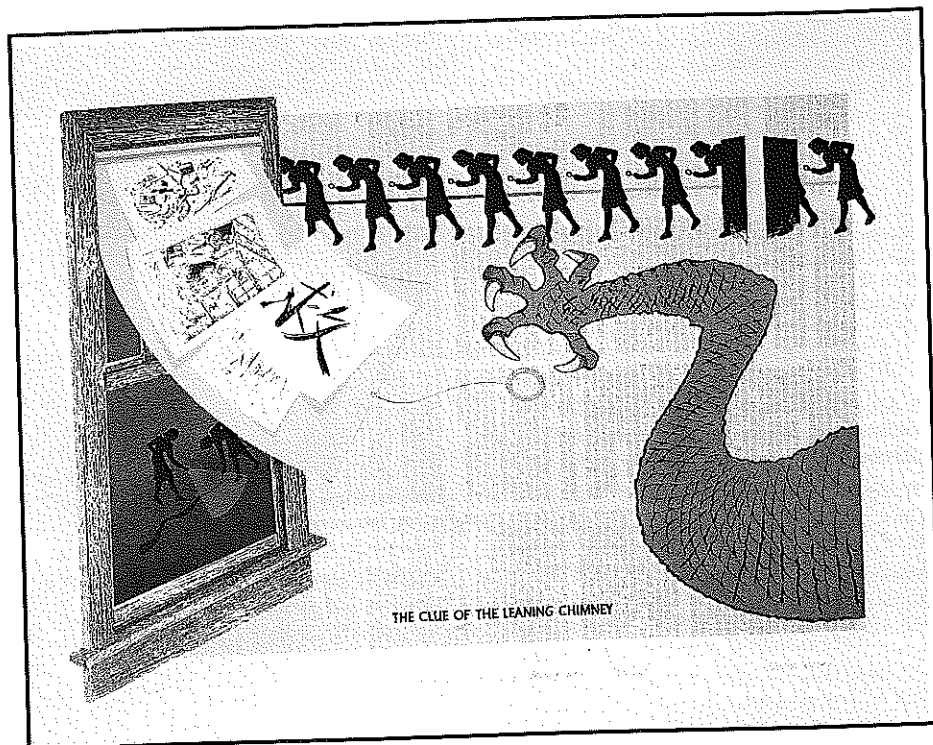
**Hung Liu.** University of California, Irvine, October 4–29, 1994. Paintings and installation.

**Carolyn Manosevitz.** Downtown Studio Gallery, Pikes Peak Community College, Colorado Springs, Colo., October 29–November 8, 1994. Colorado Springs Senior Center, November 9–22, 1994. Dougherty Cultural Arts Center, December 6, 1994–January 3, 1995. "Picking Up the Pieces: The Second Generation and Beyond," paintings and drawings.

**Laura Ruby.** Honolulu Academy of Arts, April 20–June 11, 1995. "Nancy Drew Series," prints and mixed-media installation.



**Douglas Kenney, Artist and Totem Pole#3, 1992, ceramic/steel, 114" 32" x 32"**  
PHOTO: KAREN ROBIN, 1994



**Laura Ruby, The Clue of the Leaning Chimney—Nancy Drew Series, serigraph, 22" x 30"**

## People in the News

### 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 "Francesco Salviati's North Italian Journey" (*Art Bulletin*, December 1963). Cheney came to the University in 1967 after work as a research assistant at the Frick Collection and teaching at Barnard College, Yale University, and Smith College. Her enduring commitment to the educational goals and cultural concerns of our discipline, her breadth of knowledge and understanding ranging far beyond her specialization, and the 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 Vatican and the role of classical myth in Renaissance art and literature. She gave of her time and energies to graduates and undergraduates in a fashion that was marked always by warm generosity and unfailing accessibility.

All who heard Iris lecture 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.

—Mark Roskill

**Sam Francis**, an abstract artist known for his use of color, died November 4, 1994, at the age of 71. Francis is considered a founding member of Abstract Expressionism's second generation, which emerged in New York in the early 1950s and included painters like Joan Mitchell, Morris Louis, and Helen Frankenthaler. His mural-like paintings were influenced by Mark Rothko's monochrome surfaces, which he restated as fields of closely stacked translucent spheres. Born in San Mateo, Calif., Francis studied botany, medicine, and psychology at the University of California at Berkeley. After the mid-1960s he lived primarily in the Los Angeles area, where he was a founding trustee of the Museum of Contemporary Art. His work is in museums around the world and has been the subject of several retrospectives.

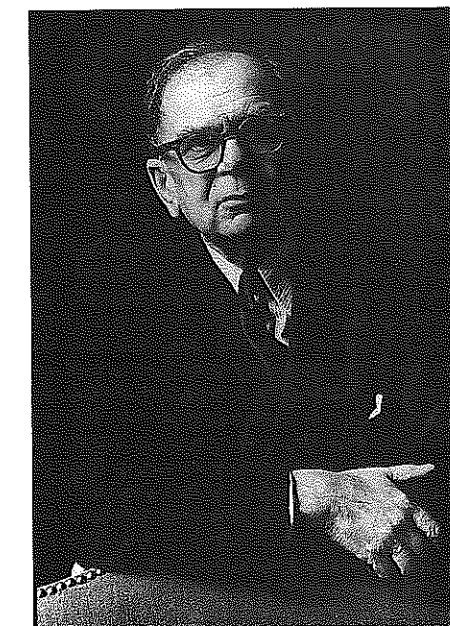
**Jane Hayward**, curator of medieval art at the Metropolitan Museum of Art and an authority on stained glass, died October 30, 1994. In 1972,



**Jane Hayward, 1918–1994**

five years after joining the museum, Hayward organized the first comprehensive exhibition of its medieval and Renaissance stained-glass holdings. 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 1840s window was restored under her direction and given on extended loan to the Metropolitan, where it now hangs.

**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 15. 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 1933 when the Nazis came into power. He



**Richard Krautheimer, 1897–1994**

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 *Ghiberti's Bronze Doors* (1971), as well as three works on urban history: *Rome: Portrait of a City* (1980), for which he won the CAA Charles Rufus Morey Award, *Three Christian Capitals* (1983), and *The Rome of Alexander VII* (1985). His *Early Christian and Byzantine Architecture* (1965) won the Alice David Hitchcock Award of the Society of Architectural Historians. He received the CAA Distinguished Teaching of Art History Award in 1987.





**Fabrizio Mancinelli**

**Fabrizio Mancinelli**, Vatican Curator in charge of the restoration of Michelangelo's Sistine ceiling and *Last Judgment*, died last spring. In his memory, scholars in Italy and the U.S. have opened a scholarship fund for his two sons. If you wish to contribute make your check payable to Mancinelli Scholarship Fund, account no. 592-04A98, and send to: Merrill-Lynch, 200 Concord Plaza, Ste. 100, San Antonio, TX 78216.

**Sir John Pope-Hennessy**, a former museum director, an authority on the Italian Renaissance, and the head of European painting at the Metropolitan Museum of Art from 1977 to 1986, died October 31, 1994, at the age of 80. He was the only person to have served as director of both the Victoria and Albert Museum (1967-73), and the British Museum (1974-76). Pope-Hennessy never had any formal training in art history. After graduating from Balliol College, Oxford, in 1935, he spent two years on a private art-history study tour of Europe, where he traveled, looked, thought, and wrote. Throughout his long career in museum work he researched and wrote many books, providing a panoramic survey of painting and sculpture in Italy from the early Renaissance to the Baroque. Among the individual artists whom he surveyed at length and in depth were Domenichino (1948), Fra Angelico (1952), Luca della Robbia (1980), and Donatello (1993).

## Academe

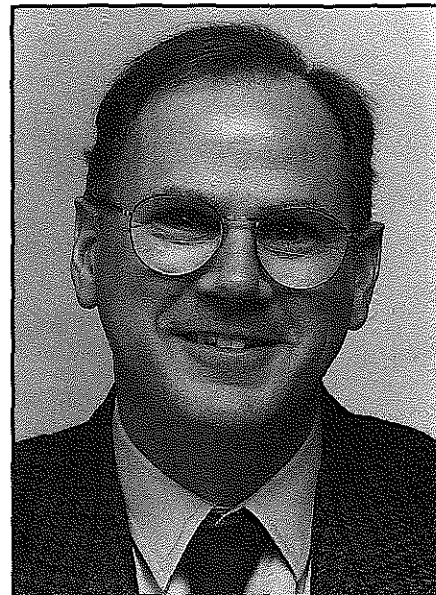
**Matthew Biro** has taken a tenure-track assistant professor position at the University of Michigan. He works half-time in the History of Art department, teaching critical theory, methodology, and 20th-century art, and half-time in the Residential College, Michigan's interdisciplinary liberal arts program, in the field of 20th-century arts and ideas.

The department of art and art history of the University of Texas at Austin has appointed three assistant professors: **Penelope Davies** specializes in the art and architecture of ancient Greece and Rome; **Janice Leoshko** in Southeast Asian art; and **Michael Charlesworth** in European 18th- and 19th-century art.

## Museums and Galleries

**W. Rod Faulds** 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**

**Kathleen Desmond Easter**, Central Missouri State University, Warrensburg, Mo., formerly dean of graduate studies and research, and professor of art, has been appointed assistant provost for academic affairs and professor of art.

**Kenneth Haltman** will be visiting assistant professor in art history at Emory University in spring 1995.

**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.

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



**Penelope Davies, Janice Leoshko, and Michael Charlesworth**

**George S. Keys** has been named Elizabeth and Allan Sheldon curator of European paintings at the Detroit Institute of Arts.

**Marilyn S. Kushner** has been appointed curator and department head, prints and drawings, at the Brooklyn Museum.



**Marianna Shreve Simpson**

**Marianna Shreve Simpson** has been named assistant director for curatorial affairs at the Walters Art Gallery, Baltimore, Md., effective March 1995.

**Richard V. West** has been appointed director of the Charles and Emma Frye Art Museum, Seattle, Wash. He had been director of the Newport Art Museum since 1992.

**Gregory M. Wittkopp** has been promoted to director of Cranbrook Art Museum.

## Organizations

**Eleanor Fink** has been appointed director of the Getty Art History Information Program.

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

# Grants, Awards, & Honors

*Publication policy: Only grants, awards, or honors received by individual CAA members are listed. The grant/award/honor amount is not included. Please note the following format: cite name, institutional affiliation, and title of the grant, award, or honor, and (optional) use or purpose of grant. Please indicate that you are a CAA member.*

**Diane Edison**, professor of painting and printmaking, University of Georgia, Athens, received a Southern Arts Federation NEA Fellowship for painting, drawing, and works on paper, as well as a 1994 junior faculty research grant from the University of Georgia at Athens.

**Ryk Ekedal** will be artist-in-residence in painting at the Bemis 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 Mme de Pompadour: Celebrations of the Femme Savante*.

**Kenneth Haltman** has been awarded an NEH Postdoctoral Research Fellowship at the Henry Francis du Pont Winterthur Library, Museum, and Botanical Gardens to pursue work on a cultural history of early 19th-century ethnographic portraiture in the U.S.

**Leo F. Hobaica, Jr.**, received a grant from I.D.E.A., Sacramento, Calif., and has completed a site-specific installation titled *Art House: Sensored XXX*. He has also won a national competition to do a permanent public art piece for the city of Oakland, Calif.

**Karen Horne** has been awarded a 1994-95 E.D. Foundation grant to expand her series of paintings of New York parks.

**Kirsten Kucer**, State University of New York, Stony Brook, has been awarded the Goldberger Fellowship, to be used her final year in the M.F.A. program.

**John H. Jacobsmeyer** is the recipient of the 1994 Basil H. Alkazzi award. He will set up a studio in the Boston area.



**John H. Jacobsmeyer**

**Stephen Lane** received a 1994 Pollock-Krasner Foundation grant.

**Julie Langsam** received a 1994 Pollock-Krasner Foundation grant.

**Vivian B. Mann**, chair of Judaica, Jewish Museum, and director, Manekin Institute for Jewish Art, has been awarded a 1994 NEH Fellowship for College Teachers and Independent Scholars. She will research and write a book titled *Jews and Art* and *Jewish Art: Sources and Documents*. She has also been appointed a fellow of the Institute for Advanced Study, Hebrew University, Jerusalem, spring semester 1996.

**Janet Conlon Manyan** will be in residence at the Millay Colony for the Arts in Austerlitz, N.Y. for the month of December.

**Lyle Salmi**, adjunct assistant professor of art, Millikin University, Decatur, Ill., is the recipient of a 1994-95 Arts Midwest/NEA Regional Visual Arts fellowship in painting.

**Rebecca Silberman** will be visiting artist at the University of Wisconsin-Marchfield, November 7-December 16, 1994.

**Michael Warrick**, associate professor of art, University of Arkansas at Little Rock, received the Visual Arts Grant from the Southeastern College Art Conference for his exhibition proposal to complete and put on tour a sculptural series titled *The Astronomer's Dream: Objects/Installations*.

**Carol Williams**, doctoral fellow in history, Rutgers, State University of New Jersey, and Lynne Bell, associate professor in the department of art and art history, University of Saskatchewan, are joint recipients of a Social Science and Humanities Research Council of Canada grant for research in feminist debates on the visual arts.

**Janice W. Yellin**, associate professor of art history, Babson College, Wellesley, Mass., has been awarded a 1994-96 Senior Research Grant from the J. Paul Getty Foundation to collaborate on the publication *The Royal Pyramid Chapels of Ancient Kush*.

Fulbright Scholarship awards have been announced and the following CAA members have been honored in the fields of art and art history. Their destinations are included: **Joan Backes**, Chile; **Dornith Doherty**, Mexico; **Patricia J. Fay**, St. Lucia; **April G. Funcke**, Russia; **Janet Goldner**, Mali; **Susan L. Huntington**, Nepal and Bangladesh; **Debra Koppman**, Peru; **Steven A. Mansbach**, Germany; **Deborah A. Rindge**, Britain.

## Conferences & Symposia

### Calls for Papers

**Comedy and Laughter (in Music, Film, Painting, Drawing, Dance, Theater)** is a symposium sponsored by the International Society of Phenomenology and the Fine Arts, April 8, 1995. Send 1-2-page abstract to: Marlies Kronegger, Michigan State University, Romance and Classical Languages, 313 Old Horticulture Bldg., East Lansing, MI 48242-1112. *Deadline: February 1, 1995.*

**Visions and Revisions: Interdisciplinary Approaches to Art History** is the theme of the 1995 Whitney Symposium on American Art and Culture, April 29, 1995. Twenty-minute papers are invited from graduate students at all levels. Papers may use traditional art historical or alternative methodological approaches. Send abstract, 1,000 words max., with résumé, to: Constance Wolf, Whitney Museum of American Art, 945 Madison Ave., New York, NY 10021. *Deadline: February 10, 1995.*

**Sculpture and Photography** is the theme of a conference to be held at University College London, June 16-17, 1995. Speakers will discuss the impact photography has had on the study of sculpture, as well as the role played by images of sculpture in the history of photography. Send 1-page proposal to: Geraldine Johnson, Dept. of History of Art, University College London, London WC1E 6BT, UK; fax 44 71 916 5939. *Deadline: February 20, 1995.*

**The Colonial Revival in New England** is the theme of a symposium sponsored by Historic Deerfield, Inc., and the Grace Slack McNeil Program in the History of American Art at Wellesley College, November 17-18, 1995. 250-word proposals should be sent with c.v. to: Kenneth Hafertepe and James F. O'Gorman, Office of Academic Programs, Historic Deerfield, Inc., Deerfield, MA 01342. *Deadline: February 28, 1995.*

**The 21st Annual Byzantine Studies Conference**, November 9-12, 1995, New York University, is a forum for the presentation and discussion of papers on every aspect of Byzantine history and culture and is open to all. Send abstracts to: Mary-Lyon Dolezal, Dumbarton Oaks, 1703 32nd St., NW, Washing-

ton, DC 20007; 202/342-3272. *Deadline: March 15, 1995 (March 2, 1995 if sent from abroad).*

**1995 16th-Century Studies Conference**, October 26-28, 1995, San Francisco, seeks 20-minute presentations. For information: Yael Even, Art and Art History, UM-St. Louis, ST. Louis, MO 63121-4499. Send abstracts to: Lynette Bosch, Art History, Brandeis University, Waltham, MA 02254-9110. *Deadline: April 1, 1995.*

**Center and Periphery: Questioning the Primacy of France in the study of Medieval Art** is the theme of the Robert Branner Forum for Medieval Art of the Department of Art History and Archaeology at Columbia University, November 18, 1995. Since the last century scholars have tended to privilege the role of France 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 paper presentation to: Branner Forum for Medieval Art, Department of Art History and Archaeology at Columbia University, 826 Schermerhorn Hall, Columbia University, New York, NY 10027. *Deadline: May 1, 1995.*

**Society for Utopian Studies** annual meeting, October 19-22, 1995, in Toronto, seeks paper proposals. Send 1-page abstract for individual papers and proposals for panels or sessions to: Merritt Abrash, Box 237 RD1, Stephentown, NY 12168; 518/733-5586. *Deadline: May 15, 1995.*

### To Attend

**The Spoils of War—World War II and Its Aftermath: The Loss, Reappearance, and Recovery of Cultural Property**, sponsored by the Bard Graduate Center for Studies in the Decorative Arts, January 19-21, 1995, will provide a forum for discussions relating to cultural property displaced during and after World War II. \$130 for 3 days (half price for student and senior admission), \$90 for 2 days, \$50 for 1 day. For information: Bard Graduate Center, 18 W. 86th St., New York, NY 10024; 212/721-4245.

**The American Photograph as Social and Cultural Document** is the biennial symposium in American art sponsored by the department of art history at the University of Delaware, March 31, 1995. Scholars of photography, history, and American studies will explore the critical role photography has played in shaping American culture from the medium's 19th-century origins to the present. For information: Department of Art History, University of Delaware, Newark, DE 19716-2516; 302/831-8415; fax 302/831-8243.

**Continuity, Innovation, and Connoisseurship: Old Master Paintings at the Palmer Museum** will be held March 31-April 2, 1995, at the Palmer Museum of Art. Centered around six of

the museum's 16th- and 17th-century paintings, the program will examine many of the complex factors that concern working within an artistic tradition, including workshop practices, patronage and its impact on the artist's creation of innovative or conservative work, the artist's individual character and imagination, and the weight of stylistic trends. For information: Palmer Museum of Art, Pennsylvania State University, University Park, PA 16802; 814/865-7672; fax 814/863-8608.

**Palestine and Transjordan before Islam** is the theme of the annual Byzantine Symposium at Dumbarton Oaks, April 28-30, 1995. The symposium will feature historians and archaeologists from many countries and will study the late antique society of this region from the historical, social, and economic points of view. For information: Dumbarton Oaks Byzantine Center, 1703 32nd St., NW, Washington, DC 20007; 202/342-3245.

**Places of Commemoration, Search for Identity, and Landscape Design** is the topic of the next Dumbarton Oaks Center for Studies in Landscape Architecture symposium, May 19-20, 1995. It will discuss the role of landscape architecture in the design of commemorative places that help shape and construct people's memory and identity. For information: Studies in Landscape Architecture, Dumbarton Oaks, 1703 32nd St., NW, Washington, DC 20007.

**Cultural Cross-Currents: Spain and Latin America, ca. 1550-1750** is the theme of the 12th cross-disciplinary Aston Magna Academy, to be held June 18-July 8, 1995 in New Brunswick, N.J. Faculty lectures, demonstrations and master classes will be supplemented by discussion groups, readings of drama, poetry, and music. Twenty-two NEH fellowships will be available for full-time humanities faculty at American colleges. Limited scholarship assistance will be available for those not qualifying for NEH stipends. For information: Joseph Darby, 120 W. 44th St., #1001, New York, NY 10036-4020; 212/819-9123; E-MAIL JZD@CUNYVMS1.CC.CUNY.EDU.

## Opportunities

### Awards

**The Basil H. Alkazzi Award** provides \$5,000 for the best artist and/or art student's seriously proposed application. The award may be used to travel and study, to set up a studio and further a career, or to continue an art-based education. Open only to painters who must be U.S. citizens aged 18-34. One work of the winner will be acquired. Applicants must send 6 slides, as well as 4 color or black-and-white prints of their work (10 different images), a full résumé including date of birth, a head and shoulder photograph, and a handwritten statement as to why they are applying and how they propose using the funds. Nine international reply coupons must be enclosed to cover return postage. Send entry to: Basil H. Alkazzi Award (USA), BCM Box 6314, London WC1N 3XX, England. *Entries may arrive between May 1 and August 15 each year.*

**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 based on an examination 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 materials edited, and those principles should be clearly articulated in the volume; the text should be accompanied by appropriate textual and other historical contextual information; the editor should exhibit the highest standards of accuracy in the presentation of its text and apparatus; and the apparatus should be presented as accessibly and elegantly as possible. \$1,000 prize. Send four copies of the edition and a letter identifying the work to: MLA Prize for a Distinguished Scholarly Edition, Modern Language Association, 10 Astor Place, New York, NY 10003-6981. For information: Richard Brod, 212/614-6406. *Deadline: May 1, 1995.*

**The Morton N. Cohen Award for a Distinguished Edition of Letters** is given by the Committee on Honors and Awards of the Modern Language Association. The committee is soliciting entries of collections of letters published in 1993 or 1994. A multivolume edition is eligible if at least one volume has been published during that period. The winning collection will be one that provides readers with a clear, accurate, and readable text, necessary

background information, and succinct and eloquent introductory material and annotations. \$1,000 prize. Send a letter of nomination and four copies of each eligible volume to: Morton N. Cohen Award, Modern Language Association, 10 Astor Place, New York, NY 10003-6981. For information: Richard Brod, 212/614-6406. *Deadline: May 1, 1995.*

### Calls for Entries

**Art-in-Architecture** commission available for an interior location at the offices of the Department of Veterans Affairs in New York, sponsored by the General Services Administration (GSA). Commission amount is \$32,000, which covers all costs associated with the project, including fabrication, installation, and travel. Artwork may be 2- or 3-dimensional and consist of painting, sculpture, photography, and/or architectural arts. Candidate may be individual artist or team of collaborators. For information: Meredith Fisher, Art-in-Architecture Program, General Services Administration, 18th and F Streets, NW, Rm. 1300, Washington, DC 20405; 202/501-0365. *Deadline: January 15, 1995.*

**The Creative Will**, a national juried biennial, seeks entries from artists who have multiple sclerosis. By showing their artwork as a group, finalists will raise awareness about MS and the need for public support for research and services. Original works in all media are eligible. For information: Andrea Furey, Project Rembrandt, National Multiple Sclerosis Society, 733 Third Ave., New York, NY 10017-3288; 212/476-0442. *Deadline: January 20, 1995.*

**In•queer•ies** is the theme of the first edition of *Take Issue*, a publication of 494 Gallery, New York. Artwork and writing submissions are requested. Send labeled proof prints or copy slides, along with artist statement, vita, and \$15 submission fee. For information: Shari Diamond, 718/852-6244; fax 718/875-9344; or Joanne Seador, telephone and fax 718/279-9526. *Deadline: February 1, 1995.*

**State of the Art: The Hand-Made Print and Photo-Mechanical Reproduction** seeks entries for an exhibition that will explore work being done by printmakers using various methods of photo-mechanical reproduction—conventional, experimental, electronically imaged—any print process that is photographically based. Send sase for prospectus: The Hand-Made Print and Photo-Mechanical Reproduction, CEPA Gallery, 700 Main St., 4th floor, Buffalo, NY 14202. *Deadline: February 15, 1995.*

**Work in Enamel:** \$1,000 purchase award to art student currently enrolled in degree/diploma program who works in enamel (glass on metal). Winning enamel will be exhibited at the Enamelist Society Convention, Hampton, Va., August 1995, and subsequently housed at the Enamelist Society Museum, Cold Spring, Ky. For application send sase to: Maureen Cole, 3182

Tallmadge Rd., Kent, Ohio 44240; 216/325-2154. *Deadline: February 15, 1995.*

**Seductive Matter: Sensual Form** is a competition for an exhibition of sculpture involving strategies of bodily seduction through sensual forms, sponsored by the Washington Sculptor's Group. Artists must be residents of mid-Atlantic states (N.Y., N.J., Pa., Va., Md., W.Va., D.C.). Send SASE for prospectus to: WSG, 5402 Kings Park Dr., Springfield, VA 22151. *Deadline: March 6, 1995.*

**Jewish Community Centers Association of Greater Los Angeles** is sponsoring the Barbara Bay Graphic Arts Memorial Award and Exhibition. The theme is "Social Justice: You Shall Teach These Words to Your Children." Artists of all faiths are invited to submit recent works of art. For prospectus: JCCA, 213/857-0036, ext. 2242. *Deadline: March 20, 1995.*

**Phoenix Gallery National Juried Competition:** Solo/group show awards. Send SASE for prospectus to: Phoenix Gallery, 568 Broadway, New York, NY 10012. *Deadline: March 24, 1995.*

**Artemisia Gallery**, Chicago, a nonprofit cooperative, announces exhibition opportunities. Members jury slides monthly for solo and group shows. Rental fees vary. Send 10 slides, *vita*, and SASE to: Artemisia Gallery, Search Committee, 700 N. Carpenter St., Chicago, IL 60622.

**Coleman Gallery** is accepting applications from contemporary artists working in all media for the 1994-96 exhibition calendar. Send slides, résumé, proposal, and SASE to: Coleman Gallery, 519 Central Ave., Albuquerque, NM 87102.

**Halpert Biennial**, sponsored by Appalachian State University and Catherine J. Smith Gallery, seeks entries. All entries must be 2-dimensional and available for installation during summer 1995. Send SASE for prospectus: Terry Suhre, Catherine J. Smith Gallery, Appalachian State University, Boone, NC 28608.

**Ninth Rosen Outdoor Sculpture Competition and Exhibition**, sponsored by Appalachian State University, seeks entries. Send SASE for prospectus: Terry Suhre, Catherine J. Smith Gallery, Appalachian State University, Boone, NC 28608.

## Grants and Fellowships

**ACLS Travel Grants** are available to assist scholars in all fields of the humanities and humanities-related social sciences to participate in international meetings held outside the U.S. and its dependencies. The grants are \$500 and are meant to offset air travel from and return to the U.S. and other essential expenses of attendance, such as registration fee, food, and lodging. Applicants must hold the Ph.D. or

terminal degree in their field, must be citizens or permanent residents of the U.S., and must be scheduled to read a paper or to have some other major, official role in the meeting. For application information: Office of Fellowships and Grants, ACLS, 228 E. 45 St., New York, NY 10017-3398; fax 212/949-8058. *Deadline for request for application: January 27, 1995. Deadline for receipt of completed application: February 1, 1995.*

**AAM Curators' Committee Travel Stipend Award:** partial support available for one curator to attend AAM annual meeting in Philadelphia, May 21-25, 1995. Applicant must be at beginning of professional curatorial career, work in a museum as a full-time curator with collections and exhibitions responsibilities, and be a first-time participant at the annual meeting. Submit a letter detailing responsibilities, professional activities, professional goals, and a statement of purpose in attending the meeting. Include resume, letter of support from institution, and letter of support from a curatorial sponsor. Send 3 copies of application to: Leisa Rundquist, South Bend Regional Museum of Art, 120 South St. Joseph St., South Bend, IN 46601. *Deadline: January 29, 1995.*

**CAA Professional Development Fellowships for Artists and Art Historians** are available to terminal degree students earning an M.A. or Ph.D. in art history, or an M.F.A. in studio art in the spring of 1996. Fellowships provide funding for two years. In the first year, students are awarded direct grants toward meeting expenses in preparing their dissertation, thesis, or exhibition. In the second year, after completing their degrees, fellows are placed in professional positions in partnership institutions that may include museums, universities, or art centers. For information: Fellowship Program, College Art Association, 275 Seventh Ave., New York, NY 10001; 212/691-1051 *Deadline: January 31, 1995.*

**Small Museum Administrators' Committee** is offering a \$200 scholarship for attendance at the 1995 American Association of Museums annual meeting, May 21-25, 1995, in Philadelphia. Applicants must be current SMAC members and employed in a museum with a budget under \$250,000. Only one applicant per museum eligible. Submit a letter, 2 pp. max., detailing responsibilities, activities (previous workshops, conferences, professional services), and career goals. Indicate how attendance at the annual meeting would benefit you and your museum. Include resume, brochure from museum, proof of museum's budget size, and letter of support from institution (board member, executive director). Send 3 copies of application to: Lisa Tremper Barnes, Philip and Muriel Berman Museum of Art at Ursinus College, PO Box 1000, Collegeville, PA 19426-1000. *Deadline: March 1, 1995.*

**The Walter Read Hovey Memorial Fund**, established at the Pittsburgh Foundation, provides \$3,000 to help further the career of graduate students in art history or in such related fields as museum work, conservation,

and restoration. Applicant must be currently enrolled in graduate school full-time and be a U.S. citizen. For application: Pittsburgh Foundation, 1 PPG Pl., 30th fl., Pittsburgh, PA 15222-5401; 412/391-5122. *Deadline: January 31, 1995.*

**The Asian Cultural Council** awards grants to American scholars, arts specialists, and graduate students for travel and research in Asia. Grants are available in such areas as archaeology, architecture, analysis of religion and the arts, and research on Japanese art and culture. For information: Asian Cultural Council, 1290 Avenue of the Americas, New York, NY 10104; 212/373-4300; fax 212/315-0996. *Deadline: February 1, 1995.*

**Department of Art and Art History at the University of Delaware** has financial aid awards available in support of study toward the M.F.A. in painting, photography, printmaking, sculpture, and ceramics. The following are categories for which awards are available: minority fellows, graduate fellows, graduate assistants, and tuition scholars. Send one page of slides, résumé, SASE, and letter of intent to: Larry Holmes, Dept. of Art, University of Delaware, Newark, DE 19716. *Deadline: February 15, 1995.*

**The U.S. Capitol Historical Society Fellowship** is available to support research and publication on the history of the art and architecture of the U.S. Capitol and related buildings. Open to graduate students and scholars who may apply for periods ranging from one month to one year. Stipend of \$1,500/month. For information: Barbara Wolanin, Architect of the Capitol, Washington, DC 20515; 202/228-1222. *Deadline: February 15, 1995.*

**The Claudia de Hueck Fellowship**, of \$15,000, is awarded annually by the National Gallery of Canada's Canadian Centre for the Visual Arts. It is open to teachers, artists, scientists, art historians, curators, conservators, and other scholars who have at least an M.A. or equivalent, and who have proven experience, through publications, exhibitions, or other means, in exploring the creative interactions between art and science. For information: Gyde V. Shepherd, Canadian Centre for the Visual Arts, National Gallery of Canada, 380 Sussex Dr., PO Box 427, Station A, Ottawa, Ontario, K1N 9N4; 613/990-1933; fax 613/990-6190. *Deadline: February 28, 1995.*

**The Camargo Foundation** offers fellowships to scholars and creative artists who wish to pursue studies in the humanities and social sciences related to French and francophone cultures. The foundation maintains a center in Cassis, France, where it offers, at no cost, eleven furnished apartments, a reference library, an artist's studio, a composer's studio, and a photographer's darkroom. No stipend is available. Term of residence is usually one semester. Applicants from all countries are welcome. For information: Ricardo Bloch, Camargo Foundation, W. 1050 First National Bank Bldg., 332 Minnesota St., St. Paul, MN

55101-1312. *Deadline: March 1 for following academic year.*

**The Center for Advanced Study in the Visual Arts** offers senior fellowships, visiting senior fellowships, and predoctoral fellowships. Candidates for the senior and visiting senior fellowships should have held the Ph.D. for five years or more or have a record of professional accomplishment. Scholars are expected to reside in Washington, D.C., for the duration of the fellowship period and to participate in the activities of the center. Grants are based on individual need. Predoctoral fellowships may vary in length from one to three calendar years and are intended to support doctoral dissertation research. Candidates must have completed residence requirements and course work for the Ph.D. as well as general or preliminary examinations before the date of application. Students must know two foreign languages related to the topic of the dissertation. Applications must be made through the chair of the graduate department, who acts as sponsor. For information: Fellowship Program, CASVA, National Gallery of Art, Washington, DC 20565; 202/842-6482; fax 202/408-8531.

**The International Research and Exchanges Board (IREX)** has several programs that provide funding for American scholars in the humanities and social sciences. These include individual advanced research opportunities, research residencies, special projects in library and information science and short-term travel grants. For a copy of the IREX *Grant Opportunities for US Scholars*: International Research and Exchanges Board, 1616 H St., NW, Washington, DC 20006; 202/628-8188; fax 202/628-8189.

## Internship

**National Museum of American Art, Washington, D.C.**, invites graduate students to apply for its internship program. Interns will work directly with Smithsonian museum specialists for one or two semesters. The advanced level intern program is structured to meet the needs of students seeking graduate degrees in art history, American studies, or studio art. For information: Judith Houston, 202/357-2714. *Deadline: March 1, 1995.*

## Calls for Manuscripts

**Essay on 20th-Century Enameling:** \$1,000 award available for historical and/or creative essay written by an art or art history student currently enrolled in a degree or diploma program. Essay will be published in October 1995 issue of *Glass on Metal* magazine. For application send SASE to: Maureen Cole, 3182 Tallmadge Rd., Kent, Ohio 44240; 216/325-2154. *Deadline: February 15, 1995.*

**The Rutgers Art Review**, a publication of the graduate students of Rutgers University art history department, seeks submissions from graduate students and recent Ph.D.s. Published articles will be scholarly contributions and should conform to *Chicago Manual of Style*. Send two copies to: Maurice Rose/Maggie Patrick, *Rutgers Art Review*, Voorhees Hall, College Avenue Campus, Rutgers, the State University of New Jersey, New Brunswick, NJ 08903.

## Publications

**The Artist's Complete Health and Safety Guide**, by Monona Rossol, is a guide to staying healthy for artists, crafts people, teachers, and students. It details the often hazardous world of pigments, dyes, inks, and solvents that can endanger the user's health. This revised and updated edition reflects new developments, materials, and safety standards.

**Fundamentals of Local Arts Management** is published by the Arts Extension Service, Division of Continuing Education, University of Massachusetts. It is a technical assistance notebook, a compilation of the best articles written on community arts organization development. Hundreds of articles are conveniently categorized in eight chapters. \$25.00, plus \$3.50 shipping in New England, \$3.75 outside of New England. AES, Division of Continuing Education, 604 Goodell Bldg., University of Massachusetts, Amherst, MA 01003; 413/545-2360; fax 413/545-3351.

**The International Review of African American Art** is the only publication devoted primarily to African American art. For 18 years the Review has covered painting, sculpture, printmaking, photography, material culture, and art theory. It is now published at Hampton University, Hampton, Va. For information: Hampton University Museum, 804/727-5308.

## Residency

**Vermont Studio Center** offers year-round program and residency experiences to emerging and mid-career visual artists and writers. Two- and four-week program sessions are offered featuring prominent resident and visiting staff artists, while 2-12-week residency sessions provide independent studio retreats. For information: Vermont Studio Center, PO Box 613N, Johnson, VT 05656; 802/635-2727; fax 802/635-2730.

## Workshops and Schools

**National Endowment for the Humanities** announces its Summer Seminars and Summer

Institutes to be held in the U.S. and abroad in the summer of 1995. The following are a list of those that may be of interest to CAA members. *Deadline: March 1, 1995.*

**Gothic in Ile-de-France.** (Paris). Stephen Murray, c/o Summer Session Office, 419 Lewisohn Hall, Columbia University, New York, NY 10027; E-MAIL: SM42@COLUMBIA.EDU.

**War and Memory: Postwar Representations of World War II and the Occupation in France.** Susan Suleiman, Dept. of Romance Languages, Harvard University, Cambridge, MA 02138.

**Death, Commemoration, and Society in Ancient Rome** (American Academy in Rome). John Bodel and Richard Saller, Dept. of Classics, Rutgers University, New Brunswick, NJ 08903-0270; E-MAIL: BODEL@GANDALF.RUTGERS.EDU.

**The Culture of London, 1850-1925** (Institute of Historical Research, London). Michael Levenson, Dept. of English, University of Virginia, Charlottesville, VA 22903; E-MAIL: MHC@VIRGINIA.EDU.

**Surveying Paris: Urban Space and Urban Culture in the Early Modern City** (Paris). Karen Newman, Dept. of Comparative Literature, Brown University, Providence, RI 02912; E-MAIL: KNEWMAN@BROWNV.M.BROWN.EDU.

**Re-Imagining Societies: The Middle East and Central Asia.** Dale F. Eickelman, Asian Studies Program, 6191 Bartlett, Dartmouth College, Hanover, NH 03755-3530; E-MAIL: C.EICKELMAN@DARTMOUTH.EDU.

**The Politics of Culture and Identity: Pacific Island Perspectives.** Geoffrey White and Lamont Lindstrom, Program for Cultural Studies, East-West Center, Honolulu, HI 96848; E-MAIL: WHITEG@EWC.BITNET.

**From the Work of Art to the Workings of the Media: Communication and Signification in Walter Benjamin and Other Theorists.** Samuel Weber, Program in Critical Theory, 2225 Rolfe Hall, University of California, Los Angeles, Los Angeles, CA 90024-1530; E-MAIL: WEBER@HUMNET.UCLA.EDU.

**The History of a Modern Metropolis: New York, 1870-1940.** Thomas Kessner, Ph.D. Program in History, City University of New York Graduate Center, 33 W. 42 St., New York, NY 10036; E-MAIL: KES@CUNYVMS1.GC.CUNY.EDU.

**Imagining the Past: Texts, Artifacts, and Ancient Israelite Religion.** William Dever, Department of Near Eastern Studies, University of Arizona, Tucson, AZ 85721; E-MAIL: NEAREAST@CCIT.ARIZONA.EDU.

**Study Russian art and architecture** at the Institute of Art History in Moscow, summer 1995. Includes 17-day program of lectures, visits to museums, estates, and monasteries, and field trips to Vladimir, Sergiev Posad, and Abramtsevo. For information: James M. Curtis,



Dept. of German Studies and Asian Studies,  
University of Missouri-Columbia, Columbia,  
MO 65211; E-MAIL: GRAJC@MIZZOU1.MISSOURI.EDU;  
or William Brumfield, Dept. of German and  
Russian, Tulane University, New Orleans, LA  
70118; E-MAIL: BRUMFIEL@MAILHOST.TCS.TULANE.EDU.  
Deadline: March 15, 1995.

**Institutions of Enlightenment: The Invention of the Public Sphere** is a summer institute for college and university professors at Stanford University, July 11–August 18, 1995. In exploring the nature and foundations of the public sphere created in the 18th century, the institute seeks to offer participants new ways to approach the Enlightenment as a historical phenomenon, to understand its continuing relevance to contemporary humanistic concerns, and to open up the pedagogical implications of recent research. For information: Margaret Tompkins, Seminar on Enlightenment and Revolution, c/o Dept. of French and Italian, Stanford University, Stanford, CA 94305-2010; 415/723-1356; fax 415/723-0482.

**Sex 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 46556-5629; 219/631-8304; fax 219/631-8644; E-MAIL: ENGLISH.2@ND.EDU.

## Miscellany

**Visual Artists Rights Act Update:** three New York artists successfully invoked the federal Visual Artists Rights Act of 1990 (VARA), which prevents any "intentional distortion" harmful to the artists' reputation or "destruction of a work of recognized stature," to prevent the dismantling of a sculptural installation in Queens, N.Y.

**Videos 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 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

Getty Trust Publications, PO Box 2112, Santa Monica, CA 90407-2112; 800/223-3431; fax 310/453-7966.

## Information Wanted

**Rockwell Kent:** American realist painter, author, illustrator, 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 Emma Frye Art Museum, PO Box 3005, Seattle, WA 98114; fax 206/223-1707.

**Paul Suttman (1933–1993):** for a catalogue and biography of the sculptor, information is sought on the whereabouts of works, reminiscences, memorabilia, and biographical information. Virginia Bush Suttman and Florence Gilbard, PO Box 37, South Kent, CT 06785; 203/927-3684; fax 203/927-5301.

## Classified Ads

**Ars Grammatica:** 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: Ars Grammatica, via Il Corso, 12, Florence 50122, Italy; (3955)283-102; fax (3955)217-985.

**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., 1028H, 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.

**Books on the Fine Arts.** We wish to purchase scholarly o.p. titles on Western European art and architecture, review copies, library duplicates. Andrew D. Washton Books, 411 E. 83rd St., New York, NY 10028; 212/481-0479; fax 212/861-0588.

**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.

**For rent:** attractive furnished bedroom. NYC, upper East Side near museums. Suitable visiting woman scholar. Doorman building. Good transportation. Security and references required. \$200/week; min. 3 weeks. Call DG Associates, 212/226-4134.

**Fresco Painting and Stucco-Marmo-Scagliola Workshops—Ceri, 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; 212/473-5657 or 914/762-2970; fax 212/777-7551 or 914/271-3380.

**Full-Color Exhibition Announcements.** Gallery full-color postcards, catalogues, and posters. 12 pt. coated stock, 200-line separations. Write for samples: Images for Artists, 2543 Cleinview, Cincinnati, Ohio 45206.

**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: Helaine M. McLain, Northern Arizona University, Box 6020, Flagstaff, AZ 86011; 602/523-4560.

**Italy—Old Rome and Tuscany:** Rome, delightful 1-bedroom penthouse, roof garden, fully furnished, convenient public transportation. \$1,700/month. Also, stunning 3-floor-house in Tuscany—completely renovated and furnished \$1,900/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. 619/543-0066.

**Two sublets available:** 700-square-foot Brooklyn loft. Live, possible live/work. Great artist's area, one stop Manhattan. Available May 1–July 31, 1995. \$700/month. Also, Manhattan studio, 700 square feet plus kitchen. Hudson River

view in Tribeca. No live. Available May 1–July 31, 1995. \$500. Both for \$1,000/month. 718/486-5472.

## Datebook

**January 25–28, 1995**  
Annual conference, San Antonio, Texas

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

**February 17**  
Deadline for submissions to March/April CAA *News*

Deadline for submissions to March *Careers*

**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