

Datebook

February 5, 1996
Deadline for submissions for March
Careers

February 9, 1996
Deadline for March/April 1996 CAA
News

February 21-24, 1996
CAA annual conference, Boston

February 26, 1996
Deadline for nominations to CAA Board
of Directors (see page 10)

March 1, 1996
Deadline by which to purchase Faith
Ringgold print *The Sunflower Quilting
Bee at Arles* at special member price of
\$750

March 29, 1996
Deadline for May/June 1996 CAA News

April 5, 1996
Deadline for submissions for May
Careers



January/February 1996
College Art Association
275 Seventh Avenue
New York, New York 10001

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Nancy Macko	Deborah Willis



Ringgold
Donates
Print to
Fellowship
Program

and assists them in obtaining a profes-
sional position subsidized by CAA in
the year following graduation. Ringgold
also was instrumental in the compila-
tion of CAA's *Directory of People of Color
in the Visual Arts*. She continues to
reveal her artistic genius, commitment,
and generosity to CAA through the
donation of her time and work for this
print. Through her practice and teach-
ing of art and her leadership at CAA,
she has inspired thousands of young
scholars and artists to follow in her
footsteps.

It has been over a decade since
Ringgold began making her signature
"story quilts." Her first quilt, made in

collaboration with her mother, Willie
Posie, *Echoes of Harlem* (1980), allowed
Ringgold to use her knowledge of
Tibetan *tankas* in forming her own
unique genre. Later, Ringgold intro-
duced text to her quilts in the form of
narratives created from her vivid
imagination and several of her child-
hood memories and experiences in
America and abroad.

Her recent story quilt endeavor, *The
French Collection I and II*, is a series of
twelve quilts chronicling the life of a
young fictitious character, Willia Marie
Simone, who goes to Paris in the 1920s
at the age of sixteen to pursue her

Artist Faith Ringgold, working
with the Rutgers Center for
Innovative Print and Paper, has
created an original limited-edition print
especially for CAA members. Proceeds
from the sale of the print will benefit the
Professional Development Fellowship
Program. Inspired by her *French
Collection I* series, Ringgold's new
composition is titled *The Sunflower
Quilting Bee at Arles*. Ringgold collabo-
rated with Eileen N. Foti, master printer
at Rutgers, to print the six-color, 22-by-
30-inch lithograph. The limited-edition
print of 100 copies, valued at \$1,500
each, is available at a special price of
\$750 to CAA individual and institu-
tional members until March 1, after
which it is available for \$1,500 (see page
19 for order form).

As an active force and participant
within CAA since the 1970s, Ringgold
has served on the board of directors and
was instrumental in devising the CAA
Professional Development Fellowship
Program, which provides financial
support to graduate students in the final
year of their graduate degree program



Faith Ringgold, *The Sunflower Quilting
Bee at Arles* (working print), 1995,
lithograph, 22" x 30"
PHOTO: JACK ABRAHAM

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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, February 23, 1996, at 8:00 A.M. in the Hynes Convention Center, Rm. 102, 900 Boylston Street, Boston, MA 02115. College Art Association President Judith K. Brodsky will preside.

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 2000 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. See "CAA Elects New Board Members, 1996-2000," page 3.

Amendment to the By-laws

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.

CAA Elects New Board Members, 1996-2000

Board of Director's voting ballots were mailed to CAA's over 13,000 members in October 1995. Six new board members were elected for 1996-2000. The following are those who have been elected and excerpts from their candidacy statements:

Ellen T. Baird University of Illinois at Chicago

As an art historian, an arts administrator, and a long-standing member of CAA, it has been gratifying to see the organization become more inclusive, multi-vocal, and responsive to its diverse constituencies. As a board member, I would work to continue this open and flexible approach, and to diversify further CAA's membership. I would also work to forward the significant role of the arts in elementary through university education through continued annual meeting sessions on teaching, dissemination of innovative ideas on teaching, and documenting standards of quality in teaching the arts, particularly in the studio. I am also eager to see CAA explore collaborative opportunities with other arts, architecture, and humanities organizations in pursuit of this goal nationally and internationally.

Christine Kondoleon Williams College

At a time when the field of art is challenged by many external pressures and internal imperatives, our skills of

communication are being put to a critical test. As a scholar of late Roman and early Byzantine art, a professor of eastern and western Medieval art, and currently as guest curator for the Worcester Art Museum, I would represent a group that has had less voice in recent years. In my capacity as chair of the Williams Art Department, as acting director of the Williams Graduate Program in the History of Art, and as an associate co-director of an excavation in Tunisia, I have had many opportunities to test my skills as an effective mediator and liaison among diverse constituencies.

Arturo Lindsay Spelman College

CAA has a responsibility to assume a leadership role in the arts community in the upcoming years of declining funds for the arts, and the conservative mood of the nation, by becoming more vocal nationally in support of public funding for the arts and a return of the arts to the public schools. Further, we must take an aggressive position to bridge the gap between the arts community and the general public presently being exploited by anti-art politicians. As a large professional association and as tax-paying citizens, we must educate elected representatives and the general public of the viable and integral role the arts play in the social, cultural, and economic fiber of our nation.

John Hallmark Neff Art Program, First National Bank of Chicago

In addition to artists, art historians, museum professionals, and critics, CAA is an umbrella also for editors, librarians, imaging specialists, dealers, appraisers, and art lawyers. Trends in tenure and part-time appointments suggest that the flow to these related fields will continue. CAA's challenge and opportunity will be to assist all its members—not only in working more closely with one another, but to communicate more effectively the wonder and necessity of the arts to a diverse and often skeptical public. As a scholar, college teacher, museum curator, and director, and now director of a museum which happens to be in a multinational bank, I have had the

opportunity since 1972 to work with many audiences, each with differing expectations of the visual arts.

Jeffrey Chipps Smith University of Texas at Austin

CAA has evolved from an institution designed to serve artists and scholars in the United States to one with global concerns and membership. During the next few years I wish to focus upon ways of enhancing our international ties. In addition to supporting current efforts, such as encouraging foreign participation at our annual conference, we need to explore other avenues of exchange. Actions might range from the simple, such as an annual mailing to member institutions of a listing of foreign scholars temporarily residing in the USA while holding fellowships, lectureships, and teaching positions, to the complex. I would encourage CAA's actions at establishing international guidelines for the fair use at fair cost of reproducing images whether in book form or on-line.

Alan Wallach College of William and Mary

Over the last fifteen years CAA has become increasingly responsive to the needs and concerns of its varied constituencies. It has fostered innovative scholarship, has been in the forefront of the struggle against censorship, and has concerned itself with the problems faced by women, minorities, and students attempting to break into the profession. These gains have occurred in a period of retrenchment and growing backlash. Federal, state, and city governments are now making unprecedented cuts in support for education and the arts; simultaneously, attacks on artistic freedom and critical scholarship have intensified. Because it is one of the nation's leading arts organizations, CAA can play a crucial role in opposing the narrowing of educational and professional opportunity and in resisting *Kulturkampf*, American-style.

Annual Conference Update

Session Schedule Changes and Cancellations

The session "Artistic Patronage of Reformed Orders and *Osservanza* Movements in Quattrocento Italy" (chairs: George R. Bent and Alessandro Nova) has been rescheduled to Thursday, 8:00–10:30 P.M.

The session "Publishing the Catalogue Raisonné: New Technologies" (sponsored by the Catalogue Raisonné Scholars Association; chairs: Gail Levin, Barbara B. Lynes, and Roberta Tarbell) has been rescheduled to Thursday, 7:30–9:00 A.M.

The session "Chinese Ceramics of the Song Dynasty" (chair: Robert Mowry) has been canceled.

Meet the Editors

The editors of CAA publications will be on hand at the CAA publications booth (booth 417) in the exhibits area at scheduled times to talk with prospective authors. Debra Pincus, editor of the CAA monograph series, will be available from noon until 2:00 P.M. on Thursday, February 22. Nancy J. Troy, *Art Bulletin* editor-in-chief, and Lenore Malen, *Art Journal* executive editor, will be at the booth from noon until 2:00 P.M. on Friday, February 23. 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.

1996 Regional M.F.A. Exhibition

Conference attendees are urged to view the exhibition "Selections from New England M.F.A. Programs" at the Boston University Art Gallery, and to attend a reception at the gallery Thursday evening, February 21, 5:30–7:30 P.M.

Organized by the Boston University Art Gallery's Kim Sichel and Mary Drach McInnes, the exhibition includes work by students from the following schools: Bennington College, Boston University, Massachusetts College of Art, Rhode Island School of Design, School of the Museum of Fine Arts, Boston, University of Connecticut at Storrs, University of Massachusetts at Amherst, University of Massachusetts at Dartmouth, Vermont College of Norwich University, and Yale University.

The gallery's hours are Tuesday–Friday, 10:00 A.M.–5:00 P.M.; Saturday, 1:00–5:00 P.M. It is located at 855 Commonwealth Avenue (Green Line, Boston University West stop on the "T").

Artist-Voter Project

The Artist-Voter Project will be staffing a table in the registration area on Thursday and Friday, February 22 and 23. Information will be available about how to run voter registration drives in art schools, colleges, and arts centers.

Suggestions will be welcomed from educators and artists for motivational projects that will encourage artists and art students to vote while teaching the relationship between our participatory democracy and the arts. Attendees are encouraged to stop by to exchange information.

Gallery Added to Wednesday Night Shuttle Bus Route

The Kingston Gallery, an artist-run cooperative gallery, will be hosting an open house and reception Wednesday evening, 5:30–7:30 P.M. The gallery will be included in the Wednesday (W) shuttle bus route, for all those who pre-registered for that bus.

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 desk in the registration area on the Plaza Level of the Hynes Convention Center, where tapes can also be purchased.

1996 Annual Conference

Travel Grants

The Samuel H. Kress Foundation has awarded CAA a \$10,000 grant to support foreign travel grants for speakers presenting papers at the 1996 annual conference in Boston, February 21–24, 1996.

Ringgold Donates Print

CONTINUED FROM PAGE 1

lifelong ambition of becoming *une artiste*. While there, she marries an affluent Frenchman, models for Matisse and Picasso, and encounters an international cadre of influential personages.

Set in Van Gogh's garden in Arles, *The Sunflower Quilting Bee at Arles* becomes the meeting place for several historical African American heroines to promote freedom, each woman a significant contributor to the African American experience: Madame C. J. Walker, the first self-made female millionaire; Harriet Tubman, the initiator and leader of the "underground railroad"; and Rosa Parks, a civil rights activist, just to name a few. Even Van Gogh, voyeuristically peeking out from behind a sunflower, cannot resist a glimpse of these "superwomen" in action. Like our own mothers, they have become the mortar and bricks of African American history. Willia draws strength from these role models. While her struggle to become an artist differs from their respective struggles, it is in their search as black women that they find in one another a common ground.

All proceeds from the sale of the print will be designated to match challenge grants from the National Endowment for the Arts and the National Endowment for the Humanities for the Professional Development Fellowship Program.

—Tania Beasley, 1995 Professional Development Fellow

From the Executive Director

International Efforts

The CAA board of directors, first at its retreat in September 1994, and subsequently in the Long Range Plan, 1996–2006 (see page 8), has identified several areas on which to focus attention with regard to association activity and program development. In this and future columns, I will address actions taken in these areas, starting with CAA's commitment to creating an international presence.

Since the retreat, the board has taken several steps in this area. First, a standing International Committee was established. Chaired by board member Victor Margolin, it immediately began investigating areas in which CAA might become more involved in international issues. Second, board member Irving Lavin, who is president of the American National Committee of the Comité International de l'Histoire de l'Art (CIIHA), developed, with CAA president Judith Brodsky, an alliance between CAA and the American National Committee. This action has since been approved by the boards of both organizations. Third, the International Committee proposed the development of an international data base, a project that is now underway. And finally, the International Committee has urged CAA to work actively for United States re-entry into UNESCO.

To this end, Victor Margolin, Judith Brodsky, and I spent a day in Washington, D.C., meeting with Congressional supporters of U.S. re-entry into UNESCO. Margolin's investigations and contacts also led to an invitation to be part of the United States Civil Society Observer Delegation to UNESCO on the occasion of the 50th anniversary of the signing of its constitution, November 16, 1995. I had the honor of traveling to Paris for five days of meetings with UNESCO officials and for the official celebration on November 16. The fifteen-member U.S.

delegation was organized and headed by John E. Fobes, former Deputy Director General of UNESCO.

At the risk of sounding starry-eyed, I must say that my five days at the UNESCO conference were among the most exciting of my life. For those of you unfamiliar with UNESCO I will present some background information. In 1945 the United States, one of the three major founders of the United Nations, and thirty-seven other countries, signed the Constitution for the United Nations Educational, Scientific, and Cultural Organization (UNESCO). In 1984 the United States withdrew from the organization, citing complaints over budget, management, and approaches to certain programs. Today UNESCO's membership comprises 184 nations. Dr. Federico Mayor, a distinguished scientist and former Minister of Education of Spain, as Director General of UNESCO since 1987, has been energetically pursuing a reform policy for UNESCO.

UNESCO's primary aim is to contribute to peace and security in the world by promoting collaboration among nations through education, science, culture, and communication. To realize these aims, UNESCO expands and guides education; helps in establishing scientific and technological foundations; encourages national cultural values and the preservation of cultural heritage; develops communication for a free flow and a wider and more balanced dissemination of information; and promotes the social sciences as instruments for the realization of human rights, justice, and peace. UNESCO has become one of the principal world centers for the international exchange of information, knowledge, ideas, and technology in the broad fields of education, science, and culture. UNESCO's cultural activities are concentrated chiefly on the stimulation of artistic creativity, the study and development of cultures, and the conservation of the world's inheritance of books, works of art, and monuments, as well as the preservation of cultural identities and oral traditions.

Despite its nonmember status, the United States has not been totally absent from UNESCO activities. After the U.S. withdrawal in 1984, the State Department Legal Adviser ruled that the U.S. could still participate in selected UNESCO activities, most notably in the fields of oceanography, copyright, and preservation of cultural heritage, since those

activities were governed by conventions to which the U.S. was a party or by statutes that provided for participation by a state that was a member of the U.N.

Most recently, U.S. official posture toward UNESCO warmed in 1992 when the General Accounting Office submitted to Congress, at its request, an exhaustive and highly favorable study of UNESCO's management, resulting in the recommendation that the U.S. resume membership. The official position today is that the United States looks forward to full participation "when resources permit." In the meantime, various nongovernmental partnerships with UNESCO have been established in the United States, among them the International Literacy Institute at the University of Pennsylvania's National Center on Adult Literacy, the International Institute for Theoretical and Applied Physics at Iowa State University, a UNESCO chair in communications development at the Columbia University School of Journalism, and the American Friends of the Hermitage Museum.

During the five days in Paris, I had a series of enlightening meetings with UNESCO officials, among them the Director General, Federico Mayor, as well as with senior people working on cultural issues, culture of peace, preservation of natural and cultural heritage, and education. At all of these meetings, UNESCO staff members identified areas of possible collaboration with the United States and expressed a sincere desire for the United States to re-enter UNESCO, emphasizing the value of its intellectual, more than its financial, contribution. The 50th anniversary celebration itself was a dramatic all-day event attended by heads of state, member country delegates, ambassadors of good will, and a few invited observer delegations. A message from President Bill Clinton—the strongest expression of interest in rejoining UNESCO from the U.S. in eleven years—was one of the high points in an impressive string of speeches by heads of state and government. Then the proclamation of the Declaration of Principles on Tolerance, adopted "solemnly and by acclamation" by the member states, was read. Interspersed were musical performances, the most moving of which was, for me, by the Irish children's choir, "The Ray of Hope," introduced by an eleven-year-old girl who said that in her country they had been at peace for the

past eighteen months, the first time in the lifetimes of all the members of the choir. The celebration was concluded by talks by President Chirac of France and Director General Mayor. This incredibly eventful day was capped by an impressive multicultural *soirée musicale* and reception at the Hôtel de Ville.

In his introduction to the Declaration of Principles on Tolerance, Director General Mayor movingly summed up the tone and mood pervading UNESCO, stating: "Difference is our common wealth. Differences will always exist, but, on the eve of the twenty-first century, we are resolved to address them through the peaceful and perseverant search for agreement. We are today prepared to face intolerance, xenophobia, violence, terrorism, extremism, exclusion, and violations of the right to freedom with constantly reaffirmed attitudes of tolerance. Tolerance is more than ever a virtue indispensable to peace building. I believe in this Declaration and hope that it will constitute a major step on the path to a culture of peace."

In his introduction to an important document presented at the general conference, "Medium Term Strategy, 1996–2001" (available from UNESCO as Document 28 C/4), Mayor exhorted the member nations to "reaffirm our faith in this institution and again to swear allegiance to the principles enshrined in its Constitution . . . to arm ourselves against the real threats posed today to international security, whose names are exclusion, poverty, rural decline, urban decay, mass migrations, environmental degradation, new pandemics, and arms and drug trafficking. . . ." He continued: "We spend incredible sums of money on 're-establishing' peace by deploying armies, and then on restoring, repairing, and reconstructing what war has destroyed. But it is war itself that must be destroyed by eradicating the economic poverty, social injustice, political oppression, discrimination, and exclusion, in all their forms, that are the root causes of conflict. . . . The specific realm of UNESCO is intellectual life, i.e., asserting the value of the human mind. We should therefore concentrate our efforts on the development of human resources. . . . We must learn to invest in this intangible asset which is human creativity, and in the acquisition, transfer and sharing of knowledge, which are the key to any process of

empowerment, individual or collective. Empowerment can never be achieved through isolation or withdrawal. Cultures are fortified by exposure to others and interaction with them. . . ." Mayor emphasized the need for "sharing—of knowledge, resources and values; sharing—the keystone to democracy and international intellectual cooperation. It is in an atmosphere of sharing and solidarity that I should like to see UNESCO arrive on the shore of a new century and, indeed, a new millennium."

It is definitely this atmosphere of sharing, of forging partnerships based on intellectual cooperation, that impressed me during the celebration and each of the meetings I had with UNESCO staff. And consequently, this is the primary message that I bring back to the CAA International Committee, the CAA board of directors, and the CAA membership. We will be working with contacts made at UNESCO to obtain NGO status, to develop "an agreement of cooperation," and to support the re-entry of the United States into UNESCO. Please let us know at CAA@pipeline.com (attn: int'l. comm.) your experiences with international partnerships. We are especially eager to hear from some of CAA's 750 international members.
—Susan Ball

CAA News

Millard Meiss Grants

CAA is pleased to announce seven recent Millard Meiss publication subsidies:
Paolo Berdini, *Painting as Visual Exegesis: The Religious Art of Jacopo Bassano*, Cambridge University Press;
Jeffrey Hamburger, *Nuns as Artists: The Visual Culture of a Medieval Convent*, University of California Press;
Catherine Crawford Lubet, *Albrecht Dürer and the Venetian Renaissance*, Cambridge University Press; **Elizabeth Carson Pastan**, *The Early Stained Glass of*

Troyes Cathedral, CNRS Editions; **Louise Rice**, *The Altars and Altarpieces of New St. Peters*, Cambridge University Press; **James M. Saslow**, *The Medici Wedding of 1589: Florentine Festival as "theatrum mundi,"* Yale University Press; and **William Tronzo**, *The Cultures of His Kingdom: Roger II and the Capella Palatine in Palermo*, Princeton 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. Application forms are available from the CAA office.

CAA Award Finalists

As a new feature, *CAA News* will publish each year the finalists for the Charles Rufus Morey and the Alfred H. Barr, Jr., awards, both of which are presented at CAA's annual conference. The Charles Rufus Morey Book Award is given for an especially distinguished book in the history of art, published in any language in the penultimate calendar year. The Alfred H. Barr, Jr., award for museum scholarship is 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.

Finalists for CAA Charles Rufus Morey Award: David Landau and Peter Parshall, *The Renaissance Print, 1470–1550* (Yale University Press); W. J. T. Mitchell, *Picture Theory* (University of Chicago Press); Jeffrey Chipps Smith, *German Sculpture of the Later Renaissance, ca. 1520–1580* (Princeton University Press); William Wallace, *Michelangelo at San Lorenzo* (Cambridge University Press).

Finalists for the Alfred H. Barr, Jr., Award: Maryan W. Ainsworth with Maximiliaan P. J. Martens, *Petrus Christus: Renaissance Master of Bruges* (Metropolitan Museum of Art); Douglas Druick et al., *Odilon Redon: Prince of Dreams, 1840–1916* (Art Institute of Chicago in association with Harry N. Abrams); Henry Millon and Vittorio Magnago Lampugnani, ed., *The Renaissance from Brunelleschi to Michelangelo: The Representation of Architecture* (National Gallery of Art; Rizzoli); Alexandra Munroe, *Japanese Art after*

1945: Scream against the Sky (Solomon R. Guggenheim Museum with Harry N. Abrams).

Picture Rights in Art Publishing

The College Art Association has been aware for some time that increasing costs and restrictions for picture rights are putting a strain on scholarship and art publishing. At the same time, we know that as budgets for arts institutions grow ever tighter, art museums face increasing costs for all sorts of services and are under great pressure to generate income where possible. The CAA Committee on Picture Rights, working with the Association of Art Editors, has put together a survey (see insert) to canvas opinions and suggestions from CAA members and museum professionals regarding these issues. A generous grant from the Samuel H. Kress Foundation has made this survey possible.

The problem of picture costs and rights has so far proved quite intractable; it has pitted publishers against museums they seek to promote and scholars against artists they seek to praise. We believe that museums, publishers, copyright holders, artists' agents, art owners, and scholars are largely unaware of the effects of their policies on one another and on the arts community at large. Owners of artworks and copyrights, often facing grave financial burdens, have seen publication of images as one of the few places where they can generate new income. Several issues have contributed to making owners of art and holders of copyright less than sympathetic to the protests of publishers: among these are past individual cases of copyright infringement, an anecdotal account of solid profit in commercial publishing, and the perception that university presses and other nonprofit publishers are underwritten by their institutions and can afford to publish at a loss. Scholars and publishers, concerned to protect their plans in a competitive market and prohibited from engaging in activities that might constitute restraint of trade, have not been effective in describing to copyright holders and art owners the ways in which increasing picture costs have had a real and damaging effect on art publishing.

We believe that reasonable compro-

mises can be found, but cannot be sought at the level of an individual author, editor, or picture researcher negotiating with an individual assistant in the rights department of an individual museum or agency. It is time that all members of the fine-arts community—owners, artists, writers, publishers of books and journals, photographers, museum directors, and others—understand that this once-minor issue has become a severe problem, and work together toward a broad solution that benefits the arts community as a whole.

CAA Executive Director Susan Ball and CAA President Judith K. Brodsky are heading this project. Members of the subcommittee are: Anne B. Barriault, Senior Editor, Virginia Museum of Fine Arts; Phyllis Pray Bober, former president, CAA, Professor of Art History Emerita, Bryn Mawr College; Teri Edelstein, Deputy Director, Art Institute of Chicago; Mark Greenberg, Managing Editor, J. Paul Getty Museum; Nancy Grubb, Executive Editor, Abbeville Press; Barbara Hoffman, CAA counsel, co-chair, Committee on Intellectual Property; Mary Laing, freelance editor, New York; Marilyn Lavin, Princeton University; Judy Metro, Senior Editor, Yale University Press; Michaelyn Mitchell, Head of Publications, American Federation of Arts; Beatrice Rehl, Fine Arts Editor, Cambridge University Press (chair, CAA Publications Committee); Lowery Stokes Sims, Curator, Metropolitan Museum of

Art; Eve Sinaiko, Senior Editor, Harry N. Abrams; Gary Vikan, Director, Walters Art Gallery; and Virginia Wageman, Manager of Publications, College Art Association.

New Monograph Published

The College Art Association, in association with the University of Washington Press, has published a new book in its distinguished Monographs on the Fine Art series.

Tapestries for the Courts of Federico II, Ercole, and Ferrante Gonzaga, 1522–63, by Clifford M. Brown and Guy Delmarcel, is the result of exhaustive research into the archival material in Mantua and Parma that document the tapestries commissioned for or purchased by the sons of Francesco II Gonzaga and Isabella d'Este. In addition, stylistic and iconographic analyses of the surviving tapestries, fifty-two of which have been discovered in collections in Italy, Belgium, France, Portugal, and Great Britain, are provided. All of the known Gonzaga tapestries are illustrated, eleven in full color, thanks to grants from the Royal Manufacturers De Wit Foundation, Mechelen, and the National Foundation Princess Marie-José, Brussels.

Tapestries were among the most costly works produced during the Renaissance, acquired by the nobility as reflections of their wealth and prestige.



Guy Delmarcel examining the Marzotto Puttini tapestries

The Gonzaga family of Mantua and Guastalla had one of the most splendid collections of these wall hangings, rivaled only by the papal collection and that of the Medicis. This book, edited by Robert S. Nelson, outgoing editor of the CAA monograph series, will be invaluable to scholars and is a distinguished addition to the monograph series.

Monographs on the Fine Arts is an ongoing series of the College Art Association. Submissions of short manuscripts in all periods and areas of art history are welcome. A listing of books in the series that are still in print appears on the back cover of every issue of the *Art Bulletin*.

The current editor of the monograph series is Debra Pincus, professor emerita at the University of British Columbia. Proposals for publications should be addressed to Pincus at the Department of Fine Arts, University of British Columbia, 6333 Memorial Rd., Vancouver, B.C. V6T 1Z2. She will be available on Thursday, February 22, at the CAA annual conference in Boston to meet with prospective authors (see "Annual Conference Update," page 4).

Grant Renewed for Fellowship Program

The Henry Luce Foundation, Inc., awarded CAA a \$130,000 grant in October to continue the Professional Development Fellowships in American Art. The grant will provide partial support of four fellows, two to be selected in 1996 and two in 1997. The program is open to students earning their Ph.D. in art history or M.A. in art history, conservation, criticism, art theory, museum studies, or arts administration, who plan to graduate in 1997 and whose focus is art of the United States. Fellowship recipients will receive \$5,000 in the final year of their graduate degree program. In the subsequent year, CAA assists the fellows in securing employment or an internship related to American art at a museum, college, or university. CAA subsidizes the position with a \$15,000 grant to the hiring institution. In 1993 the Luce Foundation gave \$110,000 for the program, with which five fellows in American art have been funded. For application information, see Opportunities (page 16).

CAA Long Range Plan, 1996–2006

In CAA News, May/June 1990, a penultimate draft of the 1990–2000 CAA Long Range Plan was presented to the CAA membership for consideration and comment. The response was both positive and negative and all thoughtful comments were considered. It became clear two years ago when the membership survey was initiated, that the process should be repeated. As reported in CAA News (November/December 1994), the CAA Board of Directors met at a two-and-one-half-day retreat to evaluate the progress of the 1990 plan and to prepare for the future. They noted with pride that most of the goals outlined in that plan had in fact been reached and, at the same time, noted that new needs had emerged. The initial outcome of the retreat was presented in an article by CAA president Judith K. Brodsky in CAA News (November/December 1994). Guided by input from many CAA members, as well as by the results of the 1993–94 membership survey, various task forces of the board have been working on writing a new plan to guide the association into the next millennium.

The Board of Directors will approve a final draft of the Long Range Plan, 1996–2006, at its meeting in February 1996. Therefore, in the spirit of communication and openness, the CAA Board of Directors, your elected representatives, presents to you, the CAA membership, the mission and goals listed in the penultimate draft of the plan for your comments. Please send comments to CAA, Board of Directors (Plan 1996–2006), at either 275 Seventh Ave., New York, NY 10001, or, CAA@PIPELINE.COM before February 1st, 1996.

For a detailed version of the plan, send an SASE to Cristin Tierney at CAA.

Introduction

In September 1994 the Board of Directors began the process of developing a second Long Range Plan for the College Art Association. The first Long Range Plan, ratified by the membership in 1990, although intended to be accomplished in a period of 10 years, was far ahead of schedule, and most of its goals were either fulfilled or well on their way to being fulfilled. This plan is for the next ten years, 1996–2006. The goals will be achieved over the course of the ten-year period. It was time to look at the association and its future directions once again. The board reaffirmed the basic purposes of the CAA.

Mission

College Art Association is committed to the encouragement of the highest standards of scholarship, connoisseurship, and teaching in the areas of the history and criticism of the arts and the highest levels of creativity and teaching in the visual arts. The association continues to further these objectives in institutions of higher learning and public service such as colleges and universities, art schools, museums, and other arts organizations.

CAA also remains committed to the encouragement of inclusion among its constituencies of qualified individuals representing a diversity of race, religion, gender, national origin, sexual preference, age, and physical disability and to active discouragement of discrimination based on those factors in employment, education, exhibition, scholarly and programmatic opportunities, the awarding of grants and prizes, and media coverage.

Part I

The Board of Directors concluded that four particular purposes of CAA as listed in the By-laws were particularly important at this time, among them:

"1. To encourage and support those groups and activities, inside and outside of

this association, that set themselves the task of elevating the standards of teaching and curricula, of improving the materials of teaching, and of generally advancing the cause of learning in the arts at the secondary, undergraduate, and graduate levels.

2. To encourage professional relationships with other learned societies and with international, national, and regional organizations that serve similar purposes in the fine arts or allied areas.

3. To examine the policies of governmental agencies, corporations, foundations, and other relevant groups with regard to the arts and to lend or withhold the support of the association wherever its basic interests are involved.

4. To continue to encourage qualified students to enter the arts as a profession and to this end to seek ways and means of establishing scholarships, fellowships, and awards for academic achievement or creative ability and promise.

Thus, the first four goals of the long range plan are addressed to these four purposes: Education, International Efforts, Advocacy, and Development."

I. Education

A. Pursue an expanded, more comprehensive approach to education and make issues in secondary and higher education more central.

B. Provide information on issues in secondary and higher education to the CAA membership.

C. Develop lines of communication between CAA and other organizations devoted to art and art history education.

D. Expand fellowship and mentoring programs to encourage students to pursue studies and careers in the visual arts and art history.

E. Encourage underrepresented people in visual art and art history to pursue careers in education in the arts.

F. Implement programs to identify potential scholars and artists at the high school and undergraduate level.

II. International Efforts

A. Develop the infrastructure and policy for international participation.

B. Increase presence of CAA in international arenas.

C. Increase international membership and involvement with colleagues in other countries.

III. Advocacy

A. Initiate advocacy rather than react

to developments.

B. Educate board members and membership to be effective advocates.

C. Communicate the needs of the cultural community to policy makers.

D. Increase the perception of CAA as a legitimate and influential advocate for the arts and humanities in order to increase the impact and effectiveness of advocacy efforts.

IV. Development

A. Continue fund-raising efforts to establish at least two endowed fellowships, one in art history and one in the visual arts.

B. Continue programmatic fund-raising efforts directed toward government agencies and private foundations to keep the fellowship program at its present level of five to eight fellowships granted per year.

C. Pursue funding for all CAA conference travel grant programs, especially for mentor/protégé program.

D. Build publication endowments.

E. Identify funding sources for all new CAA projects.

Part II

The following goals are ways of improving governance and service to the membership. The section on cultural diversity builds on the solid basis of the programs established under the Long Range Plan, 1990–2000. The governance goals establish a more orderly nomination and election process that will ensure representation by all of CAA's constituencies. The goals for improved communications take into account the advances of information technology. And finally, the goals for publication and exhibition will enhance services to members.

V. Cultural Diversity

A. Build greater diversification of CAA membership in terms of race, ethnicity, class, and occupation.

B. Collect and distribute materials such as teaching guides and bibliographies.

C. Develop services for culturally diverse members of CAA, such as analyzing data on hiring, promotion, and tenure of culturally diverse CAA members.

D. Continue dialogue on cultural diversity.

VI. Governance

A. Develop democratization of the organization and participation of members in governance.

B. Develop a system of election to the board that will result in a board that is consistently representative of the membership, that is, a system that meets the By-laws mandate of balanced representation of constituencies and, at the same time, avoids potentially disruptive wide swings in representation which require correction in subsequent years.

C. Increase participation of affiliated societies. Encourage formation of affiliated societies to address interests and issues of specific constituencies within the large, diverse CAA membership.

VII. Communications

A. Develop CAA into a communications umbrella organization for other arts/advocacy organizations, acting as a conduit of information.

B. Develop on-line literacy and communication among board members and CAA membership.

C. Transfer internal operations of CAA to an on-line system.

D. Provide more comprehensive access at a lower cost.

E. Expand membership services through technology.

VIII. Publications/Exhibitions

A. Publish CAA journals and newsletter on-line as well as in print.

B. Develop a journal for reviews of books, journals, and exhibitions.

C. Provide opportunities for CAA member artists to exhibit works in conjunction with the annual conference.

D. Provide services to help artist members gain exhibition opportunities and visibility.

E. Expand recognition of artists at the conference in other ways as well as through exhibitions.

Artists Lose in Moral Rights Case

In 1990 Congress enacted the Visual Arts' Rights Act (VARA) as an amendment to Section 106 of the Copyright Law of 1976. Past columns have discussed the law and its provisions in detail.

The law basically gives the creator of a work of visual art, narrowly defined, limited versions of the continental "droit moral." More specifically, VARA grants three rights: the right of attribution, the right of integrity, and, in the case of works of visual art of "recognized stature," the right to prevent destruction of the work. VARA excludes from the definition "any poster, map, globe, chart, technical drawing, diagram, model, applied art, motion picture, or other audio-visual work." Also excluded from the definition are works made for hire.

In a recent case under VARA, involving an artists' team, the 3J's, an appellate court reversed a federal district court's conclusion that prevented Helmsley-Spear, a New York City real estate company, from destroying a sculpture created by the artists and installed in its building, having been commissioned by a former tenant. Despite testimony by art critic Hilton Kramer that he had never heard of the artists and that, therefore, the work was not of "recognized quality," the district court found that the sculpture was protected under VARA.

The appellate court reversed on the theory of *CCNV v. Reid* (1989), also discussed in prior columns. That case held that a multi-factor balancing test was required to determine if a work is a

"work for hire." Under copyright law, the employer is considered the "author" for copyright purposes. Applying the *Reid* factors, the appellate court reversed the decision of the district court and held that the sculpture was a "work for hire" and thus excluded from the protection of VARA.

The court found that several factors weighed in favor of the employee status: (1) the artists did other artistic work for the tenant other than the sculpture for no additional compensation; (2) the artists received benefits such as life, health, and liability insurance and paid vacations, and contributions to unemployment insurance and workers' compensation funds. Two of the artists filed for unemployment benefits when terminated, and the real estate company paid payroll and social security taxes; (3) each artist was paid a weekly salary; (4) the artists were provided with many of the supplies used to create the sculpture; and (5) the artists were hired for an indefinite period and could not hire paid assistants without the "employer's" approval.

The district court had determined that the fact that the artists retained copyright ownership of the sculpture was a "plus" factor in determining independent contractor status. The appellate court "put off for another day" whether copyright ownership was probative of independent contractor status. The court, although acknowledging that artistic freedom of the artists supported the view that the artists were not employees, it was not sufficient to end the analysis of independent contractor status versus employer status.

The result of the case is disappointing. As the court itself noted, artists are being forced by this decision to choose between the personal benefits of an employment relationship and VARA's protection of artists' work. The situation of artists in civil law courts is vastly different where work for hire has no significance for the protection of droit moral.

Because the *Reid* analysis is fact specific, in the more typical commission situation where the artist does not receive benefits, a monthly salary, and health insurance, the case is not likely to be important as precedent. But artists who want to have it all must rely on protecting VARA-type rights by contract language which is drafted so as to create "covenants running with the land." In

lay terms, a developer's promise to respect the right of attribution and integrity and further promise to bind subsequent purchasers or individuals not party to the initial commission is critical to the agreement. An artist must have a lot of bargaining power to negotiate that kind of language.

—Barbara Hoffman, Esq., CAA Counsel

Call for Nominations to the Board, 1997–2001

It is now time to nominate individuals for the 1997–2001 term on the CAA Board of Directors. The 1996 Nominating Committee will nominate the slate of candidates for the Board of Directors to serve until 2001. 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 26, 1996.* Nominations may also be made by petition, requiring the nomination to be accompanied by at least 100 signatures of CAA members in support of the nomination. *That deadline is July 1, 1996.* For this process to be fair, effective, and broadly representative of CAA's membership, substantial nominations are needed.

Questionnaire on Picture Rights

One of the most pressing issues in fine-arts publishing is the cost of obtaining rights to pictures. The escalating fees charged by holders of rights and other parties have had a constraining effect on publication by commercial and nonprofit publishers, scholarly journals, and independent scholars alike. As sources of income for museums and other owners of artworks shrink, the trend is clearly toward a continuing increase in costs. Further, the broadening interpretation of copyright law has led artists, artists' estates, and artists' agencies to impose fees where none existed before. In some cases, one image may require the payment of fees for use to as many as four or five different sources.

Some institutions now charge a fee for each language in which a publication is produced, each edition, and sometimes each reprint. Higher prices are often charged for larger reproductions and for reproductions in color, thus penalizing the expensive, high-quality printing of artworks that is most likely to show them accurately and to advantage.

Two of the least visible and most vulnerable groups are independent scholars with limited resources and foreign publishers in countries with little access to hard currency. For the former, who are often required to obtain picture rights at their own expense, and for whom publication is necessary to career advancement, the cost of publishing an article in the fine arts is radically higher than it is for scholars in other branches of the humanities, and can be prohibitive. Publishers and scholars are beginning to avoid publication of artworks with high fees attached, in some instances the entire oeuvre of an artist or collection of an institution.

We must recognize that museums, artists, and other holders of copyright are currently facing especially severe financial problems. Public and corporate funders have placed museums under mandate to find new sources of income, and have slashed budgets. Since publishers are themselves vulnerable to copyright infringement, they have a vested interest in supporting the clear right of artists, their estates, and their agents, as well as other owners of rights, to charge fees for use of their intellectual property.

It is not likely that a single or universal solution can be found to these conflicting needs. It is not clear that one should be—or legally can be—sought. But let us recognize that the strain on budgets is affecting scholarship, the public interest, and personal property rights in profound ways, as well as commercial concerns. Let us begin by learning more about these aspects of the problem.

The following questionnaire has been composed by the CAA committees on Picture Rights and Intellectual Property. Please take the time to fill it out. Although the questionnaire is directed primarily to museums, all CAA members are encouraged to respond (especially to questions 27–29).

Your name: _____

Title: _____

Institution: _____

☐ museum ☐ other

Address: _____

Note: Leave blank any questions that do not apply to you. Please use a separate sheet of paper if you wish.

1. What is your institution's primary mandate?

2. Who is your institution's primary audience?

3. Does your institution have an active publications program? Do you reproduce art images from your collection only?

4. How does your institution support outside research, documentation, and publication of its collection? What benefits does such outside work offer the institution? What problems?

5. Does your institution have a Rights and Permissions department? How big is the staff? Are you willing to disclose to us the costs and expenses the department incurs in fulfilling outside requests?	9. Do you see exposure of the collection in scholarly and general publications of benefit to your institution? On a scale of 1 to 5, how important is it?	14. Can you suggest other ways to streamline permissions and cut expenses?	19. What are your concerns about quality control of reproduced images? What is your worst-case scenario? What were the effects?
6. What do you see as the primary role of your Rights and Permissions department? Is it primarily a service for management of outside requests? Does it generate income for the institution? How many requests per year do you process? What percentage of staff time is devoted to processing orders and policing uses?	10. Have you considered using a photo or rights agency to handle requests for images from your institution? If yes, what was the result?	15. Would you consider reducing rates and requirements such as free copies for books of an educational nature, regardless of the publisher (commercial, university press, other museum, etc.)?	20. How is your fee structure established?
7. Do you have a flexible scale for rights, permissions, and rental of transparencies and prints, based on scholarly and commercial use?	11. Are you interested in streamlining the process of picture-rights permissions?	16. Would you consider standardizing rights: one-time, nonexclusive, world English-language?	21. Why is there a disparity between fees for color and those for black-and-white? Are there ways to reduce this disparity?
8. How do you define the following types of publications:	12. Would you consider using nationally standardized forms?	17. How could you reduce the paperwork related to the use of an image?	22. Would you consider adjusting requirements to see proofs, based on a borrower's track record?
Scholarly:			
Commercial:	13. Would you consider using a nationally standardized fee structure?	18. What information do you require on a credit line? Are your requirements for credit lines flexible (length, content, style, and location), based on the nature of the publication?	23. Do you have plans to digitize your collections? What problems do you foresee?
Educational:			

24. Do your answers to any of the above questions change with respect to electronic or digital rights?

For all:

29. Other comments:

25. What projects on-line or CD-ROM of an educational or scholarly nature do you anticipate? What are the major obstacles to such projects?

26. Do you have a policy for electronic use of your collection? Does it differ for scholarly, educational, and commercial uses?

For individuals:

27. Have you had problems obtaining picture rights for publications? If so, please describe:

28. Have you ever been prevented from publishing because you were unable to obtain and/or afford picture rights? Please explain:

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/

Douglas Kenney. Gallery Tao, Tokyo, Japan, February 9–23, 1996. Ceramic sculpture.

Lisa Titus. Gallery 44 Centre for Contemporary Photography, Ontario, Canada, November 2–December 2, 1995. "Illustrations of Power." ARC Gallery, Chicago, January 2–27, 1996. "Theater Sets for My Resurrection."

MID-ATLANTIC/

Mike Alewitz. George Meaney Memorial Archives, Silver Spring, Md., August 10–November 27, 1995. "By Hammer and Hand All Arts Do Stand: The Banners and Murals of Mike Alewitz."

MIDWEST/

Beverly Fishman. McDonough Museum, Youngstown State University, Youngstown, Ohio, December 28, 1995–January 20, 1996. "Breaking the Code," collage and painting.

Michael Kessler. Klein Art Works, Chicago, October 21–November 25, 1995.

Gail D. Panske. ArtSpace Collective, Oshkosh, Wis., July 9–30, 1995. Prints. ARC Gallery, Chicago, October 3–28, 1995. "Templum Series," mixed-media prints.

Nancy Newman Rice. R. Duane Reed Gallery, St. Louis, Mo., October 20–November 25, 1995.

Wanda D. Ruger. Trumbull Art Gallery, Warren, Ohio, November 18–December 23, 1995. Prints, drawings, paintings.

Yasue Sakaoka. Mid-Ohio Regional Planning Commission, Columbus, Ohio, January 26–March 2, 1996. "Children and Play: Concepts and Models." 5th Street Gallery, Stivers School for the Arts, Dayton, Ohio, May 10–July 31, 1996.

Deborah Sukenic. ARC Gallery, Chicago, November 28–December 23, 1995. "There's No Place Like . . ."

NORTHEAST/

Les Barta. Cummings Gallery, Mercyhurst College, Erie, Pa., January 1996. "Photoconstructions."

Sara Kontoff Baker. Dean's Gallery, M.I.T. Sloan School of Management, Cambridge, November 15, 1995–January 31, 1996. "Light Imagery: 2 & 3 Dimensional," mixed media and installation.

Ruth Bernard. Gettysburg College Art Gallery, Gettysburg, Pa., October 12–November 5, 1995. Paintings and drawings. Penn State, Harrisburg, Middletown, Pa., November 4–December 15, 1995. "Drawing as a Verb."

Beverly Brown. Photonica, New York, November 16, 1995–January 5, 1996. Photographs.

Luis Camnitzer. Carla Stellweg Gallery, New York, September 21–October 21, 1995. "Book of Walls."

Sally Caswell. Veterans Memorial Auditorium, Providence, R.I., October 2–November 30, 1995.

Marcia Clark. Blue Mountain Gallery, New York, December 1–27, 1995. "New York," paintings and pastels.

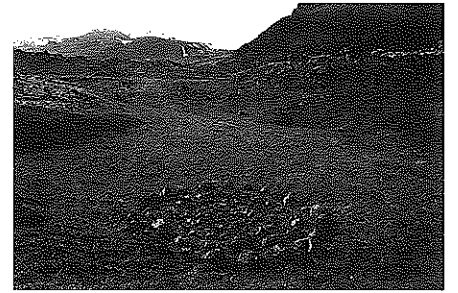
Eleanor Clough. Betley College Art Gallery, LaCava Campus Center, Waltham, Mass., November 2–December 1, 1995. "Time Is an Invention," mixed-media sculptural installation.

Dorothy Cochran. Galleries at the Interchurch Center, New York, December 1–29, 1995. "Illuminations: Prints and Artist's Books."

P. Lynn Cox. Hewlett Gallery, Carnegie Mellon University, Pittsburgh, November 29–December 20, 1995. "Spirit Visions," mixed-media works on paper, photographs, installation with stones.

Dominic Cretara. Brenda Taylor Gallery, New York, November 21, 1995–January 27, 1996. "Personal Allegories," paintings.

Virginia Cuppaidge. Rosenberg and Kaufman Fine Art, New York, October 17–November 18, 1995. "New Work."



P. Lynn Cox, *Spiral at Snaefellsjokull Glacier*, 1993, site-specific installation

Peggy Cyphers. E. M. Donahue Gallery, New York, December 2, 1995–January 13, 1996. "The Byzantine Series," paintings.

Donise English. Bergen Museum of Art, Bergen, N.J., December 1995–January 1996. "Artists as Curators," sculpture and painting. Gallery at Hastings-on-Hudson, Hastings-on-Hudson, N.Y., December 3, 1995–January 14, 1996. "Influenced by Nature," sculpture.

Mary A. Flinn. Prince Street Gallery, New York, December 1–27, 1995. Paintings.

Bertha Steinhardt Gutman. Gallery 84, New York, October 31–November 18, 1995. "Table-Top Narratives."

Gail Kolflat. Edward Williams Gallery, Fairleigh Dickenson University, Hackensack, N.J., December 4, 1995–February 2, 1996. "New Jersey Seen," paintings.

Arthur Kvarnstrom. Tea House Gallery, New York Open Center, October 29–December 3, 1995. Paintings.

Nathan Margalit. Widener Gallery, Trinity College, Hartford, Conn., November 2–December 10, 1995. "Fragments," paintings and works on paper.



Gail Kolflat, *At the Shore*, acrylic, 4 panels, 62" x 134"

Carol May. Walter Wickiser Gallery, New York, December 16, 1995–January 4, 1996.

Steven Miller. Moravian College, Bethlehem, Pa., September 26–October 26, 1995.

Robert W. Raeihle, Jr. Washington Square East Galleries, New York, November 8–December 8, 1995. "Seeing Past," photographs.

Archie Rand. Tricia Collins Grand Salon, New York, October 19–November 11, 1995. "Midnight Festival," paintings.

Susan Schwalb. Watson Gallery, Wheaton College, Norton, Mass., March 7–April 12, 1996. "Intervals: Silverpoint Paintings." Andrea Marquit Fine Arts, Boston, April 12–May 25, 1996. "Galaxies and Other Matter: Recent Metallic Paintings."

Libby Seaberg. 55 Mercer, New York, November 28–December 16, 1995. "Brushes with Sculpture."

Deborah Stern. Blue Mountain Gallery, New York, December 29, 1995–January 17, 1996. "Dense Moorings."

John Wallace. Blue Mountain Gallery, New York, November 10–29, 1995. "New Starry Messenger: Epoch 2000."

Mika Watanabe. Massachusetts College of Art, Boston, fall 1995. "Fragments of Senses," fiber showcase exhibition. Gallery at Moses Brown School, Providence, R.I., November 27–December 13, 1995. "Mind Pond," mixed-media installation.

Deborah Willis. Steinbaum Krauss Gallery, New York, November 25–December 30, 1995. "Family Matters: Narrative Quilts."

Joseph E. Young. Gallery Swan, New York, January 1–20, 1996. Fagen-Peterson Fine Arts, Scottsdale, Ariz., January 21–February 4, 1996. "I Love You Homophobia: Arizona State University Series," paintings.

Susan Wilmarth-Rabineau. Painting Center, New York, October 31–November 25, 1995. Paintings and drawings.

SOUTH/

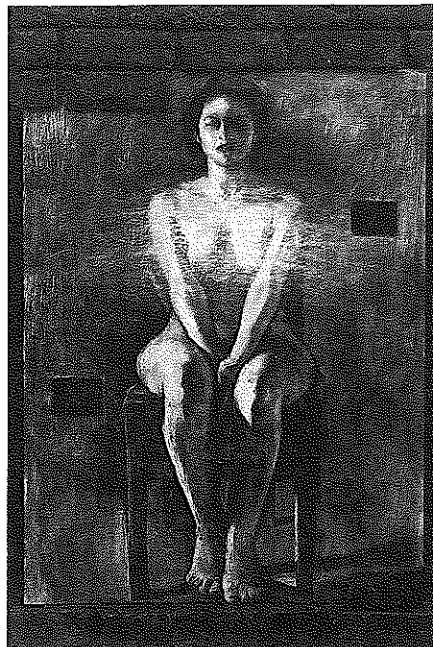
Michael Aurbach. University of North Alabama, Florence, November 3–December 1, 1995. Sculpture.

Virginia Derryberry. McIntosh Gallery, Atlanta, January 5–February 24, 1996. Chattahoochee Valley Art Museum, LaGrange, Ga., January 10–February 24, 1996. Paintings.

Camille Eskell. University of Tennessee, Knoxville, September 15–October 15, 1995. "Chosen Ones: Series Selections from 1982–95," mixed-media paintings, drawings, and monoprints.

Judith Godwin. Amarillo Museum of Art, Amarillo, Tex., November 18, 1995–January 7, 1996.

Shane L. Hull. Artswatch Gallery, Louisville, Ky., October–November 1995. "New Works," oil paintings. Carnegie Center for the Arts, Covington, Ky., January–February 1996. "Paintings by Shane Hull."



Camille Eskell, *Erased*, 1989, black oil pastel and bricks, 50" x 32" x 2"

Mary Ann Johns. Southern Light Gallery, Amarillo College, Amarillo, Tex., January 15–February 11, 1996. "Paintings as Photographs."

Hung Liu. Chrysler Museum of Art, Norfolk, Va., November 5, 1995–January 7, 1996. Mills College Art Gallery, Oakland, Calif., February 7–March 17, 1996. "Parameters."

David C. Murray. Warehouse Living Arts Center, Corsicana, Tex., January 1–30, 1996. "Pieces of the Lexicon," paintings.

Rebecca Silberman. New Image Gallery, James Madison University, Harrisonburg, Va., February 18–March 22, 1996. "Black Sheep," works on paper.



Shane Hull, *His First Room*, oil on canvas, 42" x 36"

Joe Ziolkowski. Kaos Gallery, Phoenix, November 3–December 29, 1995. "More Than You Know," photographs.

WEST/

Walter Askin. Lightside Gallery, Santa Fe, N.Mex., October 13–November 3, 1995. "Uncertain Messages from Ancient Voices," works on paper and sculpture.

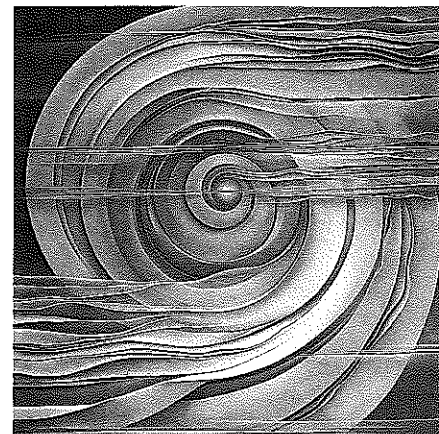
Olive M. Ayhens. Bucheon Gallery, San Francisco, October 20–November 29, 1995.

Carole Kim. Art Galleries, California State University, Northridge, December 2, 1995–January 19, 1996. "Preserves," sculptural installation.

Diane McGregor. East Hawaii Cultural Center, Hilo, January 6–28, 1996. "Myth-Memory-Metaphor," paintings and drawings.

Michael Metcalf. Francis McCray Gallery, Western New Mexico University, Silver City, N.Mex., September 22–October 27, 1995. Godwin Caspar Gallery, St. Louis, November 3, 1995–January 31, 1996. "Dynamic Form," sculpture.

Karen Stahlecker. Wessel and Lieberman Booksellers, Seattle, January 4–February 29, 1996. "Material Missives: A Journey in Book Forms," sculptural and experimental book forms.



Diane McGregor, *Labrynth*, oil on canvas, 48" x 48"

People in the News

In Memoriam

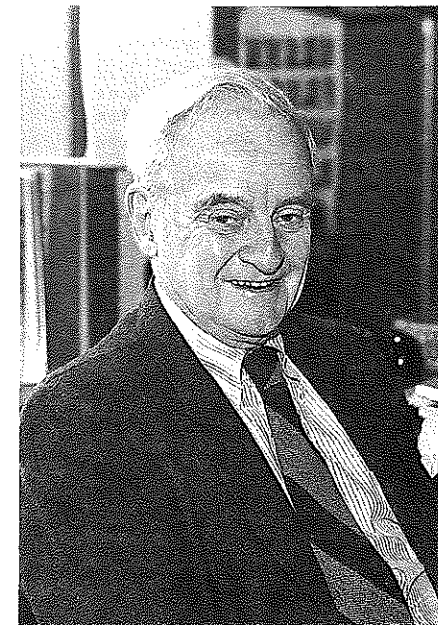
John Coolidge, William Dorr Boardman Professor of Fine Arts, Emeritus, and former Director of the Fogg Art Museum, died after a brief illness on Monday, July 31st, at Massachusetts General Hospital, Boston. He was 81 years old.

John's career as a scholar and teacher spanned nearly six decades, almost all of which, with brief, early stops at Vassar and the University of Pennsylvania, were spent at Harvard. On learning of his death, Neil Rudenstine, the president of Harvard, remarked that John "was the soul of courtesy, who embodies an aesthetic taste and intellectual style which combined New England naturalness with the cultivation of a well-traveled and well-trained eye and mind."

I first met John as a graduate student some eighteen years ago. As with many other students, John sought me out, introduced himself, and took me to lunch. He loved meeting students and talking with us about our hopes and aspirations. He wanted to know what we were thinking about, about the intellectual issues that drove us to pursue advanced study in the history of art. And, of course, he wanted to tell us about his interests, about what kept him writing and thinking about art, architecture, art history, and art museums for so many decades. In this way he gave context to our thoughts and youthful ambitions, and those lunch discussions were always memorable.

John was born in Cambridge on December 16, 1913, the son of a Harvard mathematician. He received the A.B. degree from Harvard in 1935, and then studied at Columbia University Architectural School in 1935–36. For the next twelve years he studied at the Institute of Fine Arts, New York University, from which he received an A.M. in 1939 and a Ph.D. in 1948. In that year John was named associate professor and director of the Fogg Art Museum.

Among the many things for which he will be remembered as the Fogg's director was the trust he put in students who wished to work with the museum and who wanted to bring contemporary art into its collections. It was typical of John that he encouraged the young scholar Michael Fried to mount a provocative exhibition of recent American painting, *Three American Painters: Kenneth Noland, Jules Olitski, Frank Stella* (1965) and to publish what quickly became the signal statement on the new paintings' style and purpose. At the same time,



John Coolidge, 1913–1995

he acquired for the Fogg our first paintings by that generation, Morris Louis's *Color Barrier* and *Blue Veil*, and Noland's *Hover* and *Karma*.

Years later, long after retirement from the Fogg in 1968, John continued to take pride in the museum's engagement in contemporary art. But he dedicated his teaching and scholarship to the history of architecture. As the William Dorr Boardman Professor, John continued to teach at Harvard until 1984, almost forty years after he began. Among his many scholarly works are *Mill and Mansion* (1942), a socio-architectural study of Lowell, Massachusetts; *Studies on Vignola: A Study of Central Italian Architecture in the Mid-Sixteenth Century* (1950); *Patrons and Architects: Designing Art Museums in the Twentieth Century* (1989); and *Gustave Doré's London* (1994). He also wrote a number of articles on American architecture and Baroque sculpture. In 1983 the *Journal of the Society of Architectural Historians* dedicated an issue (March) to John Coolidge in honor of his 70th birthday. In her "Homage to John Coolidge" the editor Naomi Miller wrote: "Few occasions could have elicited such an outpouring of gratitude—an eagerness to participate in paying tribute to a scholar, teacher, and friend who has been active with this journal since its inception. . . The quality of the contributions bears testimony to John Coolidge's prominence in the field."

John was a rare person who combined diplomatic charm and old-world grace with honest, loyalty, and an abiding sense of responsibility to one's colleagues and one's profession. In John's case, the latter meant serving not only as teacher, scholar, and museum director, but also as a Trustee of the Museum of Fine Arts, Boston, from 1949 to 1975 and president of the museum from 1973 to 1975, a founding member of the Society of Architectural Historians, and a vice-president of the

College Art Association. For all of these reasons, and for many more, John will be missed for a very long time.

—James Cuno, Elizabeth and John Moors Cabot Director, Harvard University Art Museums

Nancy Graves, innovative sculptor, printmaker, and painter, died of cancer on October 21, 1995, after more than two years of courageously battling the disease. She was 54. Graves first received a degree in English from Vassar College in 1961, then went on to attend Yale University, where she was awarded both a bachelor's and a master's degree in fine arts from the School of Art and Architecture, graduating in 1964.

In 1985, when she served as a board member of CAA, Graves generously contributed her time at the annual meeting, where she spoke to an attentive audience, as she stood, spotlighted on a stage and surrounded by her brightly colored, cast, and welded sculptures.

Nancy Graves's unusual and daring imagery made an impact on the art world in the late 1960s, at a time when prevailing trends often emphasized severe, minimal abstraction. With her huge, hyperrealistic installations of camels, and shortly thereafter, her exhibitions of masses of carefully sculpted animal bones, "fossils," and shamanistic forms strewn on floors, hung from ceilings and spread over corporate plazas, she splintered the expected and charted her course.

A seeker of risk, she moved incisively and swiftly, shifting subject matter, materials, and methods of expression often. Graves began painting in the early 1970s, when she produced a group of vibrant, light-filled canvases based on charts and maps, both lunar and oceanic in origin. Her wide-ranging interests and travels informed her art and contributed to its continual richness.

In the last 1970s and through the 1980s, Nancy Graves cast an astonishing conglomeration of objects in bronze, welding them together in airy configurations. Working closely with a foundry, she cast such improbable, diaphanous materials as bubble wrap and seaweed, as well as fruits and farm tools, fans, baskets, mops, and



Nancy Graves, 1941–1995

PHOTO: STEVEN SLOMAN

exotic leaves, virtually throwing them up in space like a juggler, and coloring them with a punch and wit rarely seen in sculpture at that time.

More recently, she incorporated blown glass, resin, copper, laser-cut stainless steel, and sterling silver in her sculptures, and was working in another medium new to her for the National Airport commission she was awarded in Washington, D.C.: a floor mosaic eighteen feet in diameter.

Nancy Graves's restless intelligence and Yankee determination helped to make her a pioneer in her artistic explorations. Her ideas, subjects, and choice of materials have influenced scores of younger artists working today. Graves's friend, the dancer Trisha Brown, perhaps describes her best: "When I think of Nancy Graves I come up with a series of action verbs. She's as fast as light and luminous as she goes."

—Barbara Zucker

Charles Mitchell, professor emeritus in the Department of the History of Art at Bryn Mawr College, died in his home in Littlemore, near Oxford, England, on October 23, 1995. Born in 1912 in London, he went up to St. John's College, Oxford, receiving his B.A. in 1934, his B. Litt. in 1939, and his M.A. in 1943. From 1935 to 1945 he was assistant at the National Maritime Museum, Greenwich, Conn., and from 1939 to 1945 Lieutenant Commander in the Royal Navy Volunteer Reserve. In 1945 he became Lecturer at the Warburg Institute, University of London, where he remained until 1960, when he was appointed professor of history of art at Bryn Mawr College. In 1974 he received the Christian R. and Mary F. Linback Award for Distinguished Teaching and in 1975 he became Andrew W. Mellon Professor of Humanities at Bryn Mawr; he retired from there in 1980. In 1965 he was elected Fellow of the American Council of Learned Societies, in 1970 a Guggenheim Fellow; he was also a member of the Accademia degli Incamminati, Modigliana, and the Royal Historical Society, London. His first publications were on English art and, from the facts of his career, he retained an interest always in naval matters. But his most consistent concern was with Renaissance art, on which he wrote a number of articles and books, most notably in 1963 his edition, together with Erna Mandowsky, of the *Roman Antiquities of Pirro Ligorio's* and in 1976, with Edward W. Bodnar, his edition of the *Journeys of Cyriacus on Ancona in the Propontis and North Aegean*. He was a devoted teacher; he trained generations of students now to be found in the United States, in Britain and in Australia. Friends may wish to add to the book fund in his memory at Bryn Mawr. Please send contributions, made out to Bryn Mawr College, to Donna Wiley, Director of Resources, Bryn Mawr College, 101 N. Merion Ave., Bryn Mawr, PA 19010-2899.

—David Cast

Howard Saalman, teacher and architectural historian, died October 24, 1995, at the age of 67. Born in the German town of Stettin, now in

Poland, in 1928, Saalman was brought to the U.S. by his family in 1938. They settled in Manhattan. He attended City College and the Institute of Fine Arts at New York University. He joined the faculty of Carnegie Mellon University in 1958 and was Andrew Mellon Professor of Architecture until his retirement in 1994. Saalman's specialty was Italian Renaissance architecture. He was the author of a highly regarded two-volume study of the architect Brunelleschi, wrote about Michelangelo, and Alberti, and was the author of the CAA Monograph on the Fine Arts *The Bigallo: The Oratory and Residence of the Compagnia del Bigallo e della Misericordia in Florence* (1969).

Academe

Charles Burroughs is the director of the Center for Medieval and Renaissance Studies (CEMERS) at Binghamton University, State University of New York.

Lisa Farrington-Kent is a full-time faculty member, New School for Social Research/Parsons School of Design, New York.

Elaine A. King has returned to teaching critical theory and the history of art at Carnegie Mellon University after being the executive director and chief curator of the Contemporary Arts Center in Cincinnati.

Allan Hacklin has been appointed Columbia University's first LeRoy Neiman Professor of Visual Arts and director of the new LeRoy Neiman Center for Print Studies.

Baruch D. Kirschenbaum has been appointed Dean of Liberal Arts at the Rhode Island School of Design.

James Meyer has been appointed assistant professor of contemporary art and criticism/critical theory at Emory University.

Rachael Sadinsky has been named curator of the University of Kentucky Art Museum.

Museums and Galleries

Elizabeth Addison has been appointed deputy director for marketing and communications, Museum of Modern Art, New York.

Lisa Baylis Ashby has been named executive director, Meadow Brook Hall, Oakland University, Rochester, Mich.

Donise English is director of the new art gallery at Marist College, Poughkeepsie, N.Y. She is also a lecturer in the studio art department.

Barbara Jones is curator at the Westmoreland Museum of Art.

Susan N. Masuoka is director, Tufts University Gallery, Somerville, Mass.

Annegreth T. Nill is curator of 20th-century art at the Columbus Museum of Art.

Daniel Rosenfeld has been named new Edna S. Tuttleman Director of the Museum of American Art of the Pennsylvania Academy of the Fine Arts.

Katherine Solender is Coordinator of Exhibitions at the Cleveland Museum of Art.

Organizations

W. Jackson Rushing has been elected vice-president of the Native American Art Studies Association, 1995–97.

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.

Susann Allgaier has received a Ludwig Vogelstein Foundation grant.

Esteban C. Apodaca is the recipient of an American Cultural Specialist grant from the U.S. Information Agency-Arts America, Washington, D.C. He spent 17 days during the summer 1995 in Tegucigalpa, Honduras, teaching classes and giving workshops in glaze chemistry at the National School of Fine Arts.

Michael Aurbach has been awarded the 1995 Southeast College Art Conference Award for Outstanding Artistic Achievement.

Bill Burk was awarded an Individual Artist

Fellowship in sculpture from the New England Foundation for the Arts.

Franz Buzawa was awarded a 1995–96 grant from the Joan Mitchell Foundation.

Aurore Chabot received a 1995–96 University of Arizona, Tucson, Small Research Grant to travel in Mexico to document the use of ceramic tile in contemporary cemeteries.

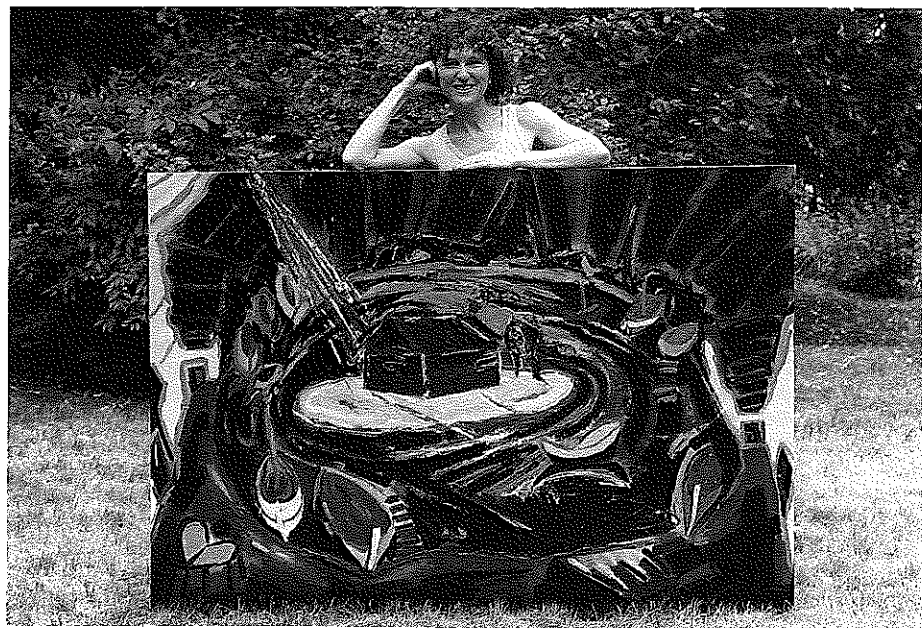
Ellen Christensen has received a grant from the Graham Foundation for Advanced Studies in the Fine Arts to complete her book *Building Imperial Cities: Patronage, Imperial Policy, and Nationalist Resistance in London, Pretoria, and New Delhi*.

François-August de Montêquin received a special award from the Society for American City and Regional Planning History (SACRPH) in recognition of his many years of service and scholarly contributions to the field of American planning history. He was also awarded membership for life.

Camille Eskell received a 1995 Artist Fellowship Grant in painting from the Connecticut Commission on the Arts.

Lisa Farrington-Kent received a 1995–96 President's Dissertation Year Fellowship, City University of New York.

Nan Hass Feldman has been awarded the Basil H. Alkazzi Award.



1995 Basil H. Alkazzi Award winner Nan Hass Feldman

Bonnie G. Kelm has received the 1995 Kenneth A. Marantz Distinguished Alumni Scholar Award from the Department of Art Education and the Graduate Art Education Association of the Ohio State University. The award recognizes the achievements of alumnae who have made significant contributions to the field of art education.

Brian Kreydatus has won a Fulbright Award for travel to Dublin.

Heidi Kumao is a research fellow at the Department of Fine Art, University of Michigan.

Mika Watanabe is artist-in-residence at the Moses Brown School, Providence, R.I., January–May 1996.

Martha W. Driver, Ann Eljenholm Nichols, and Michael T. Orr have been awarded an NEH grant to study illustrations and other pictorial representations in English manuscript books from the late Middle Ages and early Renaissance. The grant will fund research to be conducted in the British Isles and North America for two years.

Conferences & Symposia

Calls for Papers

The Body and the State: An Aesthetics of Idealism: Films and Photographs of Leni Riefenstahl is the subject of a conference to be held in Falmouth, Cornwall, England, September 6–8, 1996. Subjects of interest include the avant-garde of the right in the 1920s and 1930s, relations between cinema, photography, and what we refer to today as the "fascist aesthetic," and approaches to both documentary and propaganda. Proposals of 500 words max. should be sent to: Jim Hall, Faculty of Art and Cultural Studies, Falmouth College of Arts, Falmouth, Cornwall, TR11 4RA England. *Deadline: March 1, 1996.*

The Sartain Family and Philadelphia's Cultural Landscape: 1830–1930 is a symposium to be held at Moore College of Art and Design in Philadelphia, April 1997. The symposium will explore the influence of this family of artists by examining their participation in the cultural life of the city. For information: Page Talbott, 440 Bryn Mawr Ave., Bala Cynwyd, PA 19004-2728; 610/667-7496; fax 610/667-3873. *Deadline: April 1, 1996.*

Bringing the Renaissance Home: Domestic Arts and Design in Italy ca. 1400–ca. 1600, March 15–16, 1997, is an interdisciplinary conference sponsored by the Cooper-Hewitt National Design Museum, Smithsonian Institution and the American Academy in Rome. Proposals for papers on the decorative arts and material culture in 15th- and 16th-century Italy are invited. In addition to studies of the cultural context of objects, topics could include social rituals of secular life (e.g., dining, costuming, gift giving); transformation and decoration of domestic spaces; the nexus between ideals of decorative arts design and ideals of culture. Send cover letter, c.v., and abstract (2 pp. max.) to: Renaissance Conference Committee, c/o Master's Program, Cooper-Hewitt, National Design Museum, Smithsonian Institution, 2 E. 91st St., New York, NY 10128. *Deadline: April 30, 1996.*

Writing Cultures/Making Cultures: Sites, Stages and Scenarios of Medieval Studies is the title of a conference at Binghamton University, State University of New York, October 18–19, 1996. It will engage the domain of medieval studies by examining the reception by medievalists of newer theoretical paradigms and will examine the involvement, active or potential, of

medieval studies in the production of culture, in various sense of the word. For information: Charles Burroughs, Binghamton University, PO Box 6000, Binghamton, NY 13902-6000; 607/777-2730; CEMERS@BINGSUNS.CC.BINGHAMTON.EDU. *Deadline: June 1, 1996.*

To Attend

International Association of Word and Image Studies (IAWIS) will hold an informational meeting, together with short presentations by some board members at the CAA annual conference in Boston, 12:30–2:00 P.M., Thursday, February 22, 1996. Check the conference program for location.

Acts of Reconstruction: The Sistine Chapel, sponsored by the Getty Center for the History of Art and the Humanities and the Interdisciplinary Humanities Center, UCSB, will be held in Santa Barbara, March 8–9, 1996. For information: Simon Williams, Interdisciplinary Humanities Center, 3591 Davidson Library, University of California, Santa Barbara, CA 93106-9011; 805/893-7660; fax 805/893-4336; SJWILL@HUMANITAS.UCSB.EDU.

Visual Culture and Science since the Enlightenment is a 1-day symposium, April 6, 1996, at Grand Valley State University, near Grand Rapids, Mich. For information: Gary Sampson, Art and Design, Grand Valley State University, Allendale, MI 49401-9403; 616/895-2578; fax 616/895-3106; SAMPSON@GVSU.EDU.

Middle Atlantic Symposium in the History of Art will be held April 12–13, 1996, at the University of Maryland at College Park. Graduate students from mid-Atlantic universities will present papers on a variety of art historical topics. For information: Meredith Gill, Dept. of Art History and Archaeology, University of Maryland at College Park, College Park, MD 20742; 301/405-1482.

The Landscape of Theme Parks and Their Antecedents is the topic of the next Dumbarton Oaks Studies in Landscape Architecture symposium, May 17–18, 1996. The symposium will deal with the role of landscape architecture in the design of theme parks. For information: Studies in Landscape Architecture, Dumbarton Oaks, 1703 32nd St., NW, Washington, DC 20007.

Asian Ceramics: Functions and Forms: Field Museum, Chicago, will host a conference May 24–26, 1996, where specialists will discuss the impact of changing cultural influences on the design, use, and appreciation of Asian ceramics during the past two millennia. For information: Asian Ceramics Conference, Field Museum, Anthropology Dept., Roosevelt Road at Lakeshore Dr., Chicago, IL 60605; 312/922-9410, ext. 832 or 444; fax 312/427-7269.

Collaboration in the Visual Arts is the topic of the annual meeting of the American Institute for Conservation of Historic and Artistic Works, June 12–15, 1996, to be held at the Norfolk Waterside Marriott, Norfolk, Va. Speakers will address collaborative efforts between conservators, scientists, artists, designers, fabricators, and architects. Topics to be discussed include the selection of stable, long-lasting materials and the handling, storage, and treatment of objects. For information: American Institute for Conservation of Historic and Artistic Works, 1717 K St., NW, Ste. 301, Washington, DC 20006; 202/452-9545; fax 202/452-9328; JENNAIC@AOL.COM.

Opportunities

Awards

1995 George Wittenborn Memorial Book Award: presented annually to publications exemplifying excellence in art publishing. Titles are evaluated for excellence in standards of content, documentation, layout, and format. A maximum of 3 publications will receive the Wittenborn prize. Titles eligible include books, exhibition catalogues, new periodical titles, and multimedia publications in any language. For information: Deborah Kempe, 212/288-8700, ext. 483; fax 212/879-2091. *Deadline: January 31, 1996.*

Calls for Entries

Call to Women Artists: juried exhibition sponsored by the Women's Foundation of Genesee Valley, committed to promoting the growth of women artists. Work must be on or of paper or glass. \$20/3 slides. Send SASE for prospectus to: Women's Foundation of Genesee Valley, 25 Franklin St., Ste. 1146, Rochester, NY 14604; 716/232-5290. *Deadline: January 22, 1996.*

Great Garbage Binge Art Show is a national juried competition open to artists working in all media. The exhibition seeks entries that critique consumerism and wastefulness or suggest inventive possibilities for resource use and management. \$15/3 slides. For information send SASE to: Rick Keating, 1715 Bella St., Boise, ID 83702; 208/338-0631. *Deadline: February 16, 1996.*

LaGrange National XIX Biennial juried competition is sponsored by the Lamar Dodd Art Center of LaGrange College and the Chattahoochee Valley Art Museum. Open artists working in any media or style who live in the

U.S. Work must have been completed since January 1, 1993. For a prospectus: Chattahoochee Valley Art Museum, 112 Hines St., LaGrange, GA 30240; 706/882-3267. *Deadline: February 23, 1996.*

Hudson River contemporary artists juried exhibition: paintings, drawings, sculpture, prints, photography eligible. For information send SASE to: Hudson River Contemporary Artists, PO Box 189, Tuckahoe, NY 10707. *Deadline: March 11, 1996.*

Bowery Gallery national juried exhibition: open to all artists working in 2-dimensional media. Send SASE for prospectus to: Bowery Gallery, 121 Wooster St., New York, NY 10012. *Deadline: April 10, 1996.*

Phoenix Gallery, New York: national juried competition. Award: solo/group show. Send SASE for prospectus to: Phoenix Gallery, 568 Broadway, New York, NY 10012. *Deadline: April 29, 1996.*

Blue Mountain Gallery, New York, has guest exhibition slots available between May 24 and July 24, 1996. For information: Blue Mountain Gallery, 121 Wooster St., New York, NY 10012; 212/941-9753.

Blue Sky Photography Gallery is reviewing work for show consideration. Send 20 slides and SASE to: Blue Sky Gallery, 1231 NW Hoyt, Dept. CAA, Portland, OR 97209.

Grants and Fellowships

The American Association of Museum Curators' Committee's 1996 travel stipend award provides partial support for one curator to attend the AAM annual meeting in Minneapolis, May 4–8, 1996. To be eligible an applicant must be beginning a professional curatorial career, work in a museum as a full-time curator with collections and exhibitions responsibilities, and a be a first-time participant at the annual meeting. For information: Sylvia Yount, Museum of American Art of the Pennsylvania Academy of the Fine Arts, 118 North Broad St., Philadelphia, PA 19102. *Deadline: January 26, 1996.*

College Art Association's Professional Development Fellowship Program for Artists and Art Historians. Artists and art historians of color and from other culturally diverse backgrounds are eligible to apply. CAA defines cultural diversity in the broadest possible terms to include race, ethnicity, sexual orientation, and economic class. Candidates must demonstrate financial need and plan to receive the M.F.A., M.A., or Ph.D. degree in the spring of 1997. The fellowship provides 2 years of funding: a grant of \$5,000 for the first; in the second year, CAA provides assistance in securing employment or an internship at a museum, university, or art center, and subsidizes the position. Candidates are required to be citizens or permanent

residents of the U.S. Applicants will be notified by May 30, 1996. Application forms are available in most art and art history graduate departments. Or: CAA, 275 Seventh Avenue, New York, NY 10001; 212/691-1051, ext. 209. *Deadline: January 31, 1996.*

Graduate Scholarships for Minority Students. Three graduate-level scholarships, funded by the Henry Luce Foundation, provide full financial support to students wishing to obtain a master's degree in museum professions at Seton Hall University. Applicants must have a B.A. in art history or related field and an excellent undergraduate record. For information: Barbara Cate, Dept. of Art and Music, Seton Hall University, South Orange, NJ 07079; 201/761-7966. *Deadline: January 31, 1996.*

The Yale Center for British Art Fellowship is a short-term (4 weeks) resident fellowship in New Haven for scholars in postdoctoral or equivalent research and museum professionals in fields related to British art. The fellowship includes the cost of travel to and from New Haven and provides accommodation and a living allowance.

The Paul Mellon Centre for British Art Fellowship provides for a year in London for research in any field of British art or architecture before 1960. Candidates may be of any nationality but must normally be enrolled in a graduate program at an American university and be ordinarily resident outside Britain. Stipend will be \$13,500 plus round-trip airfare from the U.S.

Candidates for both fellowships should send c.v. listing educational background, professional experience and publications, brief outline of research proposal (3 pages max.), and 2 confidential letters of recommendation to: Director, Yale Center for British Art, Box 208280, New Haven, CT 06520-8280. *Deadline: January 31, 1996.*

The Walter Read Hovey Fellowship is available to a student currently enrolled in graduate school full-time specializing in art history or a related field such as museum work, conservation, or restoration. The fellowship is of approx. \$3,000 for one year and is nonrenewable. For an application: Pittsburgh Foundation, One PPG Place, 30th fl., Pittsburgh, PA 15222-5401; 412/391-5122. *Deadline: January 31, 1996.*

Fellowships in Museum Practice: sponsored by the Center for Museum Studies, Smithsonian Institution, this program invites proposals that relate directly to current concerns and hold potential for applicability in daily work. Research programs are flexible and adaptable. Applicants propose their own topic for study, based on their experience, skills, and learning needs. They then work collaboratively with Smithsonian sponsors who provide a framework for planning and implementing fellowship activities. Experienced professionals from all disciplines and functional areas of work in museums and allied institutions are eligible. Award includes travel costs and a stipend (\$4,000 max.). For information: Nancy J. Fuller,

Center for Museum Studies, MRC 427, Smithsonian Institution, Washington, DC 20560; 202/357-3101; fax 202/357-3346; OMPEM002@SIVM.SI.EDU. *Deadline: February 16, 1996.*

Small Museum Administrator's Committee (SMAC) is offering a \$200.00 scholarship for attendance at the 1996 American Association of Museums annual meeting May 4–8, 1996, Minneapolis, Minn. Applicants must be current SMAC members (you may mail a \$10.00 check, payable to SMAC, along with application) and be employed in a museum with a budget under \$350,000. Submit letter (2 pp. max.) discussing responsibilities, activities, and career goals; indicate how attendance at the annual meeting will benefit you and your museum. Include resume, brochures from museum, proof of museum's budget size, and a letter of support from institution. 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, 1996.*

Peter Krueger-Christie's Fellowship is available to a scholar with an M.A. who has not yet received a Ph.D., to pursue research in a field that complements the National Design Museum's interests and resources: drawings and prints, textiles, wallcoverings, European and American decorative arts, contemporary art, etc. \$15,000 maximum 12-month stipend; \$2,000 research-related travel stipend. For information: Caroline Mortimer, Cooper-Hewitt National Design Museum, Smithsonian Institution, 2 E. 91st St., New York, NY 10128. *Deadline: April 30, 1996.*

Internship

Archive management internship: 10-week internship, May 28–August 2, 1996, at the Pilgrim Monument and Provincetown Museum provides hands-on work experience indexing and moving a varied archival collection into storage. \$1,800 stipend plus housing. Applicants must be enrolled in a graduate-level museum studies program with an archival concentration. Send letter of intent, résumé, and 3 letters professional recommendation to: Jeffory Morris, Pilgrim Monument and Provincetown Museum, PO Box 1125, Provincetown, MA 02657. *Deadline: February 12, 1996.*

Calls for Manuscripts

Collection of essays on the 1990s job market for new Ph.D.s in the humanities and sciences: editors are soliciting articles that address concerns about the personal and political consequences of seeking an academic job in a difficult job market. Essays should be personal rather than strictly scholarly in tone, exploring such topics as positioning oneself as a candidate, the application process, mounting research and

publication pressures, and the impact of institutional and economic forces on personal lives. Send 2–25-page papers to: Christina Boufis, Institute for Research on Women and Gender, Serra House, Stanford University, Stanford, CA 94305-0374. *Deadline: February 15, 1996.*

Art Journal is seeking articles for an issue titled *Interpreting and Understanding Contemporary South Asian Art*, to be guest edited by Andrew Cohen and Marcella Sirhandi. This volume will look critically at contemporary South Asian art detailing theoretical, social, and political issues while inserting the art object firmly within the dialogue. Articles should discuss how South Asian artists fit within the dialectics of global artistic movements while, at the same time examine how the art functions within indigenous environment. Much has been written about Western artists using foreign motifs within their work and rarely is it considered a submissive process; but, when non-Western artists work in manners differing from their own historically traditional styles, the art's authenticity comes into question. Articles should explore new ways of discussing South Asian art, transcending colonial and postcolonial language and assumptions. Send proposal to each editor: Andrew Cohen, Art Dept., University of Central Arkansas, Conway, AR 72035; and Marcella Sirhandi, Art Dept., Oklahoma State University, Stillwater, OK 74078. *Deadline: March 15, 1996.*

Art Journal is seeking manuscripts on modern and contemporary art for an issue titled *The Reception of Christian Devotional Art from the Renaissance to the Present*. The issue grows out of a CAA session emphasizing such cross-cultural and cross-sectarian topics as: the heterogeneous viewing expectations and discourses arising in the Americas and Asia as a result of Christian missionary work; the creative re-use of Catholic art by Protestants; and the failure of devotional works in new cultural and liturgical contexts. Complementary modern and contemporary papers might treat, for example, a dispossessed group's reconfiguration of traditional icons to serve its present religious and/or political needs, or the embattled NEA and the controversy over such works as Serrano's *Piss Christ*. Papers that critique and adapt current art historical and literary methods are especially welcome. Submit 1-page abstract to: Pamela Jones, Art Dept., University of Massachusetts-Boston, 100 Morrissey Blvd., Boston, MA 02125-3393. *Deadline: April 1, 1996.*

Information Wanted

Ceramic tile in contemporary Mexican cemeteries: especially in the Puebla area, well-known as a tile-making center, Mexico City, and Oaxaca. Seeking information from anyone with information about specific towns or villages where there is extensive use of contemporary ceramic tiles. Aurore Chabot, Art Dept., University of Arizona, Tucson, Box 210002, Tucson, AZ 85721-0002.

Esteban Francés (1912–1976): for a biography and catalogue raisonné of the Spanish-American surrealist painter, documentary information regarding location of his works, correspondence, or photographs would be appreciated. Thomas Windholz, 1079 Third Ave., New York, NY 10021.

Leopoldo Méndez (1902–1969): for a book on this Mexican printmaker, any personal or professional information is requested. Jules Heller, 6838 East Cheney Dr., Scottsdale, AZ 85253-3525.

Walter Pach (1883–1958): artist, author, lecturer, art advisor, and organizer of 1913 Armory Show. Photocopies of letters and postcards he sent, as well as copies of correspondence sent to him would be appreciated. Bennard B. Perlman, 6603 Baythorne Rd., Baltimore, MD 21209.

Reconstructing a Feminist Figuration: slides and information wanted from women painters, printmakers, and sculptors working figuratively with a feminist consciousness. To be used in 1996 WCA Conference presentation. Send information and SASE to: Diane Sophrin, 25 Buckland Ave., Perry, NY 14530.

Miscellany

The Cicognara Library on microfiche: in 1824 the Vatican library acquired the entire library of approx. 5,000 books on art and kindred subjects assembled by Conte Leopoldo Cicognara (1767–1834), poet and amateur artist, and patron of the arts. He reconstituted the Accademia delle Belle Arti in Venice, both the school and the museum. Cicognara's annotated catalogue of his library, the *Catalogo ragionato dei libri d'arte e d'antichità posseduti dal Conte Cicognara*, has long been a standard guide to primary sources in the history of art from antiquity through Cicognara's time. The library includes everything in print that Cicognara could assemble on the practice and teaching of the arts. Now approx. two-thirds of the collection is available on microfiche. The price for the entire collection is \$36,000, and arrangements can be made to pay the subscription price in installments. For information: Lizabeth Wilson, University of Washington Libraries, Allen Library, Rm. 482 FM 25, Seattle, WA 98195; fax 206/685-8727.

Inventory-Catalogue of the Drawings of the Biblioteca Ambrosiana, Milan, is available on-line. The inventory, still under construction, makes available information regarding the 4,700 drawings conserved in the Biblioteca Ambrosiana. It may be accessed at the Web-site address: [HTTP://WWW.ND.EDU/ITALNET/AMBROS/](http://www.nd.edu/ITALNET/AMBROS/). For information: Robert Randolph Coleman, MEDINST. AMBROSE.2@ND.EDU.

Classified Ads

The CAA newsletter accepts classified ads of a professional or semiprofessional nature. \$1.25/word (\$2/word for nonmembers); \$15 minimum.

Art Books: purchasing good art books in all areas: how-to, scholarly. The Lark, 518/851-3741, or 718/499-6733.

Art slides for sale: approximately 10,000+ slides, slide cabinets, viewer notes. Slides cover art appreciation, art history I and II. "Gepe" glass mounts. Retired art professor. 908/681-3013.

Art Workshop International, Assisi, Italy. Two three-week sessions: June 28–July 18/July 19–August 8, 1996. Live/work in a 12th-century hill town surrounded by the Umbrian landscape. Courses: painting, drawing, art making, all media, art history. Creative writing, playwriting, and screenwriting. Independent program for professional/advanced painters/writers. Grace Paley, writer-in-residence. 4-, 5-, or 6-week sessions available. Housing, most meals, studio space, critiques, lectures. Art Workshop, 463 West St., New York, NY 10014; tel./fax 212/691-1159.

Beautiful house/studio: near San Francisco on 5,000-acre state park. Available March, April, May. Etching press, hot tub, swimming pool. \$1,500/month. 707/527-6002.

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.

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