

Datebook

January 17–February 15  
*Techno-Seduction* exhibition at Cooper Union (see page 10)

January 31  
Deadline for applications for Professional Development Fellowships in American Art

Deadline for applications for Professional Development Fellowships for Artists and Art Historians

Deadline for submissions to March/April *CAA News*

February 3  
Deadline to register for Art Talks (see page 9)

February 12–15  
CAA annual conference, New York

February 12  
Reception for 1997 M.F.A. Exhibition at Hunter College (see page 10)

February 13  
Reception for *Techno-Seduction* Exhibition (see page 10)

February 14  
Valentine's Day Party and Silent Auction

February 15  
Members' Annual Business Meeting (see page 3)

February 20  
Deadline for nominations to CAA Board of Directors (see page 7)

February 28  
Deadline for submissions to March *CAA Careers*

March 28  
Deadline for submissions to May/June *CAA News*

April 1  
Deadline for comments on CONFU guidelines (see page 9)

May 2  
Deadline for submissions to May *CAA Careers*



January/February 1997  
College Art Association  
275 Seventh Avenue  
New York, New York 10001

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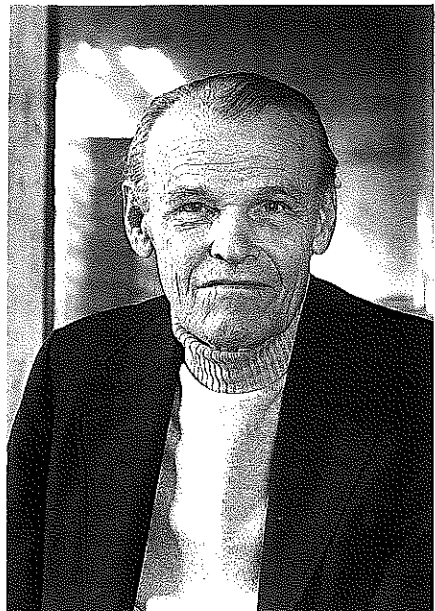
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Past  
CAA Greats,  
Kubler and  
Wilson

*The College Art Association mourns the death of two long-standing members and past board members, George Kubler and Edward Wilson. Both men made significant contributions to the association and to the disciplines of art and art history in the twentieth century. Following are tributes from colleagues and friends:*

**George Alexander Kubler, 1912–1996**  
On October 3, 1996, the world lost a brilliant guide who, throughout a career of sixty years, led many of us into uncharted areas of knowledge. George Kubler was born in 1912, “in Hollywood,” as he liked to say. He lived in Los Angeles until the age of eight when his father died, and in France and Switzerland until he lost his mother at age twelve. He then resided with his paternal grandmother in Switzerland who died the following year. Before her death, she provided for him financially and arranged for a guardian in the States. Kubler attended boarding school in Ohio.



George Alexander Kubler

In 1929 Kubler entered Yale, where he remained throughout his life. As he later told me, his was a career that developed at a time when institutions nurtured, created, and sustained scholars, rather than merely employing them. While clamoring for rigorous academic standards at Yale College, he wrote experimental fiction; traveled to the Caribbean, Mexico, and New Mexico; and studied one year in Munich. Returning to Yale in 1933, he attended Henri Focillon’s lectures and decided on his lifelong vocation: art history. Kubler’s entrance into the field at this time was fortuitous, as Focillon was busy persuading Yale to establish a new program in the history of art, drawing its future faculty from the graduate students enrolled in the

interdisciplinary program, History, the Arts, and Letters. Kubler was invited to join Focillon’s *équipe* and entered graduate school in 1934. He decided to write his dissertation on the religious architecture of New Mexico. He completed his doctoral work at the newly formed Institute of Fine Arts, where he attended the seminars of Walter Cook, Karl Lehmann, Erwin Panofsky, and Herbert Spinden. When a major in the history of art was established at Yale in 1938, Kubler returned to teach until his retirement in 1983. The traditions and community support that characterized New Haven provided a nurturing environment for a man who had been orphaned at twelve. Kubler created a bastion of comfort with his family in their roomy house on Humphrey Street and with his students in his office on Yale’s High Street bridge. His routines ran like clockwork—a time for thought; a time for students; a time for writing; and a time for his wife, Betty; and four children, Alexandra, Cornelia, Edward, and Elena. No matter what deadlines he had, he made time for students, family, and occasional social events. We all created awe-filled images of this prodigious scholar at work, and they in turn mediated our awe and made our time with him so much more special. Indeed, student narratives of the dreamy, slightly out-of-touch professor were the tropes around which fond “Kubler stories” turned. We appreciated his generosity and warmth, even though we imagined that he might have preferred to be pondering more important ideas than the ones we brought to him.

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## Past CAA Greats, Kubler and Wilson

CONTINUED FROM PAGE 1

But those of us who came to know Kubler well knew that he was always fully present and happy to share himself with us. We remember his humility and his great, joyful smile and sweet voice that greeted us whenever we came into his presence.

George Kubler was a man with relentless energy and rigorous goals. Triennial leaves from Yale enabled him to pursue research and writing, and he rewarded his institution with twenty books and over one hundred scholarly articles. His research agenda was broad, extending temporally from American antiquity to the Enlightenment, and geographically across all cultural areas that played a role in the formation of vast unstudied artistic landscapes.

If Kubler really designed a twenty-year plan after graduate school as his friends attest, he always made space for improvisation. Indeed, he was easily seduced by opportunities to make interesting detours. He wrote *Toward Absolute Time: Guano Archaeology* (1948) with scientist G. Evelyn Hutchinson during the war years. A request from anthropologist Wendell Bennett yielded *The Quechua in the Colonial World* (1946), and he and the historian Charles Gibson collaborated on *The Tovar Calendar* in 1951, in part as a therapeutic endeavor after the war. It was during this period that Kubler became extensively involved with the activities of the College Art Association, serving on the Board of Directors (1951–53) and as editor (1945–47) and book review editor (1944) of the *Art Bulletin*. Case studies like the "Religious Architecture of New Mexico" (1940) and "Mexican Architecture of the Sixteenth Century" (1948) helped Kubler shape three major historical syntheses: *Arquitectura de los siglos XVII y XVIII* (1957); *Art and Architecture in Spain and Portugal and Their American Dominions, 1500–1800*, with Martin Soria (1959); and *The Art and Architecture of Ancient America* (1962).

The writing of *The Shape of Time* (1960), one of the most influential books of its day, completed a period in Kubler's scholarly life. Written as he was recuperating from a serious illness, the work reflects on the craft of representing time in the writing of the three pioneering surveys. Most read the book as

setting an agenda for art historical studies, but I believe that it closed a period of Kubler's scholarly development and freed him to explore new terrain and revisit earlier problems and formulations. Before 1960 Kubler had explored the relationships between such social sciences as economics, demographics, linguistics, and anthropology to the study of art and artifacts. After 1960 he expanded iconography through linguistics and semiology, epigraphy through configurational analysis, textual analysis through Lévi-Strauss's notion of bricolage, myth and ritual through history, formal analysis through computer mapping, epistemology through quantum physics, aesthetics through biography—and the list goes on.

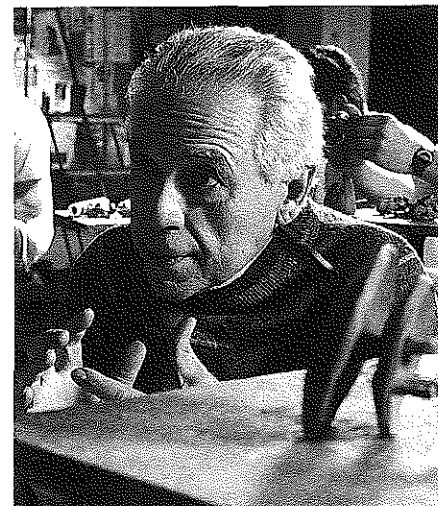
Kubler was at work on a study of evolution, vision, and the brain as he slipped into the disorientation of Alzheimer's disease, which made it impossible for him to finish this assessment of the relations among images, visual thought, and evolution. Indeed, it was evolutionary theory that he had criticized relentlessly in *The Shape of Time*, especially as scholars applied it to questions of historical development and representation. Our conversations about the work suggested to me that he hoped to present neurological evidence that might support his hypothesis that art and artifacts—and the problems of form and meaning embodied in their creation—might play a principal role in evolution. Moreover, he believed that the vital centers in the brain involved in the representation and reception of visual images might lie at the very core of a person's ability to learn, think, and evolve. Had he pursued this hypothesis, he might have concluded—as he suggested throughout his own scholarly evolution—that works of art provide critical points of entry into distinct historical moments of human time.

—Thomas Reece, Getty Research Institute

## Edward N. Wilson, 1925–1996

Edward N. Wilson, professor emeritus of sculpture at the State University of New York at Binghamton and a former board member of the College Art Association, died of congestive heart failure on November 26, 1996, at his home in Vestal, New York.

Wilson first became involved with the activities of the College Art Association in October 1968, when he was



Edward N. Wilson  
PHOTO: PETER FINGER

invited by the Board of Directors to participate in a discussion with an advisory delegation of African American scholars. His report on the meeting expressed the difficulty that his colleagues at historic black colleges were experiencing in their attempts to start and maintain art departments at institutions with limited resources. Wilson was also invited to be a member of the newly formed Artist-Teacher Committee, which was charged with addressing the particular needs of visual arts educators. In 1970 Wilson became a member of the CAA Board of Directors and took over the chairmanship of the Artist Committee. He also served as secretary of the Board of Directors, 1972–73.

As a board member, Wilson championed the artist members of CAA, developing two very significant programs designed to further the teaching of visual arts. In 1972 he proposed that a Distinguished Teaching of Art Award be established. This award, first presented in 1973, preceded the Distinguished Teaching of Art History Award by several years. Wilson was also the first to suggest that a student art exhibition be held in conjunction with the annual conference, the first of which was held in 1974.

Wilson's tenure as chair and teacher in the art and art history departments at Binghamton University spanned a period of twenty-eight years before he retired in 1992. As chair of the Art Department (1968–72 and 1982–85), Wilson was instrumental in developing a state-of-the-art sculpture studio. He

felt that an artist's work should be socially relevant, and his own art reflected the turbulence and spirit of his times. His sculptures are on display throughout the United States, and he was recently designated an important figure in African American art in *A History of African-American Artists, 1972 to the Present*, published by Pantheon Books. He is survived by a daughter, a son, and four grandchildren.

—Submitted by the Art Department of Binghamton University

# Notice of Members' Annual Business Meeting

Notice is hereby given that a meeting of the members of the College Art Association will be held Saturday, February 15, 1997, at 8:00 A.M. in the New York Hilton and Towers, Sutton Parlor Center, 2nd fl., 1335 Avenue of the Americas at 53rd Street, New York, N.Y. College Art Association President Leslie King-Hammond will preside.

In accordance with the CAA 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 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

The results of the election of new members to the Board of Directors who will serve from 1997 to 2001; the 1997 Nominating Committee; and the officers who will serve from 1997 to 1998.

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.

## Two Wins for Artistic Expression

In November, two federal appellate courts ruled in favor of broad protection of artistic expression under the First Amendment.

*Karen Finley et al. v. National Endowment for the Arts* was a suit brought against the NEA by the artists Karen Finley, John Fleck, Holly Hughes, and Tim Miller. The artists settled in June 1993, but the suit was continued by the National Association of Artists' Organizations, which was an additional party to the lawsuit. The College Art Association filed amicus curiae briefs in both the district and appellate courts.

In the *Finley* case, the court of appeals affirmed a district court judgment and held that a statutory standard for judging artists' grant applications that required consideration of general standards of decency and respect for diverse beliefs and values is void for vagueness. The court provided an alternate ground for the decision: "Even when the government is funding speech, it cannot, consistent with the First Amendment's prohibition on content and viewpoint-based restrictions, distinguish between speakers on the basis of the speaker's viewpoint or otherwise aim at the suppression of dangerous ideas." The court noted that the "decency and respect" provision clearly focused on the content of the speech at issue.

In *Robert Berry et al. v. the City of New York*, the federal appeals court in New York reversed a decision by Judge

Miriam Cedarbaum that the General Vendors Law of the City of New York did not violate the First Amendment. Judge Cedarbaum stated that "the precise nature of First Amendment protection for painting and sculpture with no verbal elements has not been addressed by the federal courts." The district court likened the appellants "fine art" to "applied or decorative art" and found it entitled to only limited constitutional protection. The prohibition on the sale of art on the streets without a general vendor's license was in the court's view appropriate to deal with the problem of street congestion. In reversing, the appellate court stated: "The First Amendment shields more than political speech and verbal expression; its protections extended to music, entertainment and art . . . our cases have never suggested that expression about philosophical, social, artistic, economic, literary or ethical matters . . . is not entitled to full First Amendment protection. . . . Visual art is as wide ranging in its depiction of ideas, concepts and emotions as any book, treatise, pamphlet or other writing, and is similarly entitled to full First Amendment protection." CAA filed an amicus brief in this case as well.

The court determined that visual expression is entitled to full First Amendment protection, which from a constitutional point of view means that the court subjects any law to strict judicial scrutiny. Once subjected to this standard, the city's justification for the regulation could not surmount the required burden. The city's requirement that the artists be licensed to sell their artworks in public spaces was unconstitutional. This decision of applying strict scrutiny to regulations that impact artistic expression is bound to have a positive effect for visual artists and important implications for public art.

—Barbara Hoffman, Esq., CAA Counsel

## CAA News

### Recent Grants

This fall CAA's efforts to invigorate, diversify, and inform were supported by two generous grants. The Nathan Cummings Foundation awarded \$50,000 for five Professional Development fellowships during the 1997 cycle. In recognition of past fellows' successes and future fellows' potential, Nathan Cummings Foundation renewed its support for the program and helped CAA make a substantial stride toward completing the NEA Challenge Grant.

To disseminate information and provoke discussion about the Conference on Fair Use, the Samuel H. Kress Foundation provided CAA and ACLS with a \$40,000 joint grant in support of a series of town meetings to take place this spring. Each town meeting will convene at a museum, university, or library that uses or provides digital images for educational purposes. A range of local and national organizations will be invited to attend each meeting, and all meetings will be open to the general public.

CAA is also pleased to facilitate travel grants for seven scholars participating in the 1997 annual conference via a \$5,000 grant from the Samuel H. Kress Foundation. Travel grant recipients are: Morton Steen Hansen, Giles Knox, Isabel Balzer, Tatiana C. String, Aileen Ajootian, Florin Curta, and John H. Alexander.

### CAA Award Finalists

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.

This year's finalists for the Charles Rufus Morey Book Award and the Alfred H. Barr, Jr., awards, both of which are presented at CAA's annual conference, are as follows:

Finalists for Charles Rufus Morey Award: **Suzanne Preston Blier**, *African Vodun: Art, Psychology, and Power* (University of Chicago Press); **Thomas Crow**, *Emulation: Making Artists for Revolutionary France* (Yale University Press); **William L. MacDonald and John A. Pinto**, *Hadrian's Villa and Its Legacy* (Yale University Press); **Gülrü Necipoglu**, *The Topkapi Scroll: Geometry and Ornament in Islamic Architecture* (Getty Center for History of Art and the Humanities); **Patricia Lee Rubin**, *Giorgio Vasari* (Yale University Press); **Claire Richter Sherman**, *Imaging Aristotle: Verbal and Visual Representation in Fourteenth-Century France* (University of California Press).

Finalists for the Alfred H. Barr, Jr., Award: **Wendy Kaplan et al.**, *Designing Modernity: The Arts of Reform and Persuasion, 1885–1945* (Thames and Hudson); **Ellen D. Reeder et al.**, *Pandora: Women in Classical Greece* (Walters Art Gallery, distr. Princeton University Press); **Elizabeth de Sabato Swinton et al.**, *Women of the Pleasure Quarter* (Worcester Art Museum with Hudson Hills Press); **Rebecca Zurier**, **Robert W. Snyder**, and **Virginia Mecklenburg**, *Metropolitan Lives: The Ashcan Artists and Their New York* (National Museum of American Art, distr. W. W. Norton).

### Millard Meiss Grants

CAA is pleased to announce seven recent Millard Meiss publication subsidies: **Elizabeth Bartman**, *Portraits of Livia: Imaging the Imperial Woman in Augustan Rome*, Cambridge University Press; **Jonathan Fineberg**, *The Innocent Eye: Children's Art and the Modern Artist*, Princeton University Press; **Rona Goffen**, *Titian's Women*, Yale University Press; **Jonathan Hay**, *Shitao, His Late Life and Art: Topologies of Modernity in Chinese Painting around 1700*, Cambridge University Press; **Nancy Shatzman Steinhardt**, *Liao Architecture*, University of Hawaii Press; **Hellmut Wohl**, *Color, Light, and Ornament: A Reconsideration of Style in Italian Renaissance Art*, Cambridge University Press.

Millard Meiss Publication Fund grants are awarded twice annually for book-length scholarly manuscripts that have been accepted by publishers but cannot be published without subsidies. The author must be a CAA member in good standing. For information and application forms, call Jessica Tagliaferro, ext. 215.

### New Monographs Published

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



Brigitte Buettner  
PHOTO: M. RICHARD FISH

*Boccaccio's Des cleres et nobles femmes: Systems of Signification in an Illuminated Manuscript*, by Brigitte Buettner, studies the first surviving illuminated manuscript of the French translation of Boccaccio's *Cleres femmes*. Buettner's work provides insight into the role of merchants in Parisian artistic production around 1400 and examines the iconography of the 109 miniatures contained in the *Cleres femmes*. She offers an enlightening analysis of the manuscript's formal repetitions and contrasts of gestures and colors, demonstrating in the end that visual systems can articulate meaningful patterns.

Joan A. Holladay examines the illumination cycle contained in the Kassel *Willehalm Codex* manuscript created for Heinrich II of Hesse in 1334 in her work *The Kassel Willehalm Codex and the Landgraves of Hesse in the Early*

*Fourteenth Century*. The commission and use of the *Willehalm Codex* are discussed in relation to the physical, political, and religious contexts of the Hessian court at Marburg. Holladay investigates the ways in which the illuminations interpret the text they accompany and places the codex in the larger contexts of the family's commissions and the patron's political actions and ambitions. Holladay reviews earlier scholarship in the codex, the epic's text, and its popularity and reception. Students and scholars of Gothic art as well as specialists in medieval German literature will find intriguing material in this volume.

Monographs on the Fine Arts is an ongoing series of the College Art Association. Submissions of short manuscripts in all periods 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 monographs series is Debra Pincus. Proposals for publications should be sent to her at 619 Massachusetts Ave., NE, Washington, DC 20002. She will be available on Friday, February 14, at the CAA annual conference in New York to meet with prospective authors (see "Annual Conference Update," page 9).



Joan Holladay  
PHOTO: DANIEL HOFMANN



# CAA Elects New Board Members, 1997–2001

**V**oting ballots for the new Board of Directors were mailed to CAA's over 15,000 members in October 1996. Three visual artists and three art historians were elected to the board for the 1997–2001 term. Following are excerpts from their candidacy statements:

## Visual Arts Committee



**Joe Deal**, Washington University, St. Louis: "CAA members confront well-known problems: a shrinking job market; effects of new technologies on teaching, research, and creative activity; curricular reform; reduced spending for the arts; and the perceived irrelevance of art to society. While most wrestle with these issues on a local level, our association offers the opportunities to learn from others and, occasionally, to contribute something that will help advance the field for everyone. Of the several missions of the association, facilitating the exchange of ideas and information is the one that currently is most needed. The new CAA web site is an important step and should be further developed. As a board member I would offer my experience as an artist, teacher, administrator, and panelist and board member of nonprofit arts organizations and funding agencies. I would welcome

the opportunity to work to improve communication and to identify and serve the needs of CAA members."



**Bailey Doogan**, University of Arizona: "I have been a studio art teacher for 27 years. In 1969 I was the sole female faculty member in my department. Today half the faculty are women. The recruiting and mentoring of women and minority faculty and students continues to be one of education's most important goals. As a CAA board member I would welcome the opportunity to evaluate issues of curriculum and teaching methodologies from foundation to capstone courses. How do history, theory, and practice inform one another and how are they affected by computer technology? In the studio areas, learning to master the craft of one's discipline should not be neglected. Students should maintain a healthy balance between 'walking the walk' and 'talking the talk.' Increasingly, at a time of conservative backlash and dwindling federal and state budgets, art institutions must strive not only to alert their student bodies but also the public at large to the vital role of art in our society. Schools should function as arenas for critical discussion among the students, faculty, and the public beyond institutional walls."



**Yong Soon Min**, University of California, Irvine: "The recently established CAA Long Range Plan for the next decade is a testament to the organization's continued vitality and relevance. I support the overall breadth of this vision and will work actively to promote CAA's stated commitments to the areas of education, international efforts, advocacy, development, and cultural diversity. To these ends, I will seek to create institutional links in the rapidly developing Asia Pacific region, where contemporary art as a force within the complexities of change is gaining greater international visibility. I would

like to see CAA foster a pronounced multidisciplinary approach to all facets of its concerns and activities. Encouraging crossdisciplinary and interdisciplinary perspectives within the fields of studio art and art history as well as within other fields enriches the ways that art can stimulate and challenge how we define and shape its role in our lives."

## Art History Committee



**Marilyn R. Brown**, Tulane University: "As a historian of nineteenth-century art, I continue to be committed to policies of inclusion and diversity promoted by CAA in recent years. I am also concerned about an equally pressing issue: the very survival of art departments in an era of relentless 'cost-effectiveness.' As colleges and universities engage in restructuring and downsizing, what is happening to art programs at both the graduate and undergraduate levels? At my own institution we have had to seek outside sources for funding in order to fill vacated faculty positions in the art history and studio art departments. In addition, we have recently witnessed the controversial elimination of graduate stipends in art history, classics, musicology, and theater history and criticism. In light of the national political campaign against the NEA, the NEH, and related endowments at the state level, I am convinced that the arts are the first thing to be cut when funds are short. I would encourage CAA to continue its lobbying efforts on behalf of various national endowments. In order to safeguard current and future generations of art students, CAA must also extend its influence to university administrators and state legislators. I am eager to explore strategies for doing so."



**Linda C. Hults**, College of Wooster, Ohio: "CAA has pursued goals of inclusiveness, diversity, and openness, and challenges from other disciplines in both art history and studio art. However, what concerns me most as a college educator is not the articulation of these goals, which seem clear from the inclusive scope of recent conference programs, but the constraints under which we operate to achieve these goals. How is curricular diversity reconciled to reduced staff and budgets? How do we respond to both students' needs and the pressure to publish and exhibit? How do we accomplish more with less? How do we combat the public misperception of what university educators do and the general hostility toward the visual arts? As the organization representing art historians and artists working as college and university educators, CAA might strive to address the pragmatic problems and constraints of what we do as well as our public image."



**Patricia Leighton**, Queens University, Canada: "As an American teaching at a Canadian university and a long-standing member of CAA, I feel that our organization needs to broaden its scope internationally so that the inclusiveness we have been working toward can extend to the dialogue with colleagues abroad. Likewise, I think the interdisciplinary nature of the humanities could be more effectively debated at our annual meetings, with crossdisciplinary sessions addressing issues of mutual concern to history, anthropology, literary criticism, or cultural geography. Equally important are permanent sessions for new research in each chronological area to compliment the thematic and methodological sessions. Finally, I applaud the active role that CAA has played in taking political stands. Increasingly, we will need to join with other groups to fight for freedom of expression, public support for the

arts, and recognition of the value of historical knowledge, and I would very much like to participate in organizing such campaigns."

# Call for Nominations to the Board, 1998–2002

**I**t is now time to nominate individuals for the 1998–2002 term on the CAA Board of Directors. The 1997 Nominating Committee will nominate the slate of candidates for the Board of Directors to serve until 2002. 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 20, 1997*. Nominations may also be made by petition, requiring the nomination to be accompanied by at least one hundred signatures of CAA members in support of the nomination. That deadline is *July 1, 1997*. For this process to be fair, effective, and broadly representative of CAA's membership, substantial nominations are needed.

# CAA in the News

"Largely due to the efforts of feminists, artists of color, and progressive members of the College Art Association, the racial, ethnic, and gender composition of the board of directors and panelists at annual conferences have become more diverse. Although a great deal of work remains to be done, these coalitions have done much to alter the way a generation of arts professionals see and teach art and art history, resulting in a more optimistic future."

—Preface to *Santería Aesthetics in Contemporary Latin American Art*, ed. Arturo Lindsay (Washington, D.C.: Smithsonian Institution Press, 1996)

"No formal procedure has been established for the endorsement process CONFU participants envision, but some foundations and associations have agreed to help sponsor discussions and meetings about the guidelines.

One such effort, to be sponsored by the Kress Foundation, will involve the American Council of Learned Societies and the College Art Association. Another is being planned jointly by the National Humanities [Alliance] and the National Initiative for a Networked Cultural Heritage."

—Goldie Blumenstyk, *Chronicle of Higher Education*, December 6, 1996

"Before joining the Dahesh in 1993, [J. David Farmer, the museum's director] was director of exhibitions for the American Federation of Arts. He found the position at the Dahesh through the College Art Association. According to Farmer, he was attracted by the chance to put his stamp on a museum."

—Ferdinand Protzman, *Artnews*, December 1996

## CONFU Proceedings

If you use visual images in your teaching, research, or art making, this affects you. Please read carefully! On November 25, 1996, I attended what was meant to be the final meeting of the Conference on Fair Use (CONFU), which was held for the purpose of discussing the draft of the "CONFU Final Report." The report outlines the history, process, and results of CONFU from its origins in the Working Group on Intellectual Property Rights of the Information Infrastructure Task Force, formed by President Clinton in 1993. The report covers the first meeting of CONFU in September 1994, with forty invited groups, to the final meeting in November comprising over ninety-five organizations, and outlines the establishment and meeting of working groups that were charged with drafting guidelines in a number of areas. All total, the working groups convened nearly two years to draft these guidelines, which, with the exception of the electronic reserves guidelines, are attached to the report.

After heated discussion about the finality of the report and so-called guidelines at the meeting, the word "final" was dropped from all proceedings. Furthermore, the November 25 meeting became the penultimate meeting, with a *real and final* one scheduled for May 19, 1997. Consequently, the report has been issued as an *interim report* (available at [www.uspto.gov/web/offices/dcom/olia/confu/](http://www.uspto.gov/web/offices/dcom/olia/confu/)), and the term "proposed" has been added before guidelines in all cases.

CAA, the American Council of Learned Societies (ACLS), the Getty Trust, and the Visual Resources Association (VRA) have been among the active

participants from the beginning of the CONFU process; the museum community, represented by the American Association of Museums (AAM) and the Association of Art Museum Directors (AAMD) joined in early 1996. CAA has been active in the Digital Images Working Group from its inception. This working group was initially under the leadership of CAA Counsel Barbara Hoffman, and for the past nine months it has been jointly chaired by representatives from AAM and AAMD. Throughout the process, comments on various drafts of the proposed guidelines for digital images have been solicited by the chairs of three CAA committees—electronic information, intellectual property, and museums. In addition, CAA electronic editor Leila Kinney has coordinated an electronic forum on CAA's web site to encourage response from membership ([http://alberti.mit.edu/caa/The\\_Profession/CEI/tocomment.html](http://alberti.mit.edu/caa/The_Profession/CEI/tocomment.html)).

So far, the responses from the membership have formed the basis of comments CAA has submitted to the Digital Images Working Group and CONFU. Selected objections from the CAA statements submitted to CONFU on November 25 are listed below:

- It is premature either to produce or endorse digital image guidelines.

- Under the guise of fostering fair use, the guidelines actually restrict and inhibit research and education.

- Educators and scholars cannot be asked to depend upon nonexistent commercial sources for their supply of images. Image collections are and have been organized and maintained in the interest of learning and for the teaching of our cultural heritage; they are the digital equivalent to the free public library.

- The cost of complying with the guidelines may have the de facto effect of limiting access to digital imagery to the wealthiest institutions with the largest staffs. In this scenario the "haves" may participate, while the "have nots" are precluded from participating.

- There is no justification for the "single-use" restriction in fair use.

- If time limitations are to be placed on those seeking permission, right holders

should also be placed under identical time constraints. Respondents believe this would force the drafters of these guidelines to acknowledge that most museums, publishers, and teaching institutions can no longer allocate resources for the task of sifting through hundreds of permission letters. To alleviate this problem, the guidelines should stipulate that rights holders who do not respond within a given time period are deemed to have granted permission by default.

- The guidelines concentrate upon restriction, control, and limitation on uses of new technology rather than upon fostering productive use of technology resources.

- The guidelines for digital imagery cannot be considered in isolation from other guidelines such as those being developed for distance learning and electronic reserves. Furthermore, it is problematic to try to apply related guidelines, such as those for multimedia, in the absence of approved digital image guidelines. Multimedia guidelines are rarely, if ever, applicable to the educational/classroom activities of artists and art historians.

The period between now and May has been designated for dissemination and discussion among all affected parties who will cast their votes for endorsement or rejection. To help facilitate discussion, CAA has posted the most recent drafts of the proposed educational fair use guidelines for (1) digital images, (2) multimedia, and (3) distance learning on our web site, along with a questionnaire for your comment. CAA and ACLS, with sponsorship from the Kress Foundation, will also be hosting a series of town meetings in various locations around the country that will highlight the various proposed guidelines and their implications for teaching, research, curatorial and scholarly publication, as well as artistic production and exhibition with digital images.

If there is not sufficient endorsement by users and rights holders, any guidelines that are not endorsed will not be attached to the final report and therefore will not be circulated to Congress to be read into legislative history.

—Susan Ball

### How to Comment on the CONFU Guidelines

To repeat, CAA, along with other participating organizations, has several months to poll its members and must vote on whether or not to endorse the guidelines by May 19, 1997. The Committee on Electronic Information, the Committee on Intellectual Property Rights, and the Museum Committee will be gathering responses in the spring in order to make a recommendation to the CAA Board of Directors, which will cast the CAA vote to endorse or reject. It is important to consider these guidelines in conjunction with those on distance learning and multimedia. The latter were prepared by the Consortium of College and University Media Centers (CCUMC) in conjunction with several of the CONFU meetings, but they have already been proposed for legislative approval outside of the CONFU process. We have heard that they may already be affecting some of you. To learn more about CAA's membership comments to date, please consult *Statement from the College Art Association regarding the "Education Fair Use Guidelines for Digital Images,"* which was presented at the November 25 CONFU meeting.

CAA will be guided in its endorsement or nonendorsement by the response of its members. Please review the proposed educational fair use guidelines for: (1) digital images, (2) multimedia, and (3) distance learning. After you have reviewed them, please fill out and return the CAA survey. Links to the guidelines and the survey are available on CAA's web site at [http://alberti.mit.edu/caa/The\\_Profession/CEI/index.html](http://alberti.mit.edu/caa/The_Profession/CEI/index.html). You may also request copies of the guidelines and survey by sending a self-addressed envelope (flat) with two first-class postage stamps for each set of guidelines to: College Art Association, 275 7th Ave., New York, NY 10001, Attn. James Romaine.

We are counting on you to send your comments to CAA as soon as possible, but in any case before April 1, 1997, so that we can prepare a recommendation for the Board of Directors. Written statements are the most useful, but please also send a copy of the form with your comments. We thank you in advance for your involvement.

## Annual Conference Update

### Career Development

Starting your first job search? Re-evaluating your career path? Register for a one-on-one consultation with a veteran in your field or discipline. Artists, art historians, and museum professionals at all stages of their careers are encouraged to participate. Receive candid advice on conducting a thorough job search, preparing for interviews, and presenting your work to prospective employers.

Fifteen-minute consultations will take place Wednesday, February 12, 1:00–5:00 P.M., by appointment only. Please bring relevant materials, including résumé, artist's statement, proposed syllabus, teaching philosophy, etc. (Registration will begin Wednesday morning in the Career Placement Center.)

### "So, You Want to Chair a Session?"

The theme chairs for the 1999 Annual Conference in Los Angeles—Joan Hugo and Richard Griswold del Castillo, Art History; and Joe Lewis and Yong Soon Min, Studio Art—will be holding an informational session at the 1997 conference titled "So, You Want to Chair a Session?" The session, scheduled for Thursday, 8:00–10:30 P.M., is intended to serve as a "how to" for prospective session chairs. The theme chairs will share tips on what to do and what to avoid in order to produce a winning session proposal.

### Art Talks

The Visual Arts Committee of the CAA Board of Directors is pleased to announce a new conference component called Art Talks. Artist members with M.F.A. degrees (and those who expect to receive an M.F.A. in 1997)

will have the opportunity to invite prospective employers and/or curators to view up to twenty of their slides during a fifteen-minute block of time. Participating artists must bring their slides loaded in carousels. Slots are available Thursday, 8:00 A.M.–3:00 P.M., and Friday, 10:00 A.M.–5:00 P.M., and will be scheduled on a first-call, first-served basis. To schedule a time slot, call 212/691-1051, ext. 206. *Deadline: February 3, 1997.*

### 1997 Preliminary Program Erratum

The Renaissance Society of America session, "*Ut Pictura Poesis: Art and Audience in the 15th and 16th Centuries*" (Mary Pardo, chair) is scheduled for Thursday, 5:30–7:00 P.M., rather than 12:30–2:00 P.M.

### Professional Development Fellowships

Current and future applicants to CAA's Professional Development Fellowship program are welcome to stop by room 529 on Thursday between 3:00 and 5:00 P.M. Jennifer Kyvig, development director and fellowship coordinator, will be available to field questions about the program's guidelines, application forms, and review process. Representatives from prospective host institutions are also welcome.

### Print Raffle

*The Sunflower Quilting Bee at Arles* and *In the Land of Oo-Bla-Dee: Homage to Mary Lou Williams* for the low price of \$5.00? It's true! You can win one of these fantastic lithographs by purchasing a \$5.00 raffle ticket at the conference. The drawing will take place at the Valentine's Day Party and Silent Auction on Friday, February 14. The winners need not be present to win. Raffle tickets will be on sale at the conference registration desk and at the CAA publications booth. All proceeds will directly benefit the Professional Development Fellowship Program.

A limited number of tickets is still available for the Valentine's Day Party and Silent Auction. Contact Jennifer Kyvig at 212/691-1051, ext. 209, if you are interested in attending.

## Meet the Editors

The editors of CAA publications will be available at the CAA publications booth (booths 219–220) in the exhibits area to talk with prospective authors. Janet Kaplan, *Art Journal* executive editor, and John Paoletti, *Art Bulletin* editor designate, will be at the booth Thursday, February 13, 2:30–4:30 P.M. Debra Pincus, editor of the CAA monograph series, will be available Friday, February 14, 12 noon–2:00 P.M. No appointments are necessary, although there will be a sign-up sheet at the booth in the event that attendees wish to schedule a specific time.

## Opening Reception for 1997 M.F.A. Exhibition

All conference attendees are invited to attend a reception Wednesday, February 12, 5:30–7:00 P.M., at the Hunter College Fine Arts Building, 450 W. 41st St., in conjunction with the opening of the 1997 Regional M.F.A. Exhibition. Work by New York–area M.F.A. students will be exhibited.

The exhibition, curated by Susan H. Edwards (Hunter College Art Galleries, City University of New York), will be mounted at the Fine Arts Center February 12–22. Gallery hours are Tuesday–Saturday, 1:00–6:00 P.M. The schools represented in the exhibition are Bard College; City University of New York; Brooklyn College, City College, Hunter College, Lehman College, and Queens College; Columbia University; Graduate School of Figurative Art, New York Academy of Art; Jersey State College; Long Island University–C. W. Post Campus; New York University; Parsons School of Design; Pratt Institute; Mason Gross School of the Arts, Rutgers, State University of New Jersey; State University of New York, New Paltz; University at Stony Brook, State University of New York; University of Connecticut; and Yale University.

## Advocacy at the Conference

Members are urged to attend the CAA Advocacy Team–sponsored session, “How to Be an Effective Advocate” on Friday, 12:30–2:00 P.M. CAAAT Coordinators Katie Hollander and Kristen Burnett have assembled a panel including Patrice McDarmott (OMB Watch); John Hammer (National Humanities Alliance); Lee Kessler

(American Arts Alliance); and Leida Snow (arts advisor to Representative Jerrold Nadler). In addition, information on how to become involved with the activities of CAAAT will be available at the CAA publications booth (219/220).

## Education Committee–Sponsored Session Added

The CAA Education Committee is sponsoring “Alternative Modes of Pedagogy: Theory and Practice in Teaching Art History” (chairs: Steve Darnell, University of South Carolina; and Kathleen K. Desmond, Central Missouri State University), a panel/workshop intended to actively engage the audience in a discussion of new strategies for the teaching of art history.

## Cooper Union Sessions

CAA wishes to thank Robert Rindler, dean of the Cooper Union School of Art, for arranging for the following new media/technology sessions to take place in the Great Hall of Cooper Union on Thursday, February 13: “The Artificial Life Class,” chaired by Roy Ascott (9:30 A.M.–noon); “The Magic Classroom I: The Promise,” sponsored by the CAA Committee on Electronic Information and Education Committee and chaired by Kathleen Cohen and Ellen Baird (12:30–2:00 P.M.); and “Office Looks: Visual Relations in Corporate Culture,” chaired by Stephanie Ellis (2:30–5:00 P.M.). These will be followed at 5:00 P.M. by a reception for the *Techno-Seduction* exhibition, co-sponsored by CAA at Cooper Union.

## Techno-Seduction

Check out *Techno-Seduction*, January 17–February 15, 1997, at Cooper Union, East 7th St. and 3rd Ave., New York. The exhibition, co-sponsored by CAA and the Cooper Union for the Advancement of Science and Art, was co-curated by Robert Rindler, dean of the Cooper Union School of Art, and Deborah Willis, coordinator of collections for the Smithsonian’s National African-American Museum Project. The work of forty emerging and established artists who examine identity, sexuality, gender, and seduction through new media and technologies will be featured. All artists in the exhibition are members of CAA. You are invited to attend the opening

Thursday, January 16, 6:00–9:00 P.M., as well as the reception on Thursday, February 13, 5:00–9:00 P.M.

A 100-page, full-color catalogue, including scholarly essays by Roy Ascott, Deborah Haynes, and Berta Sichel, as well as forty artists’ pages, will be available for purchase at Cooper Union. The catalogue can also be viewed on Cooper Union’s web site (<http://www.cooper.edu/art/techno>), which will also be linked to CAA’s web site. A portion of the catalogue will appear in the Spring 1997 issue of *Art Journal*. This exhibition is part of an initiative by the Visual Arts Committee of the CAA Board of Directors to exhibit the work of CAA artist members.

## VRA Opens Sessions to CAA Conference Attendees

The Visual Resources Association, which will be holding its annual conference at the Sheraton New York Hotel and Towers (811 Seventh Ave. at 53rd St.), will be admitting attendees with CAA badges to several sessions. For further information, phone or e-mail Patricia L. Keats, VRA vice president and conference chair: 415/357-1848, ext. 19; [patkeats@calhist.org](mailto:patkeats@calhist.org). Information is also posted on the VRA web site, at <http://www.vra.oberlin.edu/97pro.html>.

## Sign Language

No requests have been received for American Sign Language interpreters. As a result, no ASL will be provided at the conference.

## Audio Taping

Selected sessions will be available for sale on audio tape at the conference and subsequently by mail. During the conference, a list of recorded sessions will be available at the Audio Archives International booth in the New York Hilton and Towers, where tapes can also be purchased.

# CAA Statement on Deaccessioning Works of Art

## CAA’s Position on the Deaccessioning of Works of Art in the Shelburne Museum Collection

In accordance with the “Resolution Concerning the Sale and Exchange of Works of Art by Museums,” adopted by the College Art Association Board of Directors on April 3, 1973, the College Art Association is opposed to the sale of deaccessioned works of art from the Shelburne Museum. CAA’s resolution states that “works of art should be considered for sale or exchange only for the purpose of expanding or increasing the importance of the collection. . . .” The Shelburne Museum sale, conducted to raise money for a collections care endowment, does not meet these criteria.

As a national organization of 15,000 art historians, museum directors, curators, collectors, artists, art dealers, and critics, the College Art Association is primarily concerned with scholarship and the teaching of the history and practice of art. This concern necessarily extends to the acquisition, conservation, display, interpretation, and disposal of works of art by museums. The Shelburne Museum has recently characterized itself as a history museum, rather than an art museum, although the institution has major French and American paintings. As a history museum, the Shelburne Museum has indicated that it is not subject to the resolution passed by CAA or the similar policy set forth in the Association of Art Museum Directors’ *Professional Practice in Art Museums*.

CAA rejects the idea that a collection can be used as a financial resource, even if it is to be done, as the Shelburne has stated, on a one-time basis to create

a collections care endowment. If collections are used to finance aspects of a museum’s operation, it is in violation of the principle that objects held in tax-exempt institutions are done so for the benefit of the public and, as such, that they are the cultural property of the public. By selling works of art for purposes other than the acquisition of other works of art, the Shelburne Museum is using these highly valued works of art simply as financial assets.

CAA concurs with the position stated by the AAMD that the Shelburne sale disregards the trust between the donor and an institution as well as between the public and an institution. Works of art in museums should be without value for the purpose of the operation of the museum or its programs. The very nature of museums as organizations that hold objects for the benefit of the public is called into question if every museum can consider that it has at its disposal the amount of money that could be gained from the sale of objects in its collection. —CAA, November 12, 1996, New York

*The Association of Art Museum Directors (AAMD) has issued a statement on the Shelburne Museum’s recent decision to deaccession its works to generate endowment funds for the institution:*

“In response to the Shelburne Museum’s decision to generate endowment funds from the deaccession and sale of part of its collection, the Association of Art Museum Directors (AAMD) has reaffirmed its position that all money raised by a museum’s sale of deaccessioned works must be used to acquire other works for its collection. The Association of Art Museum Directors, representing 170 of the major art museums in the United States, Canada and Mexico, sets forth this principle in *Professional Practice in Art Museums*. The Association believes that use of such funds for any other purpose negatively affects public trust.

It is through collections and exhibitions that our museums make their contributions to society. Scholarly research, education programs for adults and children as well as community outreach are all based on collections. Any action which erodes a collection diminishes the foundation of the institution.

Such actions also disregard the trust of donors to the collection whose original intent was to convey art to future generations of the public. This mutual trust between institution and donor has become increasingly important as funds for the purchase of works become scarce and museums seek more frequent donations of art. Thus, deaccessioning for any reason other than replenishment of the collection is a breach of faith with the past and the future.”

—AAMD, October 18, 1996, New York

# Thanks to CAA Members

CAA wishes to express its sincere thanks to the following members who made generous contributions toward the NEA and NEH Challenge Grants with their membership renewals. Together, these members’ gifts total nearly \$6,000 and will help CAA receive approximately \$2,000 in federal funds.

Anne M. Allman, Barbara Anderson, Sharon Anderson, Tammy Ashworth-Guerrero, Cynthia M. Augsburg, Michael L. Aurbach, Paul A. Badger, Elizabeth Bailey, Larissa Bailiff, Sara A. Baker, Justin E. Baldwin, Jennifer L. Ball, Stephanie J. Barr, Brigid S. Barton, Giselle A. Batacan-Bontempo, Helen R. Bayley, John B. Bender, Elizabeth P. Benson, Eli Bentor, Margaret B. Betz, Jonathan P. Binstock, R. Ward Bissell, David V. Bjelajac, Barbara W. Blackmun, Jennifer Blessing, Pamela Z. Blum, Anna Blume, Kathryn A. Bonansinga, Thomas W. Bower, Mark S. Brandl, Donna Brandolisio, Susan C. Brenner, Joyce E. Brodsky, Deborah C. Brogan, Frankie M. Brown, Jane E. H. Brown, Marcia J. Brown, Elizabeth M. Burin, Bobbye J. Burke, Diane Burko, Nancy P. Burnham,



Patricia Burnham, Kathleen L. Butler, Norman W. Canedy, Kerstin Carlvant, Annemarie Weyl Carr, Elizabeth J. Carrel, Yvonne P. Carter, David J. Cast, Colin A. Catron, Faya Causey, Lucylee Chiles, Suzanne M. Chouteau, John R. Clarke, Julie F. Codell, Craig B. Coleman, Christiane C. Collins, Theo G. Coulombe, Holly Crawford, Sherry Cromwell-Lacy, Regina C. Cruz, Charles D. Cuttler, Françoise C. Baudoin D'Ajoux, James M. Dahl, Jadwiga Daniec, W. Bowdoin Davis, Jr., Peg DeLamater, Lea R. DeLong, Marion Deshmukh, Stephanie S. Dickey, Ellen Dissanayake, Susan M. Dixon, Elizabeth A. Douglas, Maria Therese Downey, Alice J. Dubiel, Wendy V. Edwards, Patricia Egan, Carol A. Emmons, Wendy R. Evans, Alicia C. Faxon, Wendy E. Feuer, Margaret Flansburg, Susan F. Fleming, Mary H. Fong, Brandon B. Fortune, Kathleen A. Foster, Ira P. Freshman, Nancy M. Friese, Susan Fuchs, Marcus A. Gauzza, Beth S. Gersh-Nesic, Helen E. Giambruni, Carolyn H. Ginsberg, Parme P. Giuntini, Christine E. Goettler, Charles A. Goldman, Rita S. Goodman, Edward Goodstein, Maribeth Graybill, Jack Greenstein, Barbara Haeger, Patricia L. Hankins, Michele A. Hannoosh, Donna Harkavy, Cheryl T. Harrison, John R. Hawkins, Ann Blyth Hazen, Annabeth Headrick, Kathryn M. Heleniak, Jules Heller, Andrea A. Henkels, Rodman R. Henry, Paul R. Hertz, Mary L. Heuser, Karin M. Higa, Julie B. Hochstrasser, Edith M. Hoffman, Beth L. Holman, Evelyn A. Horigan, Christine J. Huber, Judith S. Hull, Constance C. Hungerford, Kate L. Hunt, Marion Husid, Joel Issacson, Charles R. Jansen, Darrin J. Jezlorski, Henry P. Johnson, Betsy B. Jones, Hetty Joyce, Rhoda Juels, Estelle Jussim, Ulrich F. Keller, Elizabeth J. Kennedy, Keiko Kira, Julia Dee Kjølgaard, Ricki L. Klages, Karen L. Kleinfelder, Theodore E. Klitzke, Helen L. Kohen, Alyssa D. Krauss, Jill A. Kyle, Barbara G. Lane, Diana W. Larkin, Dell Danielle Lemmon, Niria E. Leyva-Gutierrez, Evelyn Lincoln, William C. Loerke, Pamela E. Loos-Noji, Lori A. Lorion, Linda E. Lowry, Christin Mamiya, Aida M. Mancillas, Dennis R. Masback, Nancy M. Mathews, Neil E. Matthew, Beryl Matthews, Roberta A. Mayer, Abby Lee McFarland, Phyllis McGibbon, George McKee, Amy McNair, Melissa A. McQuillan, Valerie J. Mercer, Yong Soon Min, Katherine T.

Mino, Willard E. Misfeldt, Laura A. Morowitz, Anita Moskowitz, Mark C. Myers, Tom V. Nakashima, Rachel S. Nasatir, Morton Needelman, Raymond J. Neufeld, Julie A. Nicoletta, Brent T. Oglesbee, Summer Orndorff, Sabina D. Ott, Joan Pachner, Angelika Pagel, Loren W. Partridge, Erika D. Passantino, Adelaide S. Paul, William D. Paul, Jr., Pierre P. P. Pepin, Anne F. Perrigo, Janice L. Poss, Abby L. Poust, Duane Preble, Aimee Brown Price, Dorothy Provis, Virginia C. Raguin, Margaret T. Rajam, Judith M. Raphael, Danielle Rice, Marcia R. Rickard, Sara L. Roberts, Walter R. Robinson, Clare I. Rogan, Anne N. Rorimer, David Rosand, Betsy Rosasco, David S. Rubin, Doug Sassi, Susan Sawyer, Naomi Schedl, Anne L. Schroeder, Elizabeth L. Sears, Marcia L. Selsor, Rivka T. Sevy, Daniel Shapiro, Pamela K. Sheingorn, Alice Virginia Sheridan, Roger Shimomura, Christopher L. Siefert, Rebecca A. Silberman, Gerald D. Silk, Janice Simon, Alan D. Singer, Susan C. Slepka-Squires, Kimberly M. Stammer, Joellen P. Stanton, Judith E. Stein, Roger B. Stein, Sally A. Stein, Gloria Steinberg, Eleanor B. Stern, Mary K. Stofflet, M. Alison Stones, Ethel Storer, Annette Stott, Paulette J. Stout, Mary E. Stringer, Eugenia Sumnik-Dekovich, Patricia H. Swain, Anne K. Swartz, Leslie Bussis Tait, Yasunobu Tanigawa, Barbara Tannenbaum, Richard G. Tansey, Joel A. Tarbox, Beth A. Tauke, Kim E. Tester, Terry L. Thacker, Preston Thayer, Joe A. Thomas, Larry D. Thompson, Peter A. Tomory, Harry Trosman, Virginia Gardner Troy, Catherine L. Turrill, Nola H. Tutag, Mario Valente, Biron F. Valier, Anne H. Van Buren, Jane A. Van Nimmen, Alan S. Vannoy, Judith M. Veronesi, Christine B. Verzar, Evelyn C. Voelker, Stefanie Walker, Alan Wallach, Sylvia Solocheck Walters, Ruth Weisberg, Marjorie E. Wieseman, Stephen T. Williams, Scott G. Wills, Cathie R. Winans, Chris B. With, Marion Wolf, Sigrid F. Wonsil, Susan Wood, Ann S. Woolsey, Beth S. Wright, Jim Wright, Margaret A. Yaukey, Cong Yuan, Helen Zakin, Saul E. Zalesch, and Philip A. Zuchman. (This list was compiled as of November 20, 1996.)

## Advocacy

### News Update from CAAAT

The start of a new presidential term and legislative session is an ideal time to voice your concerns and educate your congressional representatives about the importance of the arts and humanities. On January 20, 1997, the Presidential Inauguration will formalize the re-election of Bill Clinton. The president's election to a second term is good news for arts and humanities advocates. During his first term, Clinton supported federal funding for the arts and humanities, and his request for funding for the NEA, NEH, and IMS was instrumental in maintaining level funding for fiscal year 1997.

The Republicans retained control of the House with 227 seats, although the Democrats increased their presence from 198 to 207 seats. Approximately seven freshman House members are thought to be supportive of the arts and humanities. Meanwhile, in the Senate, the GOP increased its margin of leadership by two seats, and most political analysts characterize the new GOP senators as more conservative than their predecessors. This will likely reduce some of the support that the arts and humanities have enjoyed in the Senate in recent years. For more in-depth analysis of the November elections, please visit the CAAAT page on the CAA web site (<http://alberti.mit.edu/caa/>).

The CAAAT web page made its debut shortly after the elections on November 5. This page, which can be found under "The Profession," includes information on how to join CAAAT, a calendar of upcoming advocacy-related events and meetings across the nation, and updates on advocacy issues. The site will be updated frequently with new information, breaking news, and action alerts. The CAAAT page also contains links to such related sites as the American Arts Alliance, the NEA, the NEH, the Free Expression Network, and People for the American Way. Visitors can read a brief description of each site before linking, to foster speedy access to a wide range of advocacy-related issues. (for more on CAAAT, see "Annual Conference Update," page 9)

## Solo Exhibitions by Artist Members

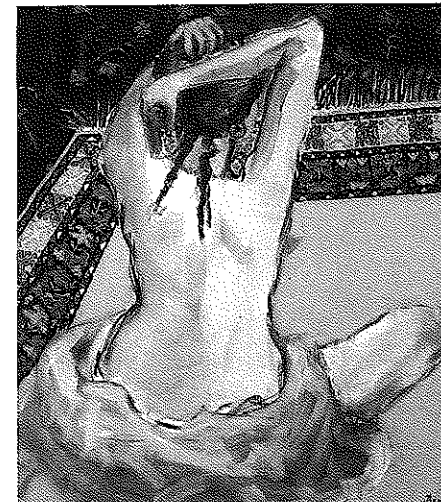
Only artists who are CAA members are included in this listing. When submitting information, include name of artist, gallery or museum name, city, dates of exhibition, medium. Please indicate CAA membership.

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

### ABROAD/

**Lorettann Devlin-Gascard.** Emmaus-Kirche, Berlin. Installation of *Der Schutzengel*, sculpture.

**Beryl Kranz.** Isabel Bilbao Art Gallery, Alicante, Spain, September 13–October 2, 1996. *Painted Women*.

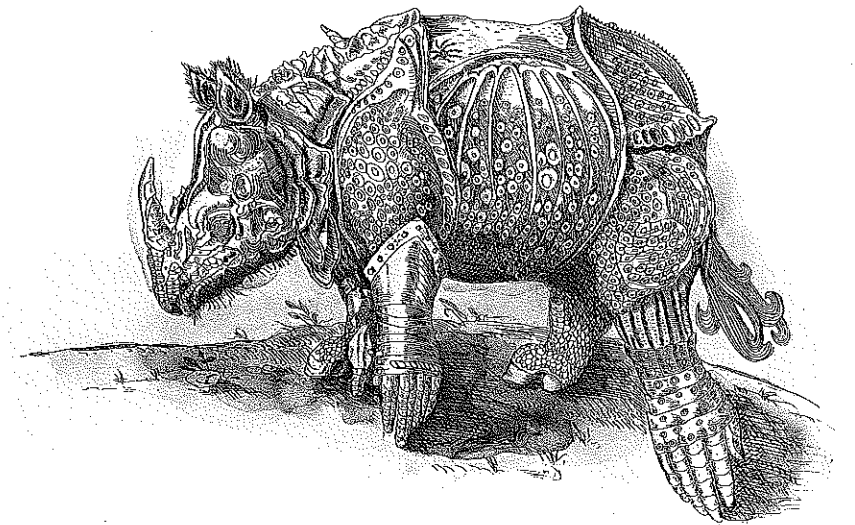


**Beryl Kranz, *Buenos Días*, acrylic, 43" x 41"**

**Ellen K. Levy.** Chapel Art Center, Cologne, Germany, January 23–March 15, 1997. Paintings and drawings.

**Jennifer Pepper.** McIntosh Galleries, University of Western Ontario, Canada, February 13–March 23, 1997. *Body of Experience*, sculpture, installation, and works on paper.

**Gary Walters.** O'Connor Gallery, Toronto, Canada, January 9–February 8, 1997. *Rites of Passage: The New Cambrian Part II*.



**Sue Johnson, *Reversed Rhinoceros with Gauntlets, After AD*, copper plate etching, 12" x 18"**

### MID-ATLANTIC/

**Robert Berlind.** Reynolds Gallery, Richmond, Va., October 18–November 16, 1996. *Paintings*.

**Byron Clercx.** Westminster College Art Gallery, New Wilmington, Pa., April 8–May 3, 1996. *Painting Is History*.

**Martha Desposito.** Sweetwater Center for the Arts, Pittsburgh, Pa., February 28–April 11, 1997. Acrylic, oil, pastel, Xerox transfers, enamel, and fabric.

**David Goerk.** Larry Becker Contemporary Art, Philadelphia, December 1996–January 1997.

**Barbara Grossman.** Pennsylvania School of Art and Design, Lancaster, November 20, 1996–January 3, 1997. Paintings and oil pastels.

**Sue Johnson.** Anderson Gallery, Virginia Commonwealth University, Richmond, October 18–December 23, 1996. Boyden Gallery, Saint Mary's College of Maryland, Saint Mary's City, January 16–February 14, 1997. *The Alternate Encyclopedia*, prints.

### MIDWEST/

**Les Barta.** Zone VI Gallery, Dayton, Ohio, November 1–27, 1996. Red Mountain Gallery, Truckee Meadows College, Reno, Nev., January 13–February 7, 1997. *Computer Photoconstructions*.

**Virginia Davis.** Textile Art Center, Chicago, January 3–March 1, 1997. Painting in weaving.

**Hongyu Ji.** University Art Gallery, Truman State University, Kirksville, Mo., October 24–November 22, 1996. Paintings and drawings.

**Jo-Ann Morgan.** P.E.O. Foundation Art Gallery, Cottey College, Nevada, Mo., September 20–October 12, 1996. *Woven Wire Sculpture*.

**Jane Bunge Noffke.** Network Annex, Ann Arbor, Mich., December 7–8, 1996. *Bronzes*.

**Timothy Norris.** Perkinson Gallery, Millikin University, Decatur, Ill., October 7–November 1, 1996.

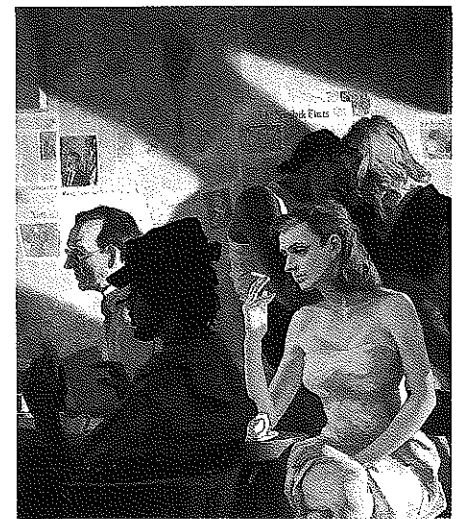
### NORTHEAST/

**Garth Amundson.** Hallwalls Contemporary Art Center, Buffalo, N.Y., November 9–December 21, 1996. *That Way*.

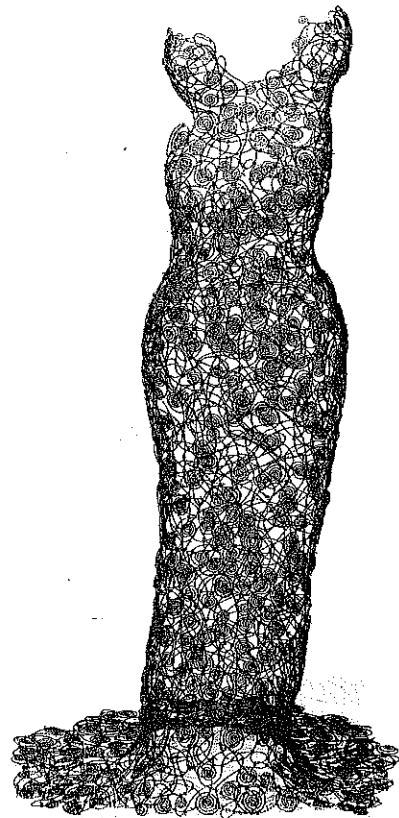
**Vincent Baldassano.** Anita Hart Balter Gallery, Garrison Art Center, Garrison, N.Y., October 26–November 17, 1996.

**Louise Bourgeois.** Joseloff Gallery, University of Hartford, West Hartford, Conn., November 8–December 23, 1996. *Louise Bourgeois: The Forties and Fifties*.

**Diane Burko.** Marriott Hotel, Philadelphia, December 14, 1996. Installation of *Wissahickon: Reflection, Part 1 of 3*.



**Hongyu Ji, *By the Table***



**Jo-Ann Morgan, *The Peacock Dress*, woven wire sculpture, 43" x 25" x 19"**

**Diane Bush.** Photographer's Gallery, Buffalo, N.Y., September 28–October 24, 1996. *Local Impressions*, Polaroid transfers.

**Sharon Butler.** Z Gallery, New York, December 3–January 12, 1997. Paintings.

**T. Wiley Carr.** Willoughby Wallace Memorial Library, Stony Creek, Conn., December 1–24, 1996. *Recent Work*, paintings.

**Robert Cronin.** Dillon Gallery, New York, November 7–29, 1996. Paintings and sculpture.

**Michael De Jong.** P.P.O.W., February 13–March 15, 1997. *New Work*, paintings.

**Sydney K. Hamburger.** Santa Fe Community College, Santa Fe, N.Mex., October 1996. Sculpture installations.

**Elaine Lazorwitz.** 80 Washington Square East Galleries, New York, November 6–December 6, 1996. *Perspectives*.

**R. T. Leverich.** Houghton House Gallery, Hobart and William Smith Colleges, Geneva, N.Y., September 20–October 16, 1996. George Walters Gallery, Elmira College, Elmira, N.Y., January 28–February 15, 1997. Sculpture.

**Cathleen Lewis.** Lehman College Art Gallery, Bronx, N.Y., November 5, 1996–January 15, 1997. *The Bronx Celebrates: Cathleen Lewis*.

**Erica Licea-Kane.** Bromfield Gallery, Boston, October 29–November 30, 1996. *Recent Tapestries*.

**Kevin Melchionne.** McKinney Arts, New York, January 25–February 22, 1997. Paintings.

**Denise Mullen.** Jersey City Museum, Jersey City, N.J., September 12–November 17, 1996. *Book Structures*. Sol Mednick Gallery, University of the Arts, Philadelphia, November 21–December 19, 1996. *Booksapes*, hand-bound books of palladium photographs.

**Mary Parkman.** Prince Street Gallery, New York, November 29–December 18, 1996. Paintings.

**Mel Pekarsky.** G. W. Einstein Gallery, New York, February 6–March 1, 1997. *Work by Mel Pekarsky*.

**Robin Rice.** Furniture Paradigms, New York Design Center, New York, November 7–December 21, 1996. *Italia*, photographs.

**Susan Wilmarth-Rabineau.** Nielsen Gallery, Boston, October 19–November 16, 1996. *Songs of Fire*.

**SOUTH/**  
**Michael Aurbach.** University of Georgia, Athens, January 6–24, 1997. Sculpture.

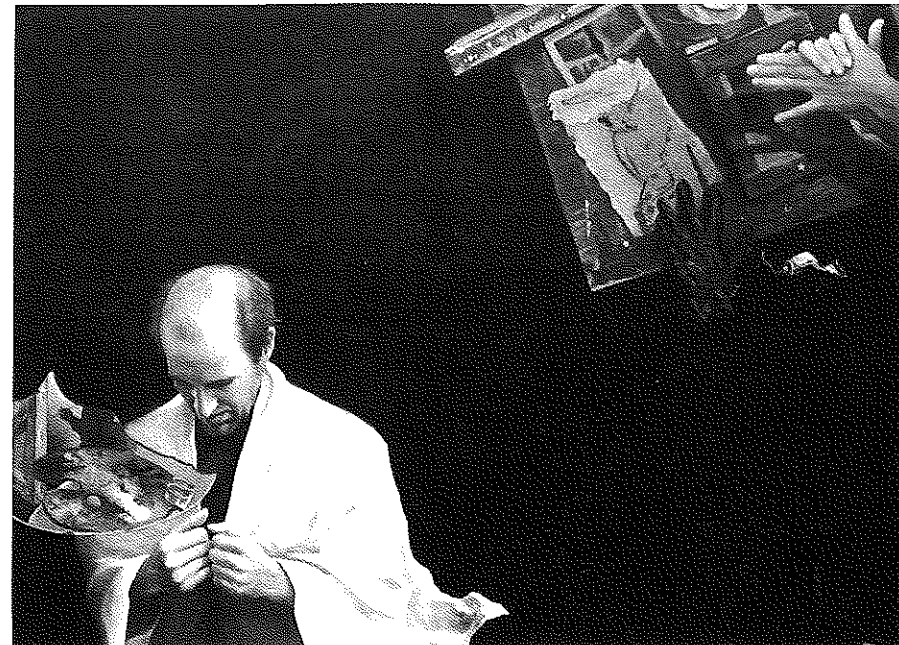
**Caren Cunningham.** Brownsboro Gallery, Louisville, Ky., November 5–December 6, 1996. Paintings and photo montage.

**Laurie Toby Edison.** Wallace Muskat Gallery, San Antonio, Tex., January 13–March 1, 1997. *Women En Large: Images of Fat Nudes*, photographs.

**Gregory Huebner.** Carson Newman College, Jefferson City, Tenn., November 10–December 11, 1996. *Transformations: Paintings by Gregory Huebner*. Peoria Art Guild, Peoria, Ill., January 10–February 7, 1997. *Recent Paintings*.



**Robert Cronin, *Pinwheel Couple*, acrylic on canvas, 42" x 36"**



**Yan Sun, *Burning in the Wind: The Memories Fragments*, oil on canvas, 46" x 52"**

**Eve Andrée Laramée.** Rice University Art Gallery, Houston, Tex., November 15–December 15, 1996. *Facts Are Slippery*.

**David Chon Murray.** Fine Arts Gallery, Lon Morris College, Jacksonville, Tex., February 28–April 4, 1997. *In-Sight*, paintings.

**Florence Putterman.** Hodges Taylor Gallery, Charlotte, N.C., May 3–31, 1996. Works on paper.

**Yan Sun.** Museum of East Texas, Lufkin, October 19, 1996–January 15, 1997. *Beyond Space and Time*.

**Gayle Marie Weitz.** Appalachian State University, Boone, N.C. *Social Studies: A Series of Life-Size Wooden Cabinets*.

**WEST/**  
**Luca Buvoli.** Experimental Gallery, Arizona State University Art Museum, Tempe, November 15, 1996–February 15, 1997. *Silent Night*.

**Monica Chau.** Sheppard Art Gallery, University of Reno, Nev., October 3–24, 1996. *Stories from the Faultline: Or Woeiful Tails of the Nevada Chinese*, quicktime video projection and installation.

**Eleanor Erskine.** Autzen Gallery, Portland State University, Portland, Ore., November 7–December 6, 1996.

**Kay Kang.** Rental Gallery, San Francisco Museum of Art, San Francisco, January 8–31, 1997. Oil paintings.

**Tracy Linder.** Blue Heron Gallery, Vashon Island, Wash., October 4–30, 1996. *Who's Counting?*

**Celia Rabinovitch.** Home of James Karol and Joy Byron, Lafayette, Calif., October 27, 1996. *Eccentric Spaces: Paintings and Drawings*.

## People in the News

### In Memoriam

**Dan Flavin**, a leading minimalist artist who employed fluorescent light in sculpture, died on November 29, 1996, at the age of 63. Flavin helped establish the tradition of using industrial materials that has persisted in contemporary forms of installation and environmental art. He studied art history at the New School for Social Research and Columbia University and is largely a self-taught artist. Flavin's first exhibition was at the Judson Gallery in New York in 1961. In the early 1970s he began working with circular florescent light. At a 1971 show at the Guggenheim, his light sculptures filled the building's rotunda. Much of Flavin's work was accompanied by elaborate dedication titles to artists and friends he admired. In the 1960s he dedicated a series of pyramid-like wall pieces to the Russian Constructivist Vladimir Tatlin, and in 1990 another series was dedicated to the potter Lucie Rie. An exhibition during the reopening of the Guggenheim in 1992 revisited Flavin's rotunda installation. An exhibition at the Danese Gallery in New York will feature

Flavin's Tatlin series alongside drawings by Kasimir Malevich. Flavin is survived by his wife, Tracy Harris, and a son.

**Elaine Anthony**, a painter, died on October 29, 1996, at the age of 53. Anthony attended Stephens College in Columbia, Mo., and studied art at the Rhode Island School of Design. She produced commissioned works of wire sculpture, cloth banners, and paintings on cloth while living in Mexico City for 20 years. Later, she began to work in collage and semiabstract landscape painting. In 1987 Anthony had a solo exhibition in at the Stephen Haller Gallery in New York and a retrospective at the Neuberger Museum in Purchase, N.Y. Her work is presently on view at the Tremaine Gallery at the Hotchkiss School in Lakeville, Conn., and at the Stephen Haller Gallery. She is survived by her husband, Bernard Wharton, her twin sister, brother, and three children.

**Gaillard F. Ravenel**, senior curator of design at the National Gallery of Art in Washington, D.C., died at the age of 55. Ravenel supervised the design of numerous exhibitions during his 25-year career at the museum, including *Circa 1492: The Treasure Houses of Britain*, and last year's Vermeer show.

### Academe

**Hal Foster** has been appointed professor in the Department of Art and Archaeology at Princeton University.

**Luba Freedman** has been granted tenure at the Hebrew University of Jerusalem, Israel, where she is a senior lecturer.

**Dorothy Gillespie** has been named Distinguished Professor of Art at Radford University in Radford, Va.



**Dorothy Gillespie**



**Terry R. Myers** has been named critic-in-residence in the Fine Arts and Graduate Studies Departments at Otis College of Art and Design in Los Angeles.

**Ikem Stanley Okoye** is a member at the School of Historical Studies, Institute for Advanced Study at Princeton University for the 1996–97 year. He is completing a manuscript provisionally titled *“Hideous” Architecture: Feint and a New Aesthetics in Post Abolition, Colonial Period Southeastern Nigerian Building.*

**Maggie Siner** has been appointed head of faculty at the Washington Studio School in Washington, D.C.

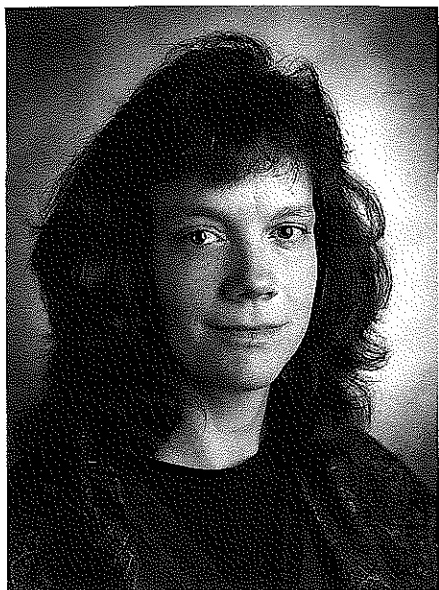
**Terry Smith** was appointed Power Professor of Contemporary Art and director of the Power Institute of Fine Arts at the University of Sydney in 1994. In 1994–95 he was a university fellow and first director of the Rockefeller Foundation Globalization and Mass Media Project at the Chicago Humanities Institute, University of Chicago, where he was also a visiting professor in the Department of Art. He is vice president of the Art Association of Australia, and is a *membre titulaire* of the International Committee of the History of Art.

## Museum

**Dean Sobel**, Milwaukee Art Museum’s curator of contemporary art, has been named chief curator.

## Organization

**Gwyneth Leech** was elected president and chair of the Society of Scottish Artists.



Gwyneth Leech

# 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.*

**Suzanne Benton** has received a grant from the United Methodist World Division for her “Masks and Story” presentations and workshops for women and youth in Sarajevo, Bosnia. She also received an appointment as artist-in-residence at Fundacion Valparaiso in Mojacar, Spain.

**Joan R. Branham** has received the 1997–98 Hans-Reimer Prize from the Aby Warburg Stiftung in Hamburg for her work on Jewish and Christian artistic traditions of the early Middle Ages.

**Clifford M. Brown** has been awarded the Premio Giulio Romano by the Centro Internazionale d’Arte e di Cultura di Palazzo Te for his book *Our Accustomed Discourse on the Antique: Cesare Gonzaga and Gerolamo Garimberto: Two Renaissance Collectors of Greco-Roman Art.*

**Patricia Buck** received a 1995–96 Invitational Artist Grant-in-Aid from the District of Columbia Commission on the Arts and Humanities.

**L. Vandegrift Davala**’s illustrated artist’s book *Spirit and Sense of an April Fool* has been acquired by the National Library of Ireland in Dublin.

**Rebecca J. DeRoo** has been awarded a 1996–97 Fulbright Fellowship to complete research in France. Her dissertation is titled “Private Objects/Public Institutions: French Art and the Re-invention of the Museum, 1968–1978.”

**Carol Bateman Hannum** received an Exceptional Faculty Award from the South Puget Sound Community College Foundation for her art history slide project at the South Puget Sound Community College Library.

**Carol Jowdy** received a public commission for and public purchase of her work through the New Hampshire State Council on the Arts Percent for Art Program. Her oil paintings were

installed in the Plymouth District and Rockingham County courthouses.

**David Kohan** has been awarded a 1996 Individual Artist Fellowship in painting from the Virginia Commission for the Arts.

**Richard Martin**, curator of the Costume Institute at the Metropolitan Museum of Art, was honored by the Fashion Designers of America with a 1996 Special Award for “furthering fashion in art and culture.”

**Gülru Necipoglu** won the Spiro Kostoff Book Award for Architecture and Urban Planning from the Association of American Publishers for her work *The Topkapi Scroll: Geometry and Ornament in Islamic Architecture*, published by the Getty Center for the History of Art. She also received the 1996 Albert Hourani Book Award at the Middle East Studies Association meeting in Providence, R.I.

**Jennifer Pepper** will be artist-in-residence for summer 1997 at Sculpture Space in Utica, N.Y.

**Daniel Powers** is the recipient of an artist-in-residency grant from the Kalani Honua Institute for Cultural Studies in Pahoa, Hawaii. He will be illustrating a book about the Hawaiian goddess Pele to be published by Hyperion Press in the spring of 1998.

**Eloise Quiñones Keber**, professor of art history at Baruch College and the CUNY Graduate Center, received the 1996 Ralph Waldo Emerson Award from the Phi Beta Kappa Society for her book *Codex Telleriano-Remensis: Ritual, Divination, and History in a Pictorial Aztec Manuscript*, published by University of Texas Press in 1995.

**Pamela H. Simpson**, professor of art history at Washington and Lee University, received an award for Outstanding Exhibition and Catalogue for Historical Materials from the Southeastern College Art Conference (SECAC). It was presented in recognition of the exhibition held at the Edwin A. Ulrich Museum of Art at Wichita State University, *The Sculptor’s Clay: Charles Grafty (1862–1929)*, and its accompanying catalogue.

# Conferences & Symposia

## To Attend

**“Imperial Authority: The Inner Court of Qing Dynasty China,”** sponsored by the Denver Museum of Natural History, will be held in conjunction with the exhibition *Imperial Tombs of China*, January 31–February 1, 1997. Topics include: “Becoming an Emperor” by Frederick Mote; “Imperial Pastimes” by Jan Stuart; “Women of the Imperial Household” by Jeanne Larsen; “Footbinding: The Inner Court and Society” by Dorothy Ko; “Burying the Emperor and His Family” by Evelyn Rawski; “The Emperor’s Clothes” by John Vollmer; and “Food for an Emperor” by Chuimei Ho. For information: 800/925-2250 or 303/322-7009.

**“The Cathedral of Florence, 1296–1996,”** an international congress sponsored by Harvard University Graduate School of Design, will be held March 14–15, 1997. Speakers will examine Baccio Bandinelli’s 16th-century choir and high altar, the stones of the cathedral, the liturgy and cult in the cathedral, and Brunelleschi’s dome. The congress is free and open to the public. For information: Harvard University Graduate School of Design, 48 Quincy St., Cambridge, MA 02138; 617/495-2591.

**“Museums and the Web,”** sponsored by the Getty Information Institute and organized by Archives and Museum Informatics, is an international conference devoted exclusively to museums and the World Wide Web. It will be held March 16–19, 1997, at the Omni Los Angeles Hotel and Center. For information: Archives and Museum Informatics, 5501 Walnut St., Ste. 203, Pittsburgh, PA 15232-2311; 412/683-9775; daw@archimuse.com; <http://www.archimuse.com>. *Registration deadline: February 15, 1997.*

**“Care of Photographs: A Workshop,”** will be presented at the Northeast Document Conservation Center (NEDCC) in Andover, Mass., on April 1, 1997. The program is designed to provide information on the conservation, treatment, and reformatting of historical photographs and photographic negatives. Institution administrators, curators, conservators, and others are invited to attend. A \$50 registration fee includes lunch. For information: Gay Tracy, 100 Brickstone Sq., Andover, MA; fax 508/475-6021; [tracy@nedcc.org](mailto:tracy@nedcc.org).

**27th Annual Sessions of the Middle Atlantic Symposium in the History of Art**, sponsored by the Department of Art History and Archaeology at the University of Maryland at College Park and the Center for Advanced Study in the Visual Arts at the National Gallery of Art, will be held April 4–5, 1997. Kathleen Weil-Garris Brandt will deliver the George Levitine Lecture and graduate students from 13 universities will present papers at the National Gallery of Art. For information: Meredith J. Gill, Dept. of Art History and Archaeology, University of Maryland, College Park, MD 20742; 301/405-1482.

**27th Annual Glass Art Society Conference**, “Global Glass,” will be held April 10–13, 1997, in Tucson, Ariz. The conference will consist of lectures, discussion sessions, and demonstrations at the Philabaum Glass Studio, as well as exhibitions, technical displays, tours, social events, and an auction. For information: Glass Art Society, 1305 4th Ave., Ste. 711, Seattle, WA 98101-2401; 206/382-1305; fax 206/382-2630; [glasartsoc@aol.com](mailto:glasartsoc@aol.com).

**1997 Delaware Symposium on American Art** presents “Look OUT! Perspectives on Outsider Art in America” to be held at Clayton Hall at the University of Delaware, April 11, 1997. The symposium will explore the production, consumption, and exhibition of works often labeled “outsider.” For information, visit the events section of the conference web site at <http://Seurat.art.udel.edu>.

**Eco-Design Arts Conference**, organized by HOPES at the University of Oregon School of Architecture and Allied Arts, will be held April 11–13, 1997. The conference will focus on the theme “Cultivating Communities and Healing Environments.” For information: HOPES, School of Architecture and Allied Arts, Lawrence Hall, University of Oregon, Eugene, OR 97403-5249; 541/346-0719; [hopes@aaa.uoregon.edu](mailto:hopes@aaa.uoregon.edu); <http://gladstone.uoregon.edu:80/~hopes/>.

**Ch’ing Ceramics: Acquisition and Transformation**, a symposium at the Philadelphia Museum of Art, will be held April 12, 1997, 10 A.M.–4:30 P.M., in conjunction with the exhibition *Solid Bone and Luminous Flesh: Ch’ing Dynasty Ceramics*. The symposium will address the issue of Chinese ceramics acquisition during the 17th through the early 20th centuries. Speakers will consider the role of collectors and collecting with regard to the aesthetic and technical innovations in ceramic production and the display of ceramics. Registration: \$20 for museum members, students, and senior citizens; \$30 for nonmembers. For registration and information: Emilie Bretz, Division of Education, Philadelphia Museum of Art; 215/684-7605.

**Dumbarton Oaks** announces its annual Byzantine Symposium to take place May 2–4, 1997. The title of this year’s symposium is “The Crusades from the Perspective of Byzantium and the Muslim World.” Topics will include historiography; the Crusades and holy war; Byzantine, Muslim, and Armenian approaches

and attitudes toward the crusades; technological and cultural influences from West to East; and the influence of the Crusades on the economy of the Mediterranean. “Evolution and Perspectives of the Study of Garden History” is the title of the next Dumbarton Oaks Studies in Landscape Architecture Symposium to be held May 16–17, 1997. The symposium will provide a retrospective analysis of the development of garden and landscape history. Speakers will also consider the future of the historical study of landscapes and gardens. Registration information will be available in March. For information on either symposium: Dumbarton Oaks, 1703 32nd St., NW, Washington, DC 20007-2961.

**“Italian Glass, 1930–1970: A Symposium on Design, Art, and Craft”** will be held May 30–31, 1997, at the Corning Museum of Glass in conjunction with the exhibition *Italian Glass, 1930–1970: Masterpieces of Design from Murano to Milan*. The lectures are open to the public. Fees: \$150 for museum members; \$175 for nonmembers; \$90 for full-time students with valid identification. For information: Corning Museum of Glass, 1 Museum Way, Corning, NY 14830-2253; 607/937-5371; <http://www.pennynet.org/glmuseum>.

**China On-Site Graduate Seminar in Art History**, sponsored by Ohio State University, will hold a 4-week graduate seminar “Traditional Painting in Shanghai and Hangzhou, 1870–1949,” July 7–August 1, 1997, in Shanghai and Hangzhou. The program will fund airfare and modest living expenses for participants in China. Daily seminars will be held at museums and collections to examine original works of art. Enrollment in an Asian art history graduate program and at least 3 years of Chinese are required. For information: Julia Andrews, Dept. of History of Art, Ohio State University, 100 Hayes Hall, 108 North Oval Mall, Columbus, OH 43210-1318; fax 614-292-4401; [jandrews@magnus.acs.ohio-state.edu](mailto:jandrews@magnus.acs.ohio-state.edu). *Deadline: February 15, 1997.*

**1997 Midwest Museums Conference** will be held September 24–27, 1997. The conference, “Dancing the New Frontier,” will focus on the need for museums to embrace change, opportunities, and risk. The annual meeting brings together museum professionals from Illinois, Indiana, Iowa, Kansas, Michigan, Minnesota, Missouri, Ohio, and Wisconsin. For information: Nelson-Atkins Museum of Art, 4525 Oak St., Kansas City, MO 64111; 816/751-1259; fax 816/561-7154.

## Calls for Papers

**6th Annual Symposium on the Decorative Arts: Renaissance through Modern**, sponsored by the master's program in the History of Decorative Arts, will be held March 27–28, 1997, at Cooper-Hewitt, National Design Museum. Papers are sought from master's or doctoral candidates on all aspects of European and American decorative arts. Presentations will be 20 minutes. Send a 2-page abstract and 1-page bibliography to: Janna Eggebeen, M.A. Program in the History of Decorative Arts, Cooper-Hewitt, National Design Museum, Smithsonian Institution, 2 East 91st St., New York, NY 10128-9990; 212/860-6345; fax 212/860-6909. *Deadline: January 21, 1997.*

**"Expanding the Visual Field: Interdisciplinary Approaches to Art and Culture,"** April 4, 1997. How might art history be expanded into a more inclusive field of visual studies? How has recent work on mass culture, sexuality, gender, performance, technology, consumerism, and race shifted in terms of visual study? The University of Southern California graduate student symposium will pursue these questions through a series of presentations. Partial travel funding will be available. Send c.v. and 500-word abstract to: Symposium Committee, Dept. of Art History, USC, Watt Hall 104, Los Angeles, CA 90089-0293. *Deadline: February 7, 1997.*

**"Images and Spaces of Transformation: Festival, Spectacle, and Ritual in Visual and Spatial Culture,"** the 32nd annual graduate student symposium sponsored by the University of California, Los Angeles, will be held May 11, 1997. The symposium will explore how festival, spectacle, and ritual function as transformative forces and are shaped by cultural environments and inherited traditions. For inquiries: ahsymp@ucla.edu; <http://www.humnet.ucla.edu>. Mail abstracts to: Art History Graduate Students Symposium, UCLA Dept. of Art History, 100 Dodd Hall, Los Angeles, CA 90024-1615. *Deadline: February 28, 1997.*

**"Sculpting Words"** is an international conference exploring relationships between words and sculpture to be held at the University College London, June 20–21, 1997. Papers will focus on: sculptors' words, words in and as sculpture, and words about sculpture. 1-page proposals for papers addressing these themes from any cultural, disciplinary, or theoretical perspective should be sent to: Alison Sleeman, Dept. of History of Art, University College London, Gower St., London WC1E 6BT, UK; fax 44 171 916 5939. *Deadline: February 28, 1997.*

**Glass Art Society** invites members to submit ideas for papers to be presented at the 1998 conference in Japan, "West Meets Far East." The proposal can consist of panel discussions or lectures. For information: 1305 4th Ave., Ste. 711, Seattle, WA 98101-2401; 206/382-1305; fax 206/382-2630; or call Bonnie Biggs at 206/323-1400, ext. 1002. *Deadline: March 1, 1997.*

**"Challenge and Response: Rethinking Key Issues in College Learning"** is a national, multidisciplinary conference on college learning to be held at Elon College, September 25–27, 1997. Proposals that address innovations and experiences and provide critiques on interdisciplinary learning, active learning, and experiential learning are invited. For information view the conference web site at [http://www.elon.edu/academic\\_programs/conference.html](http://www.elon.edu/academic_programs/conference.html). No e-mailed proposals will be accepted. Send 3 copies of a 1-page abstract and c.v. to: Jeffrey C. Pugh, Conference on Undergraduate Learning, 2168 Campus Box, Elon College, NC 27244-2020. *Deadline: March 15, 1997.*

**16th-Century Studies Conference.** Papers are sought on topics in art history from the late 15th to the 17th century. The conference will be held in Atlanta, October 23–26, 1997. Send abstracts to: Lynette Bosch, Brandeis University, Fine Arts Dept., Goldman-Schwartz Bldg., Waltham, MA 02254-9110; 617/489-6417; Bosch@binalh.cc.Brandeis.edu. *Deadline: March 15, 1997.*

**3rd International Conference on Contemporary Cast Iron Art** will be held at Johnson Atelier, April 15–18, 1998. Proposals are sought that feature exhibitions, demonstrations, lectures, panel discussions, and daily iron pours. Coordinators also seek working, historic, innovative, or esoteric furnaces or furnace designs exemplifying the gamut of iron melting technology. For information: Diane Cox, New York State College of Ceramics, 2 Pine St., Alfred University, Alfred, NY 14802; fcox@bigvax.alfred.edu; or Ken Payne, 57 Tyler St., Buffalo, NY 14214; paynek@snybufaa.cs.snybuf.edu. *Deadline: August 1, 1997.*

**"Queer Middle Ages,"** November 5–7, 1998, sponsored by the Society for the Study of Homosexuality in the Middle Ages and supported by the Center for Gay and Lesbian Studies at CUNY, is a multidisciplinary conference dedicated to the study of methodologies of interpretation and documentation of same-sex choices of men and women in the medieval period. For information: Francesca Sautman, Dept. of French, Hunter College, CUNY; fsautman@shiva.hunter.CUNY.edu; or Steven Kruger, Dept. of English, Queens College, CUNY; steven.kruger@qc.edu. *Deadline for abstracts and session proposals: March 15, 1998.*

## Opportunities

### Award

**Heldref Publications** announces the 1997 *Arts Education Policy Review* Competition. The Young Writers' Award will be presented to an author under the age of 35 for a paper on any subject concerning K–12 arts education policy. The winner will receive \$500 and publication of his or her article in *Arts Education Policy Review*. The Reston Prize is awarded to a paper that best analyzes policy-based relationships between K–12 arts education and higher education. The prize consists of \$1,000 and publication in the journal. For competition rules: *Arts Education Policy Review* Competitions, Heldref Publications, Helen Dwight Reid Educational Foundation, 1319 18th St., NW, Washington, DC 20036-1802; 202/269-6267; fax 202/296-5149; heldref@gwuvm.bitnet. *Deadline: March 1, 1997.*

### Calls for Entries

**American Society of Architectural Perspectivists (ASAP)** announces its 12th annual exhibition of architectural illustration, *Architecture in Perspective 12*. The categories for entry are "Informal Sketches" and "Formal Presentation Drawings." Awards for best artwork in each category as well as individual juror awards will be presented. Entrants should submit standard 35-mm slides of original work that represent proposed architecture in any medium or size. Drawings of wholly extant architecture will not be accepted. Work must be available for exhibition if selected. For information: American Society of Architectural Perspectivists (ASAP), 52 Broad St., Boston, MA 02109-4301; 617/951-0845 or 617/951-1433, ext. 225. *Deadline: January 17, 1997.*

**Queer in the Year 2000: The Millennium Understood**, an exhibition sponsored by the Gay and Lesbian Caucus of the College Art Association, will be held January 22–February 21, 1997, at Parson's Exhibition Galleries in New York. All caucus members are invited to submit a work closely related to the theme of the exhibition. Size restrictions: 2-D art, 30" x 40"; 3-D art, 3' x 3' x 5' floor or pedestal space; work should be no more than 150 lbs. E-mail a 1-page c.v., including name, address, and telephone number and the title, date, medium, and cost of the piece to both Ann Meredith and Sallie McCorkle. All work must be delivered with return postage to arrive during the week of January 13–17. Ship artwork to: Clinton Kuofus,

PSDX, Parson's School of Design, 2 W. 13th St., New York, NY 10011. *Deadline: 4:00 P.M., January 17, 1997.*

The Gay and Lesbian Caucus of the College Art Association seeks artwork from caucus members. All work will be accepted and exhibited at a fine arts exhibition celebrating African American History Month at the Bridge Gallery, New School for Social Research, 66 W. 12th St., 3rd fl., New York, February 1–15, 1997. There will be a reception for the public on Saturday, February 15, 1:00–3:00 P.M. Submit 1 work limited to 12" x 12" x 2", framed and with a wired back, to Sally McCorkle. Include full return postage and labels; no COD or charged shipping. *Deadline: 5:00 P.M., January 28, 1997.*

For information and submissions: Ann Meredith, 309 W. 14th St. #57, New York, NY 10014; 212/691-8452; fax 212/229-2588; meredita@newschool.edu (prefer e-mail); or Sally McCorkle, 210 Patterson Bldg., Pennsylvania State University, University Park, PA 16802; 814/865-9471; smm11@cac.psu.edu.

**New York Lesbian and Gay Film Festival** seeks entries of film/video clip presentations, curated film/video programs, and interactive multimedia installations for the 9th annual festival scheduled for June 1997. Content of proposals should contain work by, about, or of interest to lesbians, gay men, bisexuals, or transgendered people. Works in progress will be considered if they will be completed by May 1997. Entry fee: \$15. For information: New York Lesbian and Gay Film Festival, 47 Great Jones St., 6th fl., New York, NY 10012; 212/254-7228; fax 212/254-8655; newfest@gramercy.ios.com. *Deadline: February 3, 1997.*

**1997 International Juried Student Glass Exhibition** will be held in conjunction with the 1997 Glass Arts Society Conference, April 10–May 1, 1997, at the Joseph Gross Gallery, University of Arizona Art Department. All students currently enrolled in a glass program who are members of the Glass Art Society are eligible to submit 1–5 slides. All works must be original and must have been completed within the last 2 years. The exhibition has traditionally been a sales event at the international conference as well as an opportunity for students to showcase their work to professionals, enthusiasts, collectors, and writers. Entry fee: \$5. To join G.A.S., call 206/382-1305. For a prospectus: Julie Sassa, Joseph Gross Gallery, University of Arizona, Art Dept., PO Box 210002, Tucson, AZ 85721-0002; 520/626-4215 (A.M.); 520/621-6142 (P.M.). *Deadline: February 7, 1997.*

**Ongoings: The Fine Arts Gallery**, part of the annual SIGGRAPH '97 conference, is an exhibition of computer-based works. Each artist will present a body of work as well as have the opportunity to discuss his or her ideas and processes during the artist presentation session at the conference. Categories include: fine art prints; sculpture and installation; temporal art that requires viewer participation including web entries; and fine art animation. For submission form: SIGGRAPH '97 Conference Management, Smith, Bucklin, and Assoc., 401 N. Michigan

Ave., Chicago, IL 60611; 312/321-6830; fax 312/321-6876; sba@siggraph.org; <http://www.siggraph.org/s97/contributors/call/index.html>. For information: Lynn Pocock, SIGGRAPH '97 Ongoings: The Fine Arts Gallery, Pratt Institute, c/o 77 Fernelius Ave., Clifton, NJ 07013; 201/614-0365; fax 201/614-0365; ongoings.s97@sigragph.org. *Deadline: February 12, 1997.*

**23rd Annual Wells Street Art Festival** will be held June 14–15, 1997. Entries of collage, painting, sculpture, works on paper, ceramics, glass, jewelry, photography, and 3-D crafts are sought. Upon acceptance into the festival, artists are required to submit a nonrefundable booth fee. Cash awards are given to the "Best of Category" in 9 categories, and 9 winning artists will be invited to participate in the following year's festival. Submit 4 35-mm slides and 1 slide of booth display. Jury fee: \$25. For information: 23rd Annual Wells Street Art Festival, Old Town Chamber of Commerce, 1545 N. Wells St., Lower Level, Chicago, IL 60610-1307; 312/951-6106; [www.planetdata.com/wsafest/](http://www.planetdata.com/wsafest/). *Deadline: February 14, 1997.*

**SoHo Photo Gallery** announces its 1997 National Photography Competition open to all U.S. resident photographers 18 and older. The competition is open to all photo-based images; 2 first place winners will be selected, each of whom will receive a 1-month solo show at the gallery; 2nd place winners will be asked to submit 1 piece for a group show in June 1997. Up to 6 35-mm slides may be entered for a \$25 entry fee. For information, call Wayne Parsons at 212/799-4100. For prospectus, send SASE to: Prospectus, SoHo Photo Gallery, 15 White St., New York, NY 10013. *Deadline: February 15, 1997.*

**Florida A&M University and Florida State University** announce the Florida Art in State Buildings Project. The competition is open to all media and has a budget of \$58,500. For views of the building, see the College of Engineering web site at <http://www.eng.fsu.edu>. For a prospectus, send SASE to: Robin Franklin Nigh, Museum of Fine Arts, Florida State University, Fine Arts Bldg., Rm. 250, Tallahassee, FL 32306-2055. *Postmarked deadline: February 17, 1997.*

**Wayne State University Department of Art and Art History** is accepting exhibition proposals for a new contemporary art gallery for the 1997–98 academic year. Proposals may be for solo or group shows featuring any media. Each proposal must contain a typed, double-spaced description of the exhibition not exceeding 2 pages; the number, media, and approximate size of the works to be displayed, including special installation requirements; 20 slides indicative of the proposed work; artist/s and/or curator/s résumés; and SASE. Also note any times during the year when work will not be available. Forward materials to: Mary Jane Smith, Dept. of Art and Art History, Wayne State University, 150 Art Bldg., Detroit, MI 48202. *Deadline: February 28, 1997.*

**Clara M. Eagle Art Gallery** at Murray State University is seeking proposals for exhibitions. Artists within a 500-mile radius of the university are eligible. Any medium except photography will be considered. For information: Albert Sperath, Art Galleries, MSU, PO Box 9, Murray, KY 42071-0009. *Deadline: March 1, 1997.*

**Madison Art Center** invites artists to submit slides of work for the 39th Annual Art Fair on the Square, July 12–13, 1997. To request an application with jury and booth fee information: Madison Art Center, 211 State St., Madison, WI 53703; 608/257-0158. *Deadline: March 12, 1997.*

**Mary Washington College Galleries** in Fredericksburg, Va., seeks entries for *Mid-Atlantic New Painting '97* to be held in the fall of 1997. Artists living in Delaware, Maryland, Pennsylvania, Virginia, and the District of Columbia are invited to submit paintings in any medium. The juror will be Janet Kaplan, executive editor of *Art Journal*. For prospectus: Mary Washington College Galleries, Fredericksburg, VA 22401-5358; 540/654-1013; gallery@mw.edu. *Deadline: March 14, 1997.*

**Artspace** at the University of Virginia seeks submissions for exhibition during the 1997–98 season. All media will be considered. Submit 10 slides of recent work, bio, SASE, and artist statement to: Box 701, Newcomb Hall Station, Charlottesville, VA 22904; 804/924-3286.

*Genealogies, Miscegenations, Missed Generation* is a traveling art exhibition on racial and sexual indeterminacy scheduled for fall 1999. Send slides, c.v., and SASE to: Erin Valentino, Dept. of Art and Art History, University of Connecticut, Storrs, CT 06269; 860/486-3930; evalentino@finearts.sfa.uconn.edu.

**Solo exhibition opportunity** for guest artist at the Bowery Gallery, May 23–June 11, 1997. For information, send business size SASE to: Bowery Gallery, Attn.: Invitationals, 121 Wooster St., New York, NY 10012.

### Calls for Manuscripts

*Exu: Atlantic Journal of the Crossroads*, a new journal published by the Department of Art at Wellesley College, is soliciting manuscripts for its first issue. *Exu* publishes interviews only. Manuscripts must include the interview and an introductory essay about the artist(s) or writer(s) interviewed. Contact: Moyo Okediji, Dept. of Art, Wellesley College, Wellesley, MA 02181. *Deadline: March 15, 1997.*

*Visual Resources, an International Journal of Documentation* is seeking articles on images that reproduce works of art: copies, casts, sketches, engraving, photographs, and digitized images. How are these images disseminated, how are they used, and what is their affect on culture? Articles may also explore texts that discuss reproduction, such as those by William Ivins, André Malraux, and Walter Benjamin.

Submit articles or proposals to: Helene Roberts, Art History Dept., 6033 Carpenter Hall, Dartmouth College, Hanover, NH 03755; helene.roberts@dartmouth.edu; or Christine L. Sundt, Architecture and Allied Arts Library, Lawrence Hall, 5249 University of Oregon, Eugene, OR 97403; csundt@oregon.uoregon.edu.

## Grants and Fellowships

*Additional fellowship opportunities are published in CAA Careers.*

**School of Historical Studies at the Institute for Advanced Study**, with the support of the Andrew Mellon Foundation, has established a program of memberships. Applicants who have served 2–4 years as assistant professors in areas represented in the School of Historical Studies may apply. These areas include Greek and Roman civilization, the history of Europe, Islamic culture, the history of modern international relations, and the history of art. Appointments are for 1 full year and stipends will match the combined salary and benefits of the member's home institution. For application information: Administrative Officer, School of Historical Studies, Institute for Advanced Study, Princeton, NJ 08540; 609/734-8000; fax 609/924-8399. *Deadline: January 30, 1997.*

**Archer M. Huntington Art Gallery** at the University of Texas at Austin offers 2 levels of fellowship opportunities for Latin American and Latino(a) art research. Senior fellowships are designed for curators, academics, and other professionals involved in the exhibition, collection, and interpretation of 20th-century Latin American/Latino(a) art. Junior fellowships will be awarded to those with an M.A. degree and an interest in curatorial careers in those areas. The 1997–98 academic year project theme will be "Latino(a) Art and Its Cultures of Origin." For information: Mari Carmen Ramirez, Archer M. Huntington Art Gallery, University of Texas at Austin, Austin, TX 78712-1205; 512/471-7324; fax 512/471-7023. *Deadline: January 31, 1997.*

**United States Capitol Historical Society Fellowship** is designed to support research and publication on the history of the art and architecture of the U.S. Capitol and related buildings. Graduate students and scholars may apply for periods ranging from 1 month to a year with a stipend of \$1,500 per month. For information: Barbara Wolanin, Architect of the Capitol, Washington, DC 20515; 202/228-1222. *Postmarked deadline: February 15, 1996.*

**Small Museum Administrators' Committee (SMAC)** offers \$200 scholarships for its members to attend the 1997 American Association of Museums Annual Meeting scheduled for April 26–30, 1997, in Atlanta. To apply, submit a letter discussing your responsibilities, activities, and career goals. Indicate how attendance at the annual meeting will benefit you and your

institution. Include a c.v., a brochure from your museum, proof that the museum's budget size is less than \$350,000, and a letter of support from your institution. Only 1 member per museum is eligible. Send 3 copies of application to: Lisa Tremper Barns, Philip and Muriel Berman Museum of Art at Ursinus College, PO Box 1000, Collegeville, PA 19426-1000. *Deadline: February 24, 1997.*

**American Research Institute in Turkey (ARIT)** invites applications for Mellon Research Fellowships in Turkey for 1997–98. ARIT is offering 3 fellowships to Czech, Hungarian, Polish, and Slovak scholars holding a Ph.D. or equivalent who are engaged in advanced research involving Turkey in any field of the social sciences or the humanities. The program consists of 2–3 months research and offers a stipend of up to \$10,500 to cover travel and living expenses. For information: American Research Institute in Turkey, University of Pennsylvania Museum, 33rd and Spruce Sts., Philadelphia, PA 19104-6324; 215/898-3474; fax 215/898-0657; leinwand@vax.museum.upenn.edu. *Deadline: March 5, 1997.*

**Center for Advanced Study in the Visual Arts**, National Gallery of Art, announces the Samuel H. Kress paired fellowships for research in conservation and art history/archaeology for the 1997–98 academic year. Applications are invited from teams of 2 scholars: 1 in the field of art history, archaeology, or another related discipline, and 1 in the field of conservation or materials science. The fellowship includes a 2-month period for field, collections, and/or laboratory research, followed by a 2-month residency period at the Center for Advanced Study. For information: Center for Advanced Study in the Visual Arts, National Gallery of Art, Washington, DC 20565; 202/842-6482; fax 202/842-6733; <http://www.capcon.net/casva>. *Deadline: March 21, 1997.*

**The College of the Arts** at Ohio State University announces a 2-year fellowship open to graduate students at the doctoral or master's level in its Arts Policy and Administration Program. The fellowship provides tuition as well as a stipend and student fees for the 1997–99 academic years. For information: Kellie Feltman; 614/292-5649; Feltman@osu.edu. *Deadline: March 28, 1997.*

**Schomburg Center for Research in Black Culture Scholars in Residence Program** assists scholars and professionals whose research will benefit from access to the New York Public Library and Schomburg Center resources. The program encourages research and writing in black history and culture, facilitates interaction among participating scholars, and provides dissemination of findings through lectures, publications, and colloquia. It encompasses projects in African, Afro-American, and Afro-Caribbean history and culture. Fellowships are awarded for periods of 6 or 12 months with maximum stipends of \$15,000 for 6 months and \$30,000 for 12 months. For information: Scholars in Residence Program, Schomburg Center for

Research in Black Culture, 515 Malcolm X Blvd., New York, NY 10037-1801; 212/491-2203; <http://www.nypl.org>.

## Internships

*Additional internship opportunities are published in CAA Careers.*

**Charles E. Peterson Summer Internships 1997–98**, sponsored by the Athenaeum of Philadelphia, are available June 1, 1997–May 31, 1998. Internships for periods of 2–4 months are awarded to graduate students enrolled full time in an architecture or historic preservation program and carry a stipend of \$1,250 per month. Interns are expected to devote half their time to service in the department of architecture at the Athenaeum. An equivalent amount of time is to be spent on the intern's own research in American architecture or building technology prior to 1860. Submit an outline of the project explaining why access to research facilities in the Philadelphia region is required, a résumé of academic and related work experience, and a letter of reference to: Chairman, Peterson Fellowship Committee, Athenaeum of Philadelphia, E. Washington Sq., Philadelphia, PA 19106-3794. *Deadline: March 1, 1997.*

## Miscellaneous

**Art Law Line**, a hotline operated by Volunteer Lawyers for the Arts (VLA), provides artists and arts organizations with arts-related legal information. Callers will receive answers to legal inquiries, referrals to other legal service providers and arts organizations, and information about VLA publications, seminars, and free legal services. For information: 212/319-2787; VLA Art Law Line: 212/319-2910.

**Getty Research Institute for the History of Art and the Humanities** has closed its resource collection to the public in preparation for the move to a new building designed by Richard Meier. All services will resume in new and expanded facilities in the fall of 1997. The Research Support Grants Program has also been suspended until January 1998. The institute will begin accepting applications again in November 1997, with grants offered beginning in January 1998. Letters should be sent to: Donald Anderle, Getty Research Institute for the History of Arts and Humanities, 1200 Getty Center Dr., Los Angeles, CA 90049.

## Online

**ArtsEdNet Web** is the web site for the Getty Education Institute for the Arts: <http://www.artsednet.getty.edu/>.

**Arts Wire**, <http://www.artswire.org/Artswire/www/awfront.html>, is an online communications network designed to enable artists, individuals, and arts organizations to better coordinate activities and share ideas and information. *Arts Wire* provides Internet links to dozens of arts organizations and contributors at the local, state, and national levels.

**College Art Association's** new web site address is <http://www.collegeart.org/caa>.

**Image of France Project**, an index of the imagery authorized for public dissemination in France pursuant to legislation of 1810, has made the 1811–17 listings available at <http://humanities.uchicago.edu/homes/mckee>.

**National Association of Artists' Organizations (NAAO)** has a web site at <http://artswire.org/Artswire/naao/index.html>. NAAO serves and promotes artist-run organizations.

**National Gallery of Canada** has a web site at <http://musee.beaux-arts.ca>.

**New York Foundation for the Arts (NYFA)** has a web site at <http://www.artswire.org/Artswire/www/nyfa.html>. NYFA provides grants and services to individual artists and their organizations in all artistic disciplines in the U.S.

**Northeast Document Conservation Center (NEDCC)** web site is at <http://www.nedcc.org>. The site includes technical information on preservation, answers to frequently asked questions, information about funding sources for preservation, and NEDCC's calendar of workshops and seminars.

**TalkBack!** provides commentary about online art and cultural issues. The quarterly journal may be viewed at <http://talkback.lehman.cuny.edu/tb>. Regular features include an annotated guide to online artworks, 'zines, and museum sites; previews of online artworks nearing completion as described by their creators; opinion pieces on electronic culture; an ongoing chronicle of online history; and feature articles.

## Publications

**African American and Latino Art Museum Working Group** announces the publication of *The Earned Revenue Handbook* designed to generate knowledge about museum stores and other earned revenue opportunities with culturally defined collections. \$10.00. Mary Virtue, Cornerstone Consultants, 1236 Waterford Rd., West Chester, PA 19380; 610/696-8149; fax 610/431-9024.

*Art History through Touch and Sound: A Multisensory Guide for the Blind and Visually Impaired*, a 22-volume series of audio books and tactile illustrations of the major monuments in art history, is developed by Art Education for the Blind and published by Access Publications. The first volume, *Baroque Art in the Seventeenth Century*, by Art Education for the Blind and Paula L. Gerson, will be available February 1. To order: 212/334-3700.

## Workshops and Schools

**Triangle Artist's Workshop**, a nonprofit artist's organization, sponsors a 2-week work session in Monroe, N.Y., for professional painters and sculptors from around the world. For application, send SASE to: Triangle Artist's Workshop, 110 Greene St., #8R, New York, NY 10012; 212/431-5895. *Postmarked deadline: February 1, 1997.*

**University of Cambridge** is offering summer programs in 1997, including the International Summer School, Medieval Studies Summer School, and Summer School in Art History. The university programs are open to individuals from any background and students, administrators, or teachers from institutions and organizations. For information: University of Cambridge, International Programs, Madingley Hall, Madingley, Cambridge CB3 8AQ, England; 44 1954 210636; fax 44 1954 210677.

**The Victorian Societies in America and Great Britain** announces summer school programs in 19th-century studies. The American Summer School, May 30–June 8, 1997, is based at Salve Regina University in Newport, R.I., with excursions planned throughout New England. The London Summer School, July 5–24, 1997, is based at the University of London with excursions to the Midlands and Surrey. Scholarships are available. For brochure and application: Elizabeth Caffry, Victorian Summer Schools, 33 W. 82nd St., #4B, New York, NY 10024; tel./fax 212/595-7133; vicsocss@aol.com. *Deadline: March 7, 1997.*

**Xian Jiatong University, Sino-American Field School of Archaeology**, offers credit courses in Chinese cultural history with an emphasis on art and field work in archaeology. The program is open to students, teachers, and interested adults. Courses are given in English. For further information: Alfonz Lengyel, 1522 Schoolhouse Rd., Ambler, PA 19002; tel./fax 215/699-6448.

# Programs, New & Revised

**Institute of Museum Services (IMS)**, a federal agency serving the nation's museums, is now the Institute of Museum and Library Services (IMLS). The consolidation is in accordance with the Museum and Library Services Act of 1996, signed by President Clinton in September 1996. Under the new legislation, the U.S. National Commission on Libraries and Information Science (NCLIS) will advise IMLS on general policy related to financial assistance for libraries. The National Museum Services Board will continue to provide policy advice on museum programs. The legislation is in effect for fiscal year 1997.

**The Program for Art on Film** has moved from Columbia University to Pratt Institute School of Information and Library Science (SILS). Program for Art on Film, c/o Pratt SILS, 200 Willoughby Ave., Brooklyn, NY 11205; 718/399-4206; fax 718/399-4207; [artfilm@sils.pratt.edu](mailto:artfilm@sils.pratt.edu); <http://artfilm.pratt.edu>.

**University Art Museum and Pacific Film Archive** is now the University of California Berkeley Art Museum and Pacific Film Archive located at 2625 Durant Ave., Berkeley, CA 94720-2250; 510/642-0808; <http://www.bampfa.berkeley.edu>.



## Information Wanted

**Francis Chapin (1899-1965)**, Chicago painter. Retrospective planned for 1998. Estate seeks work. Contact: Nan Chapin Arcilesi, 116 Duane St., New York, NY 10007; 212/962-1541.

**Edward Franklin Fisk (1886-1944)**, American realist painter from New York City. Museum seeks information on the location of any works for future exhibition. Contact: Rachael Sadinsky,

## Classifieds

*The CAA newsletter accepts classified ads of a professional or semiprofessional nature. (\$1.25/word for members, 2.00/word for nonmembers. \$15 minimum.) All ads must be prepaid.*

**Art Editors.** Directory lists 95 editors with their areas of freelance specialty. \$6.00 + \$2.00 mailing charge; prepaid only (payable to AAE). Craig Houser, College Art Association, 275 7th Ave., New York, NY 10001.

**Art Workshop International, Assisi, Italy**, June 18-July 29, 1997. Live/work in a 12th-century hilltown surrounded by the Umbrian landscape. Instructional courses: painting, drawing, art making, all media, art history, creative writing. Independent program for professional/advanced painters/writers. 4, 5, 6 week sessions. Housing, most meals, studio space, critiques, lectures, visiting artists. Art Workshop, 463 West St., 1028H, New York, NY 10014; 800/835-7454; <http://www.vacation-inc.artworkshop.html>.

**Artists Studios** in Tribeca near SoHo: beautiful landmark building, no living, sizes 300-650 sq. ft. from \$500-900 and 1,200 sq. ft. from \$1,500. Call and visit: Gushue & Thum, Inc.; 212/966-7040.

**Atelier du Jazz and Art** in Switzerland for teachers, artists, and students. July 20-August 11, 1997. Courses: painting, drawing, watercolor, printmaking. Independent study/arts professionals. Exhibition, museum trips, excursions. Atelier du Jazz and Art, 55 Bethune St., B645, New York, NY 10014; 212/727-1756.

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

**Buon Fresco Studio.** Intensive workshops, slide lectures. Murals/portable panels. Send SASE to: Rhoda Andors, NSMP, 99 Commercial St., Brooklyn, NY 11222.

**Color Woodcut Printmaking Course** in Florence, Italy, with internationally renowned printmaker Karen Kunc, July 1-23, 1997. Earn college credit. For application and information: International Affairs, University of Nebraska-Lincoln, 1237 R St., Rm. 102, Lincoln, NE 68588-0221; 402/472-5358; [iaffairs@unlinfo.unl.edu](mailto:iaffairs@unlinfo.unl.edu). *Priority registration deadline: March 15, 1997.*

**Cooper-Hewitt/Parsons Masters Program** in the history of decorative arts and the Cooper-Hewitt, National Design Museum invite CAA conference participants to a reception for the exhibition *Disegno: Italian Renaissance Designs for the Decorative Arts* at the National Design Museum, 2 E. 91st St. on Thursday, February 13, 6:00-8:00 P.M.

**Florence: Room with a View.** 4 blocks from the Duomo in large rooftop apartment with terrace. Kitchen privileges. L 1,000,000/month. Available October 1996. Perfect for sabbatical. 804/293-6916.

**For Sale:** L-Tech MIG welder 130; multispeed w/two full spools; video/text instructions incl. \$600 (negotiable). Sydney Hamburger: 212/714-1318.

**Gay and Lesbian Caucus:** for a free copy of newsletter and membership application: Jonathan Weinberg, PO Box 208272, New Haven, CT 06520-8272; 203/432-2683 [jonathan.weinberg@yale.edu](mailto:jonathan.weinberg@yale.edu).

**Italy:** Tuscan farmhouse for rent. Close to Pietrasanta, Pisa, Florence, and the beach. Fully furnished, sleeps 4. Available October through May. \$1,000/month. 501/521-2919.

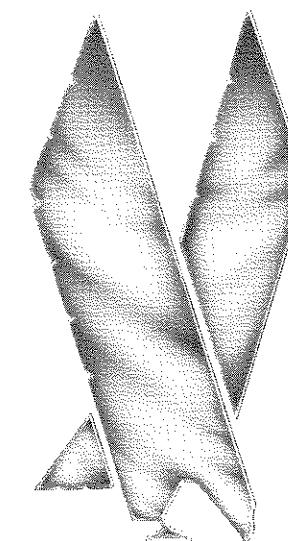
**New York City!** Friendly B&B in lovely artist's loft. 1 minute to subway; 10 minutes to SoHo and Chelsea galleries. 212/614-3034; fax 212/674-3393.

**Paris:** Lovely, fully furnished 1 bedroom apartment, 50 sq. m.; 17e arrondissement. Metro: Courcelles. Available January 26; 2 weeks to 6 months (possibly more); security and excellent references required. 310/821-8514.

**Sculptors Guild, "The Study of Sculpture: Works by Members from Academe,"** 110 Greene St., Ste. 603, New York, NY 10012. Tuesdays and Thursdays and by appointment. February 4-March 20, 1997. 212/431-5669.

**Venice:** apartment for rent, semester or year, 8/15/97-6/1/98. Kitchen, bath, living room, study/guest room, bedroom in loft. Modernized, fully furnished, sunny. 10 minute walk from station. On several *vaporetto* lines. Suitable for 1-2 adults. Reasonable rent. Anne Jacobson Schutte: 124 Stribling Ave., Charlottesville, VA 22903; 804/293-4240; [ajs5w@virginia.edu](mailto:ajs5w@virginia.edu).

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