The National Foundation for the Arts and Humanities Act, which empowers both the National Endowment for the Arts and the National Endowment for the Humanities, is up for reauthorization in Congress. If the act is not renewed, the endowments will lose the funding and authority to carry out their programs. The issue is not only reauthorization, but also whether reauthorization will include amendments that hamper freedom of expression. There is justified concern among supporters of the NEA and NEH that the crusade by Senator Jesse Helms, Congressman Dana Rohrabacher, and others to put the endowments in handcuffs will succeed. A primary argument focuses on whether the endowments engender creativity and scholarship. The debate over content, and the efficacy of the peer-review process, are central in the reauthorization process. Congress is lining up on both sides of the issue, with certain members attacking specific artists and projects as obscene, sacrilegious, or immoral.

The CAA is urging its members to generate immediately as many letters as possible to their congresswomen and men and to their senators to express support of the NEA and NEH. Letter writers should cite specific projects, supported by either or both endowments, that benefited scholars, students, and others in their states. Please urge other leaders—college presidents, trustees, influential constituents—to write. Also, you can meet with local media to convince them to write stories in support of the endowments, and you can write letters to the editor and op-ed pieces for local newspapers.

Take action immediately, and please send copies of all advocacy efforts to the CAA (to the attention of Susan Ball).

Hunter College hosted the New York Area MFA exhibition, which was curated by Susan Edwards, curator of Hunter College Galleries, to coincide with the 78th CAA annual conference in New York. Over 2,000 people attended the opening on February 15. The exhibition brought together almost 200 works in a wide range of media.

The 78th annual conference of the College Art Association was held in New York, February 14–17, at the New York Hilton. Attendance was at a record high of some 5,500 people. Art history and studio art sessions were filled to capacity, and their diversity and depth were praised by all who participated. There were 70 art history sessions, including 14 current research sessions, dealing with topics as diverse as scatology in art, Latin American art, and censorship—and 25 studio art sessions. The art history and studio art programs cosponsored two sessions.
The global nature of the program this year reflected the interests of the membership and the issues it considered important. —Patricia Maniranti, chair, Art History Program

Conversations at the Metropolitan Museum of Art

This year's CAA conversation was held at the Metropolitan Museum of Art on February 16. June Wayne, founder of Tamarind Lithography Workshop, delivered a provoking convocation addressing that censured Senator Jesse Helms for his witch-hunt of artists, while he continued to support the tobacco industry. Her talk, presentation of CAA awards for excellence in visual arts and art-historical scholarship, the event concluded with a reception at the museum's Temple of Dendur.

June Wayne Speech

June Wayne asks us to note that her convocation speech represents her personal view, not that of any organization.

The College Art Association is the backbone of academia in the visual arts. I am honored to speak here, the more so, because I am not an academic. I am an artist, speaking with the basis of an artist. My thoughts may be too direct for some of you, but I hope to teach a chord of recognition in each of you from time to time.

My creative life is involved in quantum aesthetics, and I speak here at a time in the studio. But late each day I do connect to the world by television, newspaper, and the art press, following certain issues closely — including the antics of politicians who mess with the arts, as a certain Senator Helms has been doing of late. In the last forty years I have witnessed many epidemics of artistic-baiting. They peak around election time like flu viruses. The cities change as do the artist-victims, but the identical epithets — pornographic, subversive, sacrilegious, immoral — are hurled at abstraction, expressionism, surrealism, minimalism, every style of art and every kind of artist. No one is immune when a demagogue politician is on the rampage.

All of us hope — artists, critics, historians, librarians, curators, administrators — live in a state of nervous alert, albeit calmed in professional calm. As artists we compete against each other for collectors even as academics compete against each other for jobs, tenure, and recognition. Our museum and universities compete against each other with little regard for the common good, like international corporations fighting for the same markets.

Adversarial thinking, the modus operandi of big business, has taken over the arts and humanities — along with the given that to be a winner is the same as being right. The game is crick-the-whip, not ring-around-the-rosy: To win, no matter what or how, has become an addictive "high" that must be endlessly repeated, undermining the long-term values of scholarship and creativity. When someone else is flung into oblivion, we sigh in relief even as we fear being next. The means have become the ends, a style better suited to dictatorship than democracies.

It has become as problematic to sell one's work as not to sell it. The Robert Ryman/Sandoval Chia/Satchi stories are but two of a myriad of ways that artists lose self-determination. Now we have residual rights, and our copyright is defanged as a shameful precondition of purchase by most museums, galleries, collectors, and corporations. Every sale becomes an eventual boomerang no matter how well-intentioned the first buyer may be. The life of a collector or a collection, even museums, is brief compared with the life of a work of art. Sooner or later, usually within two decades but often in a matter of months, the work moves on to other hands that owe no loyalty to the artist and offer none.

In the last two years the arts have been battered in Washington. Even though the arts caucus fights for us, political tactics are predictable — one deflects an attack with a compromise less painful than the blow itself. Sometimes even well-intentioned compromises fail because I am not an academic. I am an artist. My thoughts may be too direct for some of you, but I hope to teach a chord of recognition in each of you from time to time.

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could make them permanent. But follow-up legislation has not appeared, and the endowments have been so well run for twenty-five years that they seem like fixtures in the national landscape. We take them for granted. Now their "tenuousness" is the jaguar vein that the radical right is going for.

To keep the endowments equal to the past is to equal the run of the litter, both in funding and in the hazards of annual budget crunches. Already the Endowment for the Humanities is whisper close to the military/industrial complex. Surely the wife of secretary of defense Dick Cheney was not the only historian in the United States qualified to chair the humanities, although, according to a quip making the rounds, she is the first to enjoy a nuclear capability. The appearance of nepotism alone should have produced a more sensitive appointment, but putting that aside, Lynne Cheney's mind-set comes clear in the new regulations she issued for content control in academic research. The issue was joined when Dr. Marvin Goldberg, director of the Institute for Advanced Studies at Princeton, promptly and publicly denounced Cheney's regulations as a grave attack on academic freedom.

Inasmuch as Senator H. rides petent for the radical right, let's consider its outcry that "taxpayers should not be forced to pay for that which is obscene, sacrilegious, or offensive to anybody in any way." He says that isn't censorship, artists are free to make any art they want to make, just not with the taxpayer's money—which is exactly the freedom that disdained artists enjoyed in the U.S.S.R.

Returning to Senator H., he has forgotten that the majority of taxpayers oppose tobacco subsidies? Not at all. He has no need to be consistent. His adversarial style is to attack and distract, like a giant egg beater raising a mudslide of issues. If he had his way, the government would be a voyeur in every bedroom. His sheer ubiquity scares the hell out of people and camouflages his central interest—the pushing of an addictive substance, tobacco.

The majority of taxpayers who, I repeat, oppose tobacco subsidies, have been forced to support them, to the tune of 1 billion, 900 million dollars in 1998 alone. Of the 21 states that still grow tobacco, the six biggest producers received 95 percent of that enormous sum and Senator H. assures a lion's mouthful for his state. Compare California's 35-cent tax on each pack of cigarettes with North Carolina's 2-cent excise tax, for one thing.

Every year millions of taxpayer dollars are spent to increase the use of cigarettes in Third World countries. That's obscene!

Compare the combined budgets of the endowments, about 340 million dollars, including the raise proposed by President Bush for the year endowment of the humanities toward the First Amendment, for mutual protection. We have found each other and we know where to find each other again. But we must forge a futurist mindset, toward new legislation, toward the good of the entire arts community, not just its marketers. We must be as concerned for creative indivisibles as for our institutions. As just two small examples of such concern, every museum should reserve a seat on its board for an artist's representative—not a toked-up matinee de NEA type, but someone sent by artists to offer their perspective when policies are being made; and museums should cease their ubiquitous and shameful pressure for the artist's copyright when they make a purchase.

On the bright side, I want to thank Congressman Sidney Yates of Chicago for his heroic defense of the National Endowments. In the election now imminent, the radical right has targeted him as the candidate of pornography and sacilege. (Could that be rhetoric by Roger Ailes, courtesy of Jesse Helms?)

Thanks also to other friends of the arts on Capitol Hill: Dick Durbin, Daniel Moynihan, Elbridge Pell, Bob Packwood, Les AuCoin, Peter Schneider, Mel Levine, Henry Waxman. Pat Williams of Montana is a stalwart for us, as are Tom Coleman of Missouri and Fred Grandy of Iowa. There are many more than I know.

What a boost when Leonard Bernstein rescued the Arts medal. Best timing! How exciting it was to open the New York Times and find the Whitney ad.

I was just investigating the report on Allan Parachini of the Los Angeles Times who is now to me, and I appreciate Grace Gluck, Barbara Gamarekian, William Honan, and the Hughes people have been nice. The art magazines and the regional presses have been terrific. But television should improve its coverage. MacNeil/ Lehrer, Washington Week in Review, Nightline, CNN, where are you when we need you? When will you report news of the arts and humanities as regularly as you report on business and sports? If you need arts reporters, the CAA can help you find them.

As I was preparing these remarks, the CAA Art Journal (Winter 1989) arrived with John Wetenhall's excellent article, "Canned's Legacy to Public Art: Aesthetic Ideology in the New Frontier." I lived through the era when the Kennedys charged the climate of the nation to favor the arts, but I didn't know that John Kennedy wrote some of the language that caused that change. Thanks to John Wetenhall, I will paraphrase a couple of President Kennedy's sentences, not the sense of them, but replacing the masculine singular with the gender-neutral plural: he would do the same were he writing today: "Artists, however faithful to their personal vision of reality, because the last champions of the individual mind and sensibility against an intrusive society and an officious state." We, assembled for this convocation, are great reservoir of talent and intellect. We have the habit of long-term thinking. We have the habit of long-term thinking; we are a scholar or an artist. We must measure the arts, the humanities, and our people in fact enjoy the freedom of thought and expression that is the aspiration of this troubled world.—Copyright © 1990 by Jane Voynie. All rights reserved

Citation for the Distinguished Teaching of Studio Art Award

Presented by Vivian Brouse Awarded to Robert Blackburn

This year's CAA award for Distinguished Teaching of Studio Art honors a man who has devoted his life to the betterment of others. As a teacher of printmaking, a master lettergrapher, and founder and director of the Printmaking Workshop in New York City, Robert Blackburn has had a profound influence on thousands of students and artists. Throughout his forty years of teaching printmaking at the Cooper Union School of Art, New York University, Columbia University, and the Maryland Institute of Art, Robert Blackburn has accumulated testimony to his intellectual integrity, dedication, and service. One of his former students notes, "He alternatively..."
encouraged us, supported us, caused us, and generally infused us with love of printmaking.

When in 1949 Robert Blackburn established the Printmaking Workshop, a facility where a community of artists explores the creative potential of printmaking, he created a place and an atmosphere where an average of 900 artists a year from all over the world either work or take classes. One of the artists recalls, "Last summer Bob and I worked together again in the Printmaking Workshop. As usual, the presence of Robert was inspiring to everyone working there. All we knew who the 'master' was. And while the studio was to be put on the floor, he wasn't fazed a bit as I linked my feet and walked on it."

As a black artist and educator, Robert Blackburn has been diligent in combining his considerable stature as an artist and his social concerns with his goals for the workshop. Under various asperses of the workshop, for example, he established a community outreach program. His introduction of the unique printmaking process called "intaglio," and the basis for printmaking and staffed with artists and interns put the techniques of printmaking within the reach of children, teenagers, and the elderly in such communities as Harlem, the Lower East Side, and housing projects in Brooklyn.

With students, artists, the community, and colleagues, he has truly made a significant contribution to our cultural life. It gives me great pleasure to present the Distinguished Teaching of Studio Art Award to Robert Blackburn.

Committee: Vivian Brown, chair; Harry Nadler, Adolph Rosenbluth

Robert Blackburn responds:

This is a very moving situation for me for many many reasons. Because it follows on the release of Nelson Mandela, which is, I think for all of us, the culmination of many of our dreams. Because it goes back to the years when there were no black teachers in the Art Students League, there were no black teachers at Cooper Union.

My beginnings were in WPA-sponsored programs at the Harlem Community Arts Center, the Uptown Community Arts Center, and the Arista Garage Free School. There were wonderful mentors and teachers. I'd like to mention them because many of those people are unknown and unspoken, and this is the one time I can mention them, even though many of them are no longer alive. To many of you their names will bring back some memory of their contributions.

One of them is Mr. Charles Alston from City College. Another is Mr. Mike Henry Bannerman from Minneapolis who along with Alston, headed the Uptown Community Arts Center. Another is a very important person, Mr. Valor Vytiauci, who used to come up to Harlem and get his knees for emphasis to teach us about modern art. This was way back in the 1950s. Another is Miss Riva Helford, who was the one who first put a lithography pencil in my hand. She's still with us, still working, and still spirited. Another one I cannot mention too much is Mr. Will Barnet. He was a mentor for many, many years and stood behind me and the Printmaking Workshop and all the things we are doing, and he still stands there. I appreciate the encouragement he gave me to keep going. There are a number of other people that I could name, but I thought just to mention those few would give them a sense that I have not forgotten where I came from.

Another thing I'd like to mention is a very interesting experience that occurred the other day. Nelson Mandela released, which is not over yet of course. Several artists from South Africa came into the workshop purely by accident. And I said, 'We're going to America and they had not been well received by the people who had invited them. They were very, very upset, and on their way back to South Africa they met someone else, got to meet them and I invited them to our workshop. They came in, they worked. All night long, all day, they canceled all other appointments to come in and make some prints. They each did two prints.

It is a great pleasure to present the award for Distinguished Teaching of Art History to Anne Coffin Hanson.

Anne Coffin Hanson responds:

I cannot say how enormously pleased I have been to have chosen the Distinguished Teaching of Art History Award. I want first of all to thank the College Art Association for this award, and particularly the committee which selected me. Along with all the other CAA tasks I performed in the past, I served on the committee that gave the first Distinguished Teaching of Art award.

I started my teaching career in art history later than most—having been a mother and commercial artist for 16 years before I entered graduate school. During that time I was a grade school art teacher, grades kindergarten through ninth; and was a high school art teacher, drawing and painting for another four years, before I began the study of art history at age 38. I first joined the CAA as an artist member. Now I have been an art history teacher for about 27 years with two more years to go before I retire; nothing more I can say. Thank you for the award, and I hope we will do more next year. Thank you.
Holly Clayson fulfills the design of this award magnificently. She demonstrates that educational leadership does exist in a powerful and challenging form in our field. Her own students, now at Northwestern and formerly at UCLA, have consistently praised her teaching. Her name has appeared repeatedly in teaching awards given by these universities. In one such citation, the students wrote that Holly "changes the way in which the learning process itself is conceived" and that she "is one of those rare academicians who are willing to open up her or her profession to extremely close scrutiny." In addition to a full teaching load, Holly has managed a very active schedule of professional lectures, and she has a consistent record of publication in her field of late 19th-century art. Her first book, Painted Love: Women, Prostitution in French Art of the Impressionist Era, about to be published by Yale University Press, will give added light and impact to her career as teacher and scholar. We are pleased to have instituted this award and to be delighted to name Holly Clayson as its first recipient.

Hollis Clayson responds:
I'm very grateful for this award and sincerely thank the members of the CAA committee who invented the prize and selected me as the first recipient. I'm thankful that I had one of the all-time great teachers, Tim Clark, as a model, that I grew up in a family that valued complicated and funny word use by a girl; that Northwestern University's encouragement of my teaching has so far been unrewarding, and that I have been able to work with so many fine students over my now rather extended career as a junior professor. By devising this award, the College Art Association—to its lasting credit—has elected to send a very important message to the unraveled, the part-time, and the unranked members of our profession. This prize says that it is okay to invest your time and intellect in teaching, that it is acceptable, even respectable, to think of yourself as a teacher as well as a scholar, and that the CAA might even award you a prize for your efforts.

Citation for the Artist Award for a Distinguished Body of Work, Exhibition, Presentation, or Performance

Presented by Houston Conwill Awarded to Howardena Pindell

Born in Philadelphia, Pennsylvania, Howardena Pindell was 9 years old during the famed Montgomery, Alabama bus boycott, the same year that Brown vs. the Board of Education was decided by the Supreme Court. She entered Boston University as a precocious 16 year old full of the confidence her proud parents had instilled in her. After excelling them, she went on to obtain a master's of fine arts degree in painting at Yale University. In 1967 Howardena began work at the Museum of Modern Art, where her talents were quickly recognized and she was appointed curatorial assistant in the Department of Drawings and Illustrated Books. Not long after that, she was appointed assistant curator. She has an extensive exhibition record and her work is in collections of major institutions, including the Metropolitan Museum of Art, the Fogg Art Museum, the Philadelphia Museum of Art, and the Museum of Modern Art. In 1978 she resigned her museum position to become associate professor at the State University of New York at Stony Brook. In 1973 and 1979 she was the recipient of National Endowment for the Arts fellowships in painting. In 1988 she was granted a John Simon Guggenheim Fellowship. Howardena has been an inspiration for many and an advocate for all artists regardless of color or gender.

Over the years her social concerns have surfaced in her work; her critical voice has become more and more overtly expressive of the political issues that concern her. She has traveled to thirty countries, studying and searching for alternative ways of thinking, seeing, and communicating human values. What she has witnessed is the poverty and the oppression in many parts of our global village. In 1989 she wrote: "In my many of the countries I visited where beauty and serenity of life is the rule rather than the exception, I was struck by the fact that beauty and cruelty have become more and more evident in my work." Today, her poignant figurative works are focused on the Central American conflicts, the Arab-Israeli War, and apartheid in South Africa. Howardena is a passionately concerned artist who is committed to the universal struggle for human dignity.

This award represents recognition by her peers for the exquisite melding of form and content. Howardena Pindell continues to challenge the boundaries that isolate our world communities. It is with pleasure that I present the College Art Association Distinguished Body of Work Award to Howardena Pindell.

Howardena Pindell responds:
Thank you very much for this award. I would like to thank my mentors, some of whom are here this evening. Many of them stood by me during very difficult times. I would also like to thank those whose names and faces I do not know who admired my work over the years. Their moral support is also appreciated. I would like to thank the people who sent me, anonymously and otherwise, bags of paper dots in the 1970s and postcards for use in my work in the early 1980s. Their moral support is also appreciated.

Since the award is for autobiography, I would like to thank my family. I would especially like to thank my father who I had hoped would be here tonight, but who had other plans for his "voice from the audience, "I'm here!" His curiosity, sense of humor, which you have always witnessed, his adventurousness, pioneering spirit, belief in the dignity of all humanity, love of animals (he had a cat that had 72 kittens and found good homes for each of them), and his ability to make things grow were a constant source of inspiration to me. In the brutish daily realities for the majority of human beings, what he has witnessed is something of which he is extremely close. He has maintained dignity, humor, and creativity. Howardena Pindell is

Citation for the Distinguished Artist Award for Lifetime Achievement

Presented by Sam Gilliam Awarded to Jacob Lawrence

Jacob Lawrence, you have been nominated for the Lifetime Achievement Award of the College Art Association. We recognize your achievements as both a teacher and an artist.

Paul Richard of the Washington Post described you as America's storyteller. Not only are you a child of the Harlem Renaissance, but you started in a workshop sponsored by the College Art Association and taught by Charles Alston. You had the rare privilege of attending Black Mountain College and, more importantly, you taught there.

You have been known by America's great pioneers of art, such as Archie Gorky, Romare Bearden, and Franz Kline ... and you are known to everyone.

The aura around you is one of a populist. Your life, your work, your concerns ... all have a sense of the epic. You have accomplished more than any one person should, in part because of the love and labor invested by Gwendolyn, your wife.

We are all richer for your presence.

Citation for the Charles Rufus Morey Book Award

Presented by Irene Bierman Awarded to Svetlana Alpers

Great artists intimidate their interpreter, not just by the quality of their art, but also by the authority of the interpretive tradition that governs their reception. Svetlana Alpers is not so intimidated, even by her own earlier work. Her Rembrandt's Enterprise: The Studio and the Market depicts Rembrandt as an expression of his identity, and value attached to the artwork as a material thing, heavily laden with paint and offered as a commodity in the marketplace.

Alpers finds justification for this conception of the autonomy of the reality of paint, in the apparent materiality of silk and fans and glowing metals in his depictions, and in the immensity of his human subjects. Both maker and seller, Rembrandt conceived of himself as a picture connoisseur, actively engaged in the art trade and, thus, however dependent on the vagaries of the market, freed from personal dependency on scene wealthly patrons. At the center of this activity is Rembrandt, the master of a large studio, so shaped by the force of his personal style and the selectivity of his imagery that its products clearly bore the brand of the maker, including the label "Rembrandt," even when the products of the studio were not his. For Alpers, Rembrandt exists as an exemplar of Hobbesian man whose value, or worth, is in price, a price calculated as much by the measure of his self-esteem as by the imperial forces of the market.

In this radical departure from the more traditional view of Rembrandt formed in the 19th century, Alpers offers a stimulating, modernist perspective of Rembrandt's art and life, of Rembrandt and, possibly even as well.
its milieu reach a contemporary audience in a particularly empathetic way that is its special achievement. Perhaps it is self-centered of our 20th-century creatures to retrace history in our own image, but it may be an inevitable tendency. In seeking to achieve a public to modern art, Alfred Barr found the evoking of historical comparisons useful to illuminate the continuity of human experience. Perhaps the best tribute to this project was voiced by an artist friend who after seeing the exhibition and reading the catalogue, called me up in the middle of the night and exclaimed in awe: "Those Sienese artists knew it all! They knew it all even way back then!"

Committee: Edith Tonditi, chair; Samuel Sachs; Lenore Sims

Citation for the Frank Jewett Mather Award
Presented by Douglas Crimp
Awarded to Martin Geever and Jan Zita Grover

The Frank Jewett Mather Award Committee this year honors the work of two women—Martin Geever and Jan Zita Grover—two women, not, most certainly, because that takes the distinction of two women to equal that of a single man. On the contrary. But granting the award to two women will perhaps begin to rectify the fact that while, with the rise of feminism in the 1970s, eight women were recognized by this award, as feminism came under fire in the 1980s, no women received it.

Feminists have taught us, however, that gender equality alone is far from a sufficient goal. What is also necessary is an interpretation of the ways in which cultural representations form our subjectivities so that we will accept inequity by focusing on mediums neglected by many art critics—photography, film, and video—Martin Geever and Jan Zita Grover have both done this, creating works that address the institutional and interpretive ways of representing and emerging forms of resistance.

Working both as writers and editors, both have provided steadfast support to people and practices that our society's institutions work to marginalize and silence.

In this year especially—the year that Congress voted to end homophobia with the bill that the new chairman of the National Endowment for the Arts sought to quash a small outcry against the nightmares of the AIDS epidemic—in this year especially we are prone to be partial. It gives the Mather Award to two open lesbian artists who have fought resolutely for the rights of women to equal that of a single man. Her argument leads the reader smoothly from practicable to practical with the use of standardized formats and even prefabricated places; it leads from a close reading of legal records, sales contracts, and guild regulations, to a close look at the atelier spaces themselves. At each step, inference aids observation to advance the argument and add detail to the picture of an arena in which women have navigated the very processes of production and exchange. Many will find in Jacobs's book valuable suggestions for rethinking the role of convention in art; others for rethinking the role of the patron; all will find an exemplar to the scholar's perennial challenge, the charting of new routes between evidence and interpretation, between the minute, hard particles of data and the illumination of insight.

Committee: Douglas Crimp, chair; Hunter Drohojowska; Xenia Zel

Citation for the Arthur Kingsley Porter Prize
Presented by Edward Kauffman
Awarded to Lyna Jacobs

Lyna Jacobs's study has shaped our understanding of an entire area of artistic production, that of the South Netherlands Cover Altoys, stemming mainly from the workshops of Brussels and Antwerp between 1380 and 1550. Jacobs studies the role of the patron in creating these frequently large and complex works and finds it unexpectedly limited, whether in initiating their production or in influencing their design. Her argument leads the reader smoothly from practical to practical with the use of standardized formats and even prefabricated places; it leads from a close reading of legal records, sales contracts, and guild regulations, to a close look at the atelier spaces themselves. At each step, inference aids observation to advance the argument and add detail to the picture of an arena in which women have navigated the very processes of production and exchange. Many will find in Jacobs's study valuable suggestions for rethinking the role of convention in art; others for rethinking the role of the patron; all will find an exemplar to the scholar's perennial challenge, the charting of new routes between evidence and interpretation, between the minute, hard particles of data and the illumination of insight.

Committee: Edward Kauffman, chair; Thalia Guerra-Pitman; Deborah Flanders

CA News

Art Journal Expands Book Reviews

As a general rule books on art are not reviewed in the daily press since they are not regarded as books, and scant coverage is provided in the art magazines. Art Journal receives some 500 books a year, quite apart from those received by the Art Bulletin, yet in 1988 only eight reviews of books and exhibitions appeared in Art Journal's four issues. While some of the books received are indeed picture books, many address current issues, offer new scholarship, present new aspects of an artist's work, and are deserving of critical attention and the kind of peer review it is Art Journal's function to provide. The editorial board of Art Journal has agreed that the review section should be strengthened, enlarged, and diversified to include shorter as well as long reviews and contributions by artists as well as scholars. This can only happen, however, if professionals in the field are willing to take the time to write a thoughtful review or to write a book and the opportunity to be heard as compensation. Most of us who publish would welcome the considered evaluation of colleagues in printed form or even the opportunity for dialogue with varying opinions, so perhaps the undertaking of a review should be regarded as a professional obligation, as well as a challenge to come up with an informed and lucid response.

Most of the books received by Art Journal are in the areas of 19th- and 20th-century art, contemporary issues, collections of critical essays, occasional artists' books, and exhibition catalogues of all kinds. Although museum exhibitions may receive more attention in the press, often their frequently substantial catalogues are given no scholarly appraisal. Hence museum exhibition reviews in Art Journal generally include an assessment of the catalogue.

This is, then, a call for information and proposals to help your reviews editor develop a broader network of potential contributors. Please let me know through the CAA office if you are willing to review books or exhibitions in a particular category or if you have a specific book or group of books in mind that you would like to cover. A small stipend is available for travel to cover museum exhibitions. I look forward to hearing from you—Martha Sears, Reviews editor, Art Journal

Malen Appointed Executive Editor, Art Journal

Loret Malen has been appointed executive editor of Art Journal. A freelance writer for Art Magazine, Art Journal, and Art and Antiques, Malen has exhibited widely in the United States and Europe. Her most recent exhibition was "Lesbian Art: A Crisis in Definition," at the Marian Locks Gallery in Philadelphia. Currently she is working on a series of drawings based on Dante's Divine Comedy. Since 1977 she has been a freelance writer for Art Magazine, Art Journal, and Art and Antiques, Critical Interludes. Among the recent exhibitions she has curated are "Politics of Gender" in 1988 and "Symbolism and Classicism" in 1987 at Renaissance/Community College of CUNY, "The Puritain Image" in 1986 at the Marian Locks Gallery in Philadelphia, and "The Art of Lesbian Writing" at Cooper Union. She moderated a symposium on Unison at Cooper Union's Great Hall in November 1988.
Abstracts and Cassette Tapes from 1990 Conference

With the record-breaking attendance at the 1990 conference, CAA found itself in the uncomfortable position of running out of abstracts on the first day of the sessions. However, we have reprinted the abstracts, and copies may be ordered for $15 each (prepaid) from the CAA office. See page 22 for an order form.

Cassette tapes are available for a number of the sessions. See page 23 for an order form.

Placement Slides

The College Art Association has received a number of complaints from applicants who have not had their slides returned to them by interviewers. Indeed, at the end of the New York meeting, CAA president Phyllis Bober helped gather slides that had been left on tables in the interviewers' room. The majority of these slides were accompanied by SASEs, as recommended by CAA, but nevertheless had been abandoned by less-than-responsible interviewers who disregarded CAA's request that institutions make every effort to return slides to applicants. If any interviewers are still holding slides, we urge them to return them.

Fellowships & Taxes

The Tax Reform Act of 1986 radically altered the manner in which fellowship grants are treated for income-tax purposes. The changes were made in the name of simplification and, unfortunately, did not consider the sometimes limited financial situations that confront many art history graduate students. The new rules make it more difficult to exclude fellowship grants from gross income.

Fellowship

A fellowship grant is generally an amount paid or allowed to, or for the benefit of, an individual to aid in the pursuit of study or research.

Date of Grant

The new rules apply to fellowships granted after August 16, 1986. A fellowship is considered to be granted when the grantor (1) notifies you of the award, or (2) notifies an organization or institution acting on your behalf of the award that is to be provided to you. If your notification is sent by mail, the postmark is the notification date. If evidence of a postmark does not exist, the date of the award letter is treated as the notification date. This would be important if you received a fellowship grant prior to August 16, 1986, that provided a fixed amount payable to you for a number of years. In such a case, the old rules would apply if the original grant notice contained a firm commitment by the grantor to provide the fellowship for more than one academic period and you are not required to repay the grant to receive the grant in later academic years.

Candidate for a Degree

For tax years beginning after 1986, amounts received as a qualified fellowship are excluded from income only if you are a candidate for a degree at an educational institution. The term "fellowship" means a student (whether full or part-time) who (1) attends a primary or secondary school, or (2) is pursuing a degree at a college or university. The term "educational institution" means an organization that normally maintains a regular faculty and curriculum and has a regularly enrolled body of students in attendance at the place where it carries on its educational activities. If you are not a candidate for a degree, no part of your fellowship grant may be excluded from gross income.

Amount Excludable

If you are a candidate for a degree, that does not mean your entire fellowship grant may be excluded from gross income. You may exclude from gross income only the portion of the grant that is used for (1) tuition and fees required for enrollment in, or attendance at, an educational institution, or (2) books, supplies, and equipment that are required for the courses of instruction at the educational institution. Amounts you receive from a fellowship that are used for other expenses, such as room and board or travel, are not excludable from income. This rule is particularly onerous for the art history graduate student whose fellowship study often requires travel.

Payment for Services

You cannot exclude from gross income the portion of any fellowship that represents payment for teaching, research, or other services, even if all candidates for a degree are required to perform the services as a condition for receiving the degree.

Expenses

Generally, expenses of a degree candidate fellowship student are not deductible even though all or part of the fellowship grant is includable in gross income. Expenses are deductible only if they are ordinary and necessary business expenses, and being an art history graduate student is not a business. (The argument that you are a "professional student" will not get you anywhere.) If separate and apart from your fellowship grant, you receive a specific dollar amount for services rendered in lecturing, teaching, or research, then ordinary and necessary expenses attributable to such services rendered would be deductible. You would have to show that the expenses are directly related to the services rendered and that they are ordinary and necessary. This would make travel expenses for an individual who receives a fellowship and serves as a part-time teaching assistant difficult to deduct. Notwithstanding the! general rule of nondeductibility, you should always maintain records and save receipts for all expenses incurred that apply to graduate research. A graduate student's fellowship study could lead to the writing of a book or published article that is sold at a later date. The expenses incurred could be capitalized and offset, at a later date, against amounts received from the sale of the book or article. As always, the taxpayer bears the burden of proof with respect to such expenses.

—Ralph E. Lerner, partner, Sidney & Austin

Leonce has taught art history and studio art at Philadelphia's University of the Arts, Beaver College, Marymount Manhattan College, and Queensborough Community College, CUNY. At present she is on the faculty of Paconore School of Design.

Leonce was an editor at Chanticleer Press from 1982 to 1984 and has edited and contributed to Alfred A. Knopf, University of Chicago Press, Rizzoli International, and other publishers. A graduate of Skidmore College, Leonce received an MA in art history from the University of Pennsylvania. She studied studio art at the Corcoran School of Art in Washington, D.C., and at the School of Visual Arts in New York.

Staff News

Nancy Boxerbaum has been appointed editorial assistant. Boxerbaum was previously assistant to the director at Helen Drutt Gallery/New York. She received a BA in 1988 from the University of Pennsylvania, with a major in French language and literature, and minors in both art history and English literature.


ABROAD


MIDWEST


Doreen Blass, Northern Illinois University Art Gallery, Chicago, October 31-December 23, 1989, "NU Faculty Printmakers.

Caroll Cohn, Madison Art Center, Madison, Wisc, February 10-March 11, 1990, Video, retrospective.

Craig Dor, Rosewood Arts Center Gallery, Keodring, Ohio, January 8-February 18, 1990, "Abstract and Figurative Forms," mixed-media paintings.

Mimi Holmes, Show Center Art Gallery, Greenfield, College, Looms, Iowa, February 5-March 2, 1990. Sculpture and drawings.


NORTHEAST


Ruth Weisberg, Alone Together, 1969, charcoal, graphite, oil, and wax on unstretched canvas.


Katherine Pellow Gallery, New York, winter 1990, Recent ceramic sculpture.


SOUTH

Lee Barta, Woods Hall Plaza Gallery, University of Albany, 

Tropicalia, April 1-30, 1990, Photographs.

SOUTHEAST


Richard Nutter, Seattle Art Museum, Seattle, Wash, May 31-July 29, 1990, "Department of Silverpoint," drawings,


WEST

Pat Badi, Market Street Gallery, Venice, Calif, March 1990, Paintings.


Dan Grant, Downtown Oakland Gallery, California College of Arts and Crafts, Oakland, February 5-March 19, 1990, Mixed-media sculptures.


In Memoriam

Guy Caesar Beamer, 30, died February 25, 1990. After studying at the University of California-Riverside and Princeton University, Beamer became a lecturer and curatorial assistant at the Frick Collection, New York. He went on to the Metropolitan Museum of Art, New York, where he was assistant curator in the European paintings department. He specialized in Northern European Renaissance painting and wrote numerous articles and catalogue entries.

E. Maurice Bauman, a historian specializing in American art, died November 20, 1989, at the age of 74. He founded the Groundsress at UC, then graduated from New York University in 1976 and in 1972 he received his PhD in art history at the Institute of Fine Arts. In 1990 he began teaching art history at U.C. L A, where he remained until his retirement in 1985. He will be remembered for his academic, curatorial, and personal commitment to American art.

Gardyns, a one-photograph artist and designer died February 1, 1990, at the age of 82. Starting in the early 1950s, he exhibited at the Solomon R. Guggenheim Museum, and later with the Jack Tilton Gallery, both in New York. Most recently the Rabak Foundation sponsored his 1987 exhibition at Artefact Space, where his monochrome paintings reflected the land and skies of his native, where he lived. In 1978 Boscoil College Museum of Art mounted a retrospective of the artist's work.

Fred Fleischmann, a Venetian portrait photographer, died January 20, 1990, at the age of 87, to escape New York, She was known as the Photographer of the Famos, and counted Yoda Larrum, Arturo Tucumian,薄膜, Rosenblum, Manuet, Elfrate, Sphyhelt Louise, Paul Boggs, Carlo Mecolin, and Count Rod as among her subjects. Fleischmann lived and worked in Venice, London, and New York. Her work can be found in numerous public collections, including the Metropolitan Museum of Art and the Museum of Modern Art in New York.

Keith Haring, artist, died February 16, 1990, in New York, He was 31. Haring was best known for his colorful paintings and drawings of people and animals, executed with dacont strokes. He started as a graffiti artist, using white chalk on black paper and applying it to unclaimed advertising spaces. He was then moved into painting, sculptor, and wore. Since 1981 he was represented by the Terry Stahl Art Gallery.

People in the News
Academe

MIDWEST/
Michael Hoff and Allison Stewart have been appointed assistant professors of art history at the University of Nebraska-Lincoln.

Lydia Thompson, formerly director of the educational opportunity program, assisted to the dean for minority affairs, and affirmative action officer at Alfred University, Alfred, N.Y., has been appointed assistant dean of multicultural/minority affairs at the School of the Art Institute of Chicago.

NORTHEAST/
Laura L. Minter has been promoted to associate professor in the History of Art Department at Cornell University, Ithaca, N.Y.

SOUTH/
Peter W. Goodfellow, professor of art history at the University of Houston, Tex., has been honored with the establishment of an endowed scholarship for art history majors and a proclamation by the mayor of Houston, in view of his forthcoming retirement in May 1990.

SOUTHEAST/
Nat Dean, formerly director of career development and planning at California Institute of the Arts, has accepted the same position at Ringling Museum of Art, Sarasota, Fla.

Hall Dean

Thomas Messer, former director of the Soloman R. Guggenheim Museum in New York, has been appointed to the University of Munich and taught at the University of Hamburg. After World War II, he went on to teach at the University of Chicago and Harvard until 1959 when he joined the Institute, remaining until 1976. In 1982 he was awarded the Gold Medal of the Archaeological Institute of America.

David W. Scott has been named acting director and chief executive officer of the Museum of American Art in Washington, D.C., resigned his position, effective July 1, 1990. Scott, who had resigned the Carnegie Museum's curatorial exhibition of the Mapplethorpe exhibition, plans to pursue graduate studies.

WESI/
Joel de Noblet has been appointed art director at the UIC A Design Center for the winter quarter of 1990.

Organizations

MIDWEST/
Ellen (Nancy) Phillips has been named executive director of Michigan Art in Ann Arbor. She succeeds Donald O. Lear, who has accepted the position of assistant director of the Minneapolis Institute of Arts.

Museums and Galleries

MIDWEST/
Kevin E. Conroy has been appointed director and chief executive officer of the Museum of Contemporary Art, Chicago.

Karen (Kitty) Ulrich is the new coordinator at the Indianapolis Museum of Art-Columbus Gallery, Columbus, Ind.

NORTHWEST/
Thomas Armstrong, M.J., director of the Whitney Museum of American Art, New York, for 15 years, was dismissed in March by the museum’s board of trustees.

Peter Schmoll, formerly curator of exhibitions at the Albany Museum of Art, Albany, Ga., has been named curator of paintings and prints at the Everson Museum of Art in Syracuse.

Jane Farver is the new director of the Lehman College Museum of Art in the Bronx.

Martin Sullivan has resigned his position as director of the New York State Museum in Albany to become director of the Howard Museum in Phoenix, Ariz.

Programs, New & Revised

The Center for Machine-Readable Texts in Humanities is a joint project to be undertaken by Rutgers and Princeton universities.

The center will act as a central resource of information on humanities data files and a selective source of data files. It seeks to complement data collection and provide bibliographic control to existing data files. For information: Marian Gau, Alexander Library, Rutgers University, College Ave., New Brunswick, N.J. 08903; Robert Hollander, Dept. of Comparative Literature, Princeton University, Princeton, N.J. 08544.

The Toledo Museum of Art, Toledo, Ohio, has announced that the Art in Glass and the Classics will be closed for renovation until late August. The work is part of a long-term plan to reorient the internal space of the museum.

The University of Miami, Fla., has announced that the Telamonio Corporation has donated funds that will be used in building a new art museum on campus. The new facility will expand the exhibits of the existing Lowe Art Museum.

Vanac College, Framingham, N.Y., has received a gift of $7.5 million from James Lovell from the construction of a new art center and the renovation of existing art facilities, known as the James Lovell Art Center. Lovell's gift to his alma mater is the largest donation to a college by a living individual.

Grants, Awards, & Honors

Publication policy: Only grants, awards, or honors received by institutional or individual members of the College Art Association are listed. The monetary/literary award is not included. Please note the following format: city/issue/research affiliation, and title of the article, grant, or honor, and any other use or purpose of grant. Please indicate that you are a CAI member.

Mscarla Allentuck, professor emerita of English and art history at City University of New York, received a 1989-90 New York Foundation grant from the Swann Foundation for Caricature and Cartoon for "Iconography of Caricature of the Sublime, the Picaresque, and the Beautiful."
Caroll Fenn has received an American Council of Learned Societies fellowship and a grant from the Association of Art Historians of Britain conference in Dublin, Ireland.

Caroll Gage has received a 1990 grant from the Kentucky Foundation for women to continue her work on scripture as books: a historical study.

Marylin Lander has won first prize in the Assistance League of Houston's second annual statewide competition. "Art in Art History." Landers was awarded the prize based on her sculpture "manlym, with no middle name she'll have one when she marries."

Ruth K. Meyers has been made a chevalier in the Order of Arts and Letters for her work to promote French culture and her activities in the regional celebrations of the bicentennial of the French Revolution. She is Director of the Toldi Museum in Cincinnati, Ohio.

Bela Pfaff, professor of art at St. John's University, College of Liberal Arts, is currently an invited Getty Museum in Santa Monica, CA, and the Ordre des Arts et des Lettres for her work to promote French culture and her activities in the U.S. For information: Richard Hazen, 512/471-7941, ext. 250.

Carol Farr has received an American Council of Learned Societies fellowship for her work to promote French culture and her activities in the regional celebrations of the bicentennial of the French Revolution. She is Director of the Toldi Museum in Cincinnati, Ohio.

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The National Heritage Preservation Program, within the office of the National Endowment for the Humanities, awards grants to institutions and organizations engaged in the activities described below, partial support to help stabilize material culture collections, through support of conservation projects, and long term projects, events and exhibitions are also available to institute national museum programs for conservators of these collections. Institutions may apply for up to $25,000. For information: Office of Preservation, Room 202, National Endowment for the Humanities, 411 Pennsylvania Ave., Washington, DC 20506. 202/682-4013. Deadline: April 30, 1990.

The Getty Grant Program offers a variety of awards to individuals and institutions in art. Guidelines are available on a wide range of projects, publications, cataloging of collections, long term research projects, exhibitions, and special events which may be worth considering. For information: The Getty Grant Program, 1310 Wilshire Blvd., Suite 250, Los Angeles, CA 90017. 213/444-3500. Deadline: November 15, 1990.

The Call for Manuscripts is seeking works that exist in quantity greater than one potential visual exhibition, awards to artists to produce new work, and materials, and SASE to: MULTIPLE, 1525 10th Street, Suite 200, Washington, DC 20001. For information: MULTIPLE, 202/347-7866, 202/385-0606. Deadline: June 15, 1990. January 1, 1991, depending on country.

The National Endowment for the Humanities, award of the federal government to individuals and institutions in arts. Guidelines are available on a wide range of projects, publications, cataloging of collections, long term research projects, exhibitions, and special events which may be worth considering. For information: The Getty Grant Program, 1310 Wilshire Blvd., Suite 250, Los Angeles, CA 90017. 213/444-3500. Deadline: November 15, 1990.

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Workshops and Schools

Photo Focus is a series of workshops by and for photographers, sponsored by the Coupeville Arts Center. The workshops are being held March-September 1990. For information: Coupeville Arts Center, PO Box 171, Coupeville, WA 98239; 206/287-3966.


Oregon School of Arts and Crafts, in Portland, is offering 19 workshops, June 13-August 22, 1990. For information: Oregon School of Arts and Crafts, 8245 Barnes Rd., Portland, OR 97220; 503/297-0644.

The Friends of Photography, in San Francisco, will hold 7 workshops during spring and summer 1990, focusing on the aesthetics of the medium and the art of seeing. For information: Friends of Photography, 250 Fourth St., San Francisco, CA 94103; 415/957-7030.

Information Wanted

The Print Club of Albany is sponsoring an exhibition of the work of Dorothy Lathrop, to be held in 1991, the centenary of her birth. The club is seeking examples of her work for the exhibition. Anyone who has examples or knows the whereabouts of examples is asked to contact the Print Club of Albany, PO Box 6959, Ft. Orange Station, Albany, NY 12206.

Corrections

In vol. 14, no. 4, of the newsletter, an anonymous shows, Robert Cronin's exhibition at the Bachelor Chardiniansky Gallery was not in Kent, Ohio. It was in Kent, Conn.

In the last issue of the newsletter (vol. 15, no. 1) Howard Knust was incorrectly identified on page 2 as chair of the Art History Department at Connecticut College. He is assistant professor in the department. François-Auguste de Montferrand is the author of the note on Montferrand in "Art and Civic Identity."
The CAA newsletter accepts classified ads of a professional or semiprofessional nature (sales of libraries, summer rental or exchange of homes, etc.): $75/word ($1.25/word for nonmembers); $15 minimum.

 Classified Ads

Edgerton, Larry

June 30-July 29, 1990. Live and work with professional artists/teachers in an English-speaking convent surrounded by the Umbrian landscape. Instruction in all media for all levels. Separate program for professional and advanced artists, no instruction. Housing, most meals, studio space, critiques, and lectures culminating in an exhibition sponsored by the City of Assisi and the Tourist Bureau. / San Miguel de Allende, Mexico, mid-December to mid-January, 1990-1991. Work and live on the grounds of the famous Instituto. Painting and graphic studios adjoining Hotel Aristos with swimming pool. For information: Art Workshop, 463 West St., #102S, New York, NY 10014. Tel: (055) 5000617.


Interested in a New York Show? Prince Street Gallery, artists’ co-op, offers two guest solo shows, for a fee, in May and June 1991. Open to all artists living outside 100-mile radius of NYC. Subject to approval by gallery members. For information: Prince Street Gallery, 121 Wooster St., New York, NY 10012, Attn: Out of Town Show; 212/226-9402. Application deadline: October 15, 1990.


Datebook

April 24 Deadline for submitting material for the May/June newsletter

April 30 Deadline for Positions Listings submissions, to be published May 24, 1990

May 31 Deadline for submitting proposals to chairs of art history, studio, and joint sessions for the 1991 CAA annual conference.

June 11 Deadline for submitting material for the July/August newsletter

June 15 Deadline for Positions Listings submissions, to be published July 10, 1990

October 1 Deadline for Millard Meiss Publication Fund applications

October 1 Deadline for nominations for Distinguished Teaching of Art, Distinguished Teaching of Art History, Distinguished Body of Work, Exhibition, Presentation or Performance, and Distinguished Artist Award for Lifetime Achievement.