Openings on CAA Committees

There are numerous openings for CAA members to serve on the association's committees. Committee members serve for fixed terms of three years; at least one new member rotates onto a committee each year. Each committee is composed of at least three members, and the chair of each committee is ordinarily a member of the CAA Board of Directors.

Advocacy Committee: 4 openings.
The Advocacy Committee identifies issues or legislation that would warrant CAA support, establishes positions on issues affecting the visual arts, and makes those positions public through appropriate means.

Education Committee: 3 openings.
The Education Committee reviews career options and development opportunities available to arts graduates; maintains an awareness of fine art and art history programs at the college and graduate levels; collects data on departments, curriculum, and resources such as libraries; and maintains an awareness of art education at the K–12 level.

Committee on Electronic Information: 3 openings. The goals of the Committee on Electronic Information include the education of scholars and

CONTINUED ON PAGE 2

Ph.D., M.A., & M.F.A. Programs

If your school offers a Ph.D., M.A. in art history, or an M.F.A. in studio art, and you haven’t yet responded to CAA’s questionnaire, it’s not too late. But to be included in the directories of graduate programs that CAA will publish in the fall of 1991, completed questionnaires must be in the office by

April 1. If you can’t meet that date, or if you have questions (or if you never received a questionnaire), please call Virginia Wageman at 212/691-1051.

CAA’s directories are a valuable resource for students seeking information about graduate programs, and it is important that they be as inclusive as possible. To date we’ve heard from 49 Ph.D./M.A. programs, 50 M.A. programs, and 115 M.F.A. programs. We know there are more of you out there, and we want to hear from you.
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March/April 1991

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15 CAA News, a publication of the College Art Association, is published on a monthly basis. Material for inclusion should be addressed to:

Editor
CAA News
275 Seventh Avenue
New York, New York 10013
Telephone: 212/439-5051

Editor-in-Chief: Susan Ball
Managing Editor: Virginia Wagman
Editor: Nancy Rosenbaum

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Openings on CAA Committees

CONTINUED FROM PAGE 1

The art professionals on issues and resources information technology, and collaborations with other associations and interested parties in the coordination of problems related to the collection, formatting, and transmission of electronic data.

Membership Committee: 6 openings. The Membership Committee is charged with promoting CAA membership and initiating and supporting activities leading to knowledge of the membership and of their professional needs. The committee is also concerned with and sensitive to issues of diversity of and accessibility to the programs and services of the association by members and by professionals generally.

Committee on Cultural Diversity: 6 openings. The Committee on Cultural Diversity is charged with the recognition and support of the contributions, talents, possibilities, and needs of individuals whose cultural, ethnic, and racial identities and sexual preference are different from the majority and with the increased inclusion within the association and within the field.

Museum Committee: 2 openings. The Museum Committee monitors the activities of public and private institutions in the art sector, particularly in relation to acquisition, documentation, and exhibition policies and procedures, in order to exercise influence and share efforts in issues of mutual interest, particularly in matters of presentation, preservation, conservation, access for scholars, and education of the public.

Professional Practices Committee: 1 opening. The Professional Practices Committee responds to specific concerns of the membership in relation to areas such as job placement and recruitment, tenure and promotion procedures, scholarly standards and ethics, studio health and safety, and artists' practices.

Committee on Women in the Arts: 4 openings. The Committee on Women in the Arts is charged with promoting the scholarly study and recognition of the contributions of women within the visual arts, developing linkages with organizations concerned with comparable interests, and monitoring the current status of women in the visual arts professions.

Committee candidates must possess expertise appropriate to the committee's work and must be CAA members in good standing. Members of all committees volunteer their services to the association without compensation and serve for fixed terms of three years.

Nominations should include a brief statement outlining the individual's qualifications and experience and a resume. Self-nominations are encouraged. Write to Committee Nominations, CAA, 275 Seventh Ave., New York, NY 10013. Deadline: May 1, 1991.

Resale Royalties

The copyright Office of the Library of Congress is conducting a study on the feasibility of legislation that would require purchasers of artworks to pay artists a percentage of resale price. Comments and information are sought that will assist in understanding all relevant issues. The Copyright Office particularly welcomes responses from groups or individuals involved in the creation, exhibition, dissemination, and preservation of works of art, including artists, art dealers, auction houses, investment advisors, collectors, and curators. Send ten copies of your comments to the Copyright Office at the address below by June 1, 1991. Please also send a copy to the College Art Association as soon as possible so that we can incorporate members' comments in our own position statement.

Copies of the Visual Artists Rights Act are available by requesting Circular 92 from the Office of the Register of Copyrights, Copyright Office, James Madison Bldg., Rm. 403, First and Independence Ave. S.E., Washington, DC 20559.

The college Art Association/ National Institute for Conservation Award for Distinction in Scholarship and Conservation

Presented by Maryan Ausburn
Grady McKee-Smith, CAA; Greta Andersen-Bergdoll, Richard Newman, and Andrew Daniell

The Award for Distinction in Scholarship and Conservation jointly offered by the College Art Association and the National Institute for Conservation is given here for the first time. It was therefore the duty of the awards committee to define specifically the intent of the award before identifying its recipient. In our view, this award recognizes the participants in a project entitled by an open and equally shared dialogue between members of the fields of art history and conservation. It further acknowledged that a full understanding of a work of art encompasses not exclusively artistic concerns, but the current state of the work and the intention inherent in the artist's technique and execution of it.

Evaluating Velázquez is the first project of an interdisciplinary research team, which has eloquently demonstrated the scope to which meaning may be derived from the making of art. By raising the historical and theoretical questions of Velázquez's paintings that relate to a more precise identification of his technique, brushwork, and color, this team has opened our minds to fresh interpretations of the artist's paintings. We applaud the method and the outcome of the initial findings of what will doubtless be an ongoing dialogue among researchers Grady McKee-Smith, Greta Andersen-Bergdoll, Richard Newman, and Andrew Daniell.

College Art Association

DISTINGUISHED TEACHING OF ART AWARD

Presented by Ruth Fine
Awards to William Daley

It is impossible to divide William Daley's distinguished career in teaching from his distinguished career as an artist. So tonight we celebrate both. The extraordinary span of his interests is evident in his personal visual language that pays homage to forms in nature as well as past art of great diversity. Pine cones and the foliage of the alfahamma, for example, might receive equal attention from his raving and very perceptive eye. And his ability to draw connections between such seemingly distant forms has proved an inspiration for those fortunate enough to find themselves in the world of what he has termed his "mad shop."

Not one to need or own clones of himself, William Daley has always been a master at encouraging others to develop their own manner of seeing, of forming. His serious approach to all of his undertakings in the studio and in the classroom, and the good humor, warmth, and humanity with which he approaches human relationships are among the qualities that have been exemplified in the generous letters received from his colleagues and former colleagues, students past and present, and artists. His work, not only in the crafts media, but in diverse fields. These many admirers also cross several artistic generations. Indeed, they form a large and supportive fan club, among the members of which are many artists of great distinction themselves.

Daley's career has been marked by an intense commitment to sharing his knowledge and skills, by his belief in art as a discipline of great distinction, and by an integrity that marks his every undertaking. Through his art, his teaching, and his writings he has been a strong presence among those who have taught and who teach, and he is honored this evening.

The award is divided into two categories: the survey content as intelligent and humanistic as oil brushed on canvas or stone that has been carved. And all of us whose lives have been touched by his imagination, his wit, and his exceptional
forever young, spirits—and which helps to keep us from being in a dynamic, inquiring relation with youthful minds and the profession, our greatest reward is the Distinguished Teaching of Art Awarded to Sylvia Lark

Presented by Distinguished Teaching College Art Association Committee: Blackburn; Suzanne Stephenson for the Distinguished Teaching of Art.

It is with those words in mind that we are honored to present the Distinguished Teaching of Art Award to Sylvia Lark. Sylvia Lark’s teaching extends back to 1972 when she was an assistant professor at California State University in Sacramento. In 1977, she joined the faculty at the University of California, Berkeley, and was made full professor there in 1985. Her exhibitions record is extensive, with solo exhibitions at over 130 group exhibitions in the last twenty years of her career.

Letters supporting Sylvia Lark’s candidacy characterize her as “an inspiring role model for serious women artists”; “like a sister, a parent, and a close friend.” One of our younger Chicana colleagues wrote, “Today, when I enter the classroom as a teacher, I can only be like Sylvia.” Other comments include “Sylvia continues to set the standard I look to in my own life, work, and career”; “she reveals what is truly personal and lasting”; “she is infectious, enthusiastic, generous, spirited, and passionate for art and life.” One person puts it so well every one said in one way or another, “Ultimately, it is her receptivity to students’ individual needs and her ongoing attention and support as one pursues his/her career that distinguishes Sylvia as an extraordinary teacher, colleague, and friend.”

The values that she lived by and the values that made her a respected and much loved teacher also witnessed the acid test of illness and adversity. Until her tragic death on December 27, 1990, at the age of 43, Sylvia’s courage, intelligence, and compassion combined with a great sense of humor communicated an unanswerable love for life. It is ultimately as important to remember how a person lives as the manner of their leaving. Any journey or process with Sylvia became an adventure. Her wit and exuberance always magnified one’s own, investing the task with purpose and enthusiasm. We are greatly diminished by her passing, but we are buoyed and consoled by her memory.

—Nancy Mako and Ruth Weisberg

Committee: Leonard Hunter, chair; Robert Blackburn; Suzanne Stephenson

College Art Association Distinguished Teaching of Art Award

Presented by Ruth Weisberg Awarded to Sylvia Lark

In the words of Leonard Hunter, chair of the Distinguished Teaching of Art Award Committee, “For most of us in the profession, our greatest reward is the day-by-day satisfaction that comes from being in a dynamic, inquiring relation with youthful minds and spirits—and which helps to keep us young, spirited, and inquiring ourselves.”

College Art Association Distinguished Teaching of Art History Award

Presented by Hollis Clayson Awarded to James Ackerman

This award honors James Ackerman, Arthur Kingsley Porter Professor Emeritus at Harvard University, for a career of distinguished teaching at Harvard and earlier at Berkeley. For someone who has taught so many students over so many years, the high level of esteem, admiration, and affection with which his students regard him is striking. Students past and present are unanimous in calling attention to four of Professor Ackerman’s most outstanding characteristics as a teacher. First, his generosity, humanity, unselfishness, humility, and patience in his dealings with students, second, his openness to and curiosity about new ideas. Quoting a former student, “He has willingly broadened his own interests to embrace those of his students.” Third, his commitment to the encouragement of independence and clear expression. Paraphrasing a student, his approach to teaching is instead of producing a school of students who are tough.

Letters supporting James Ackerman’s candidacy characterize him as an “outstanding role model for serious women artists”; “like a sister, a parent, and a close friend.” One of our younger Chicana colleagues wrote, “Today, when I enter the classroom as a teacher, I can only be like Sylvia.” Other comments include “Sylvia continues to set the standard I look to in my own life, work, and career”; “she reveals what is truly personal and lasting”; “she is infectious, enthusiastic, generous, spirited, and passionate for art and life.” One person puts it so well every one said in one way or another, “Ultimately, it is her receptivity to students’ individual needs and her ongoing attention and support as one pursues his/her career that distinguishes Sylvia as an extraordinary teacher, colleague, and friend.”

The values that she lived by and the values that made her a respected and much loved teacher also witnessed the acid test of illness and adversity. Until her tragic death on December 27, 1990, at the age of 43, Sylvia’s courage, intelligence, and compassion combined with a great sense of humor communicated an unanswerable love for life. It is ultimately as important to remember how a person lives as the manner of their leaving. Any journey or process with Sylvia became an adventure. Her wit and exuberance always magnified one’s own, investing the task with purpose and enthusiasm. We are greatly diminished by her passing, but we are buoyed and consoled by her memory.

—Nancy Mako and Ruth Weisberg

Committee: Leonard Hunter, chair; Robert Blackburn; Suzanne Stephenson

College Art Association Distinguished Teaching of Art History Award

Presented by Hollis Clayson Awarded to Timothy J. Clark

This award honors Timothy J. Clark, professor of art history at Berkeley, for almost twenty years of extraordinary teaching at UCLA, Leeds, Harvard, and Berkeley. Tim Clark’s controversial scholarship is widely known and discussed, but with the conferral of this award we make public the “secret” of his incomparable and increasingly influential teaching. Indeed the excellence of his teaching is one area about which there can be no partisan dispute. His erudition and compelling, startling, and prescient, interest in conceptual art historians and other scholars, but undoubtedly less known are his concern, probity, integrity, and follow-through with his students, the patient, thoughtful answering of questions; the laborious, insightful, probing critiques of written work; the lecture courses that are structured as the systematic testing of a thesis; the active encouragement of intellectual differences between students and himself; the functioning in seminars less as an authoritative guide than as a curious companion; the availability for consultation and conversation; and the painstakingly detailed analyses of paintings. Indeed his teaching makes clear that the complex signifying possibilities of paint on canvas are the primary stimulus to his project as an art historian. His standards are high but the results are worth it: he elicits from students the best work of which they are capable, and his courses are popular, not because they’re easy but because they’re tough.

Congratulations, Tim Clark. By giving you this award we mean to send a signal that original and daring thinking is what makes art history exciting.

Committee: Hollis Clayson, chair; Jeff Donaldson; Zbika Filipczak

College Art Association Arthur Kingsley Porter Prize

Presented by John Clark Awarded to Patricia Leighten

Patricia Leighten’s “The White Peril and L’Art negre: Picasso, Primitivism, and Anticolonialism,” (Art Bulletin, December 1991) an article characterized by both broad scope and historical depth, throws new light on the content and context of primitivism in France in the first decade of this century. In her explorations of the meaning and function of primitivist art with respect to both the indigenous writing of the period and contemporaneous attitudes toward the subjugation of African artifacts, Dr. Leighten at the same time enriches our understanding of a signal that original and daring thinking is what makes art history exciting.

Committee: Hollis Clayson, chair; Jeff Donaldson; Zbika Filipczak
Throughout a career that has spanned more than thirty years, Rosenthal has taken such a stance, using multimedia performances to teach lessons and challenge the world. Like most of her past endeavors, “Panaguan Dreams” is filled with provocative and haunting images which shimmer with regret and loss. A magnetic performer, she continues to go beyond the boundaries of social convention by conceptualizing the place of “self” as actor and subject. “Panaguan Dreams” takes on global, personal, and political questions for the upcoming era. By giving the audience an altered glimpse into reality, Rosenthal ties together aging, death, pollution, and ultimately our relationship to the earth. Her visionary manifestoes have always shifted gears between activist crumbling ironic witlessness and hopefulness as she was to sublimify her audience. Besides her concerns over censorship, Rosenthal has stated that her strongest mission has been to warn of the ecological danger facing our earth. Her fear is that the failure to pay attention is one of our greatest threats to our planet’s future welfare.

Committee: Phyllis Bramson, chair; Richard Danzer; Susan Rusnak; Jane Quick-To-See; Larry Walker

College Art Association Artist Award for a Distinguished Body of Work, Exhibition, Presentation or Performance

Presented by Phyllis Bramson
Awarded to Rachel Rosenthal

The 1989 Award for a Distinguished Body of Work has been given to West Coast interdisciplinary artist Rachel Rosenthal for her performance “Panaguan Dreams,” which premiered at the Santa Monica Museum of Art.

In 1989 Rosenthal turned down an NEA fellowship in protest of chairperson Frohnmeyer’s obsenity clause. The art community is well aware that performance art has played a key role in the cultural debate over artistic freedom. The acts have often assumed the role of “social beacon,” and many artists feel that the ‘90s will continue to be a time when they must remain socially vigilant.

Committee: Susanne Brest, chair; John Clarke; Linda Hults

Donna DeSalvo of “Success Is a Job in New York…” The Early Art and Business of Andy Warhol, which was jointly published by the Grey Art Gallery, NYU, and the Carnegie Museum of Art, is an exhibition catalogue of the most innovative kind. Warhol is represented for the first time in his professional entirety, as both a commercial and “high” artist, demonstrating the extent to which art is conceived and produced in cultural sites beyond the traditional studio setting.

By firmly placing Andy Warhol’s early development within the twin worlds of highbrow commerce and advertising commerce, DeSalvo’s catalogue muddles the waters of so-called aesthetic purity. This, in turn, leads to a crystal-clear portrait of the artist as a young man of his time, place, and upwardly mobile class. Success Is a Job in New York is also a very much a portrait of American culture of the 1950s.

To accompany her own essay on the astonishing choice that she retrieved from the Warhol archives, DeSalvo invited Ellen Lupton and A. Todd Miller to write on Warhol’s early use of time drawing in his commercial work, many of New York’s best known art directors of the period to discuss their working relationships with Warhol, and Trevor Fairbrother to analyze Warhol’s early work within the context of New York’s gay subculutre. The result is a catalogue that substantially alters our ideas about this remarkably important and influential artist.

The challenge to the prevailing canon of historically significant artists and issues is, in itself, no longer a new idea. I know there must still be somebody who doesn’t see the historicity of the role of white European males in the standard surveys of art history, but I imagine it’s getting nippy out there in the cold by now. What is now, and deserves to be recognized as one of the major achievements of art criticism in the last few years, is the depth to which nonstandard experiences on which that individual artist ascribed to in this article, we will never again be able to see this period and this painting in the same way.

Committee: Jonathan Finberg, chair; Shilpa Goldman, Patricia Matheus

Donna DeSalvo

The Early Art and Business of Andy Warhol

Committee: Kenneth E. Silver, chair; Mari Carmen Ramirez-Garcia; Judith Stein

College Art Association Frank Jewett Mather Award

Presented by Jonathan Finberg
Awarded to Lowery Sims

The 1990 Frank Jewett Mather Award Committee is very pleased to make this presentation to Lowery Stokes Sims.

Committee: Jonathan Finberg, chair; Shilpa Goldman, Patricia Matheus

Lowery Sims

The Early Art and Business of Andy Warhol

In Andrée Hayot’s book, The Inbetween Allure: God’s Medicine and the Pathe’s Vision, the committee honors a book that brings into compact form a series of moving investigations regarding one of the most complex works of art surviving from the Renaissance period. Groenwold’s Isehime Alter­

College Art Association

Charles Rufus Morey Award

Presented by Debra Pincus
Awarded to André Hayot

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College Art Association
Kenneth E. Silver

staggering mix of source materials. Silver carries us through a number of intersecting scripts. Side by side we see the popular art that helped to package the new cultural scene and the work of those artists whose redirection brought them to the eve of Surrealism. Room has been left for masterful discussions of individual works—presented in a deft, precise language. Metically, generously, and with lucidity, Silver sets forth the nexus that produces new styles, and allows us to see—as if on a double track—both the shared historical vision and the powerful individual statement.

Committees: Debra Pincus, chair; Patricia Mainardi; Gary Radke

College Art Association Distinguished Artist Award for Lifetime Achievement

It is my pleasure to present this year's CAA Distinguished Artist Award for Lifetime Achievement to Hans Haacke. He has been an exhibiting artist for almost 30 years both in the United States and in Europe. He has been honored with fellowships from the Fullbright and Guggenheim foundations and the National Endowment for the Arts among others. Since 1967 he has been on the faculty at the Cooper Union. Hans Haacke's early work from the 1960s focused on, in his own words, "processes, situations, [and] open systems which communicate with their environment." He then expanded into social and political fields because of his belief in his artistic responsibility to engage the world as a whole. His early work in systems theory provided a theoretical base for this new direction. A great deal of this work is self-analytical, exploring the relationship between the art world and larger economic and political communities. Once again the artist's own words, taken from an interview with Catherine Lord in 1983, describe this relationship best: "It is wrong to see the art world as totally isolated from the rest of our social environment. There's a lot of spillage into the political culture. Even though it happens on a relatively small scale in places like New York, possibly in London, and a few other big metropolitain places where the consciousness industry is concentrated, the mental and emotional climate is, to some degree, affected by what people hear, see, or take in by osmosis from the art world. At that level I think it matters what happens in the art world. It affects the social atmosphere."

Much of his recent work has portrayed the entangled relationship between art institutions and their corporate sponsors. These are often controversial works, eloquently presenting little known aspects of these relationships and calling them to the attention of the art world and the world at large. Given these highly politicized times, Hans Haacke is a most appropriate recipient of this award.

Committee: Ann Page, chair; Marge Kem, Joseph Mainetti; John O'Connor

College Art Association Charles Rufus Morey Award

In Kenneth E. Silver's book, Epistyle de Corps: The Art of the Parisian Atelier-Carne and the First World War, 1914-1915, the committee honours a book that interprets and of the same verve richly documents the effect of a disruptive historical event on art, setting anew standard for contextual art history. Silver shows the enormous impact of World War I on French art, bringing to a close the wave of experimentation known as Cubism and pushing to the fore a new realist basis on a national classical tradition. With a
American Airlines Lottery Winner Announced

Timothy Koetsing of Tallahassee, Florida, has won an air fare for two to Europe, compliments of American Airlines and Zenith Travel, CAA's official conference carrier and travel agent. Koetsing's name was drawn from among those who traveled to the annual conference in Washington, D.C., on American Airlines and purchased tickets from Zenith Travel.

CAAR Regional M.F.A. Exhibition

When the idea of having the American University host an exhibition of works by graduate students in the Washington area was first mentioned, a few months before CAA's 1991 annual conference, I thought it was a good one, but that it might entail several days' volunteer work for some of our faculty and students. Talk about understatement.

Good ideas have a way of growing exponentially, and this was a very good idea. The few days of volunteer work for some became weeks for many, and one could not sufficiently praise the students who worked so hard to pull this show together. They built and transported walls, handled receiving and returning artwork, and an- nounced the exhibition, installed it (finishing at 4:30 in the morning the day it was scheduled to open), arranged the opening, sat in the gallery until 11:30 P.M. nightly, and took care of a thousand details. Because of them, nothing fell through the cracks.

Further, the first-year students, who could not participate in the exhibition because it was limited to works by second-year students due to space restrictions, worked just as hard and selflessly to make the exhibition a great success for all of the schools involved.

The notion of a regional M.F.A. exhibition was particularly well received by faculty and graduate students in our department. We did not want to limit it to schools in the District. Many on our faculty, and nearly all of our graduate students, are relatively new to the Washington region, and it seemed natural to include schools from the entire region, from Baltimore to Richmond, in order to give as broad a view as possible of work being done by graduate students in the area.

M.F.A. programs invited to participate included, from the District of Columbia, the American University, George Washington University, Howard University, and Catholic University. Also participating were the University of Maryland; just outside D.C., Maryland Institute College of Art in Baltimore, 45 minutes to the north; and Richmond not far to the south, Virginia Commonwealth University.

When I telephoned these schools, the response was enthusiastic. We can take this opportunity to thank them for the support given us by CAA for the M.F.A. show, and a color announcement for the day's events was produced and sent to art departments and individuals around the country. The entire series of events was an enormous success.

—Don Kimes, Chair, Department of Art, American University

Installation view of M.F.A. exhibition, American University

PHOTO: JENNIFER GREENFELD

From the Executive Director

Kudos for Annual Conference

I am extremely grateful to all the hundreds of people who worked so hard to make the 79th CAA annual conference a resounding success, the key to which was the extraordinary display of teamwork.

The most visible aspect of the conference was the breadth of sessions and studio art sessions. Each person who played on this team deserves the thanks of all those who attended. The team leaders were program chairs Marriana Shrove Simpson and Joseph P. Ansell, working closely with CAA's conference coordinator, Suzanne Schnurer. When Simpson and Ansell generously thanked not only Schnurer, but also the 91 session chairs, in their modesty they failed to mention that they, working as a team with the Program Committee of the CAA Board of Directors, had selected the session chairs from among the hundreds of nominations, carefully crafting a program that was balanced in terms of fields, media, and methodological approaches and that addressed gender, race, and otherness, as well as issues of teaching, traditional scholarship, and creativity. Simpson and Schanuer provided guidance, advice, and instruction to the session chairs over the course of nearly one and one-half years. This is in no way to detract from the contributions made by the session chairs, all of whom carefully selected their speakers, panels, and discussions—550 in all—and helped ensure the timely submission of all of the things that were in constant demand—rosters of speakers, papers in abstracts, travel, accommodation requests, audio-taping consent/denial forms, special AV requests, and on and on.

what is current practice and what people around the country would like to change. As the second discussant, I summarized the response to the CAA questionnaire. Some of the highlights included a reported lack of institutional guidelines or criteria for promotion, tenure, or retention by 61 percent of the respondents, while only 20 percent indicated that their institutions provide an appropriate studio or subdivision some kind of rental space.

The questionnaire results support the perception that the most important items in terms of developing creative production is solo shows in major cities, state or national invitational exhibitions, and quality of work produced.

The consensus from the audience at this session was for a revision of the guidelines to include a precise outline of procedures. There was a very clear articulation of the right to information on the part of individual faculty members. However, many urged a "broad and somewhat open definition" that would allow for the perception that the most important change. As the second discussant, I summarized the response to the CAA questionnaire. Some of the highlights included a reported lack of institutional guidelines or criteria for promotion, tenure, or retention by 61 percent of the respondents, while only 20 percent indicated that their institutions provide an appropriate studio or subdivision some kind of rental space.

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The questionnaire results support the perception that the most important items in terms of developing creative production is solo shows in major cities, state or national invitational exhibitions, and quality of work produced.
Richie Brilliant (left), editor-in-chief designate of the Art Bulletin, and Nicholas Adams (center), editor of the CAA Monograph Series, met with prospective contributors at the conference in Washington, D.C.

No. Each of the sessions contributed to the success of the whole program. The program may be the most visible and the largest part of the conference, but there is also much else going on, foremost being the Placement Bureau and the exhibits. For some, the success of the whole program, the conference. The numbers give some indication of the magnitude of this operation, starting with placement orientation on Tuesday night, attended by 1,000 candidates and interviewers. Over 825 candidates filed candidate locator cards; interviewers from over 900 institutions were registered; 82 tables were reserved for interviewing; over 4,000 handouts—supplemental positions listings and interviewers’ locations—were distributed. The Interviewers Center was once again managed by Sydelle Zaremi, placement coordinator, who has served CAA loyally for over twenty years. The lines outside the exhibit area before it opened each morning attest to the attraction of the wares of the 118 publishers and suppliers. For the second year CAA had a booth, which was staffed by CAA’s publications manager, Virginia Wageman. A popular feature, coordinated by Wageman, was the presence at appointed times of Richie Brilliant, editor-in-chief of the Art Bulletin, and Nicholas Adams, monograph series editor, both of whom were, like the acquisitions editors at many of the other publishers’ booths, available to meet with prospective authors.

People appeared to be having fun too. The hotels report that the “lounge outlets” (i.e., bars) did record business, and there were crowds at the many Washington museum and gallery receptions, organized by local host Tom Pires/Sidewalks. Many CAA institutional members hosted receptions in the hotels, providing good cheer and companionship. Over 2,000 people gathered at the Convocation to honor the excellence and achievements of 15 artists, art historians, critics, and conservators (see pp. 3-9 for awards citations), who were selected by CAA’s nine awards committees.

Finally, it is important to stress that in the long run the success of an organization like CAA is due not only to its staff, but also to the dedication and commitment of the hundreds of people who volunteer their time and expertise, from the board of directors to numerous committee members, editors and editorial boards, and all those who participate in the conference. In a membership organization like CAA, it is the members who make it work; the success or failure of a membership organization is a function of the degree of commitment of the members.

—Susan Ball

Special thanks go to CAA staff, in addition to those already mentioned, who put so much effort into making sure that things went as smoothly as possible. We especially wished to avoid the registration problems encountered last year in New York. Jeffrey Larris, CAA deputy director, organized and coordinated membership and registration efforts, working closely with and depending on the energy, expertise, and grace under pressure of Theresa Smyth, manager of membership services, and her staff—Doreen Davis, Matthew Hefler, and Kim Wong—and CAA’s fiscal coordinator, Onofre Beltran. To ensure a more humane registration process, Larris assigned more CAA staff to the area, hired more convention help, extended the hours of operation, and encouraged people who arrived Wednesday evening to pick up their registration badges before 9 A.M. Thursday. JoAnne Capozzelli, assistant to the executive director, divided her time among various posts, working in registration, the interviewers’ center, and with the board of directors. The teamwork exhibited by the CAA staff was exemplary. I personally want to express my deep gratitude to all the people who day in and day out work to serve all the members of CAA.

Insurance Available to CAA Members

CAA offers competitively priced insurance programs through Albert II. Weidler & Co. There are numerous plans available: the Group Hospital Money Program, the $1,000/$800 Major Medical Insurance Plan, the Group Term Life Insurance Plan, the Group Disability Income Plan, the $1,000/$500 Catastrophic Major Medical Insurance Plan, and the Educator’s Professional Liability Plan. For information: Albert H. Weidler & Co., Administrator, CAA Group Insurance Plans, 1440 N. Northwest Hwy., Park Ridge, IL 60068-1600.

Position Available in CAA Membership Department

CAA is seeking a person to administer all aspects of member registration, renewal, and services. The position involves processing applications, verifying computer records, and telephone contact with members. A high school degree and two years of related experience are required. Some college education is helpful. Applicants must be detail oriented, flexible, and capable of working independently. Some light typing is involved. The salary is $10,000-$22,000 depending on experience. Good benefits. The position is tentatively scheduled to begin August 1991. Send resumes to: T. Smyth, CAA, 275 Seventh Ave., New York, NY 10001.

CAA News

Art Journal Board Seeks Modernist Art Historian

The vacancy on the Art Journal Editorial Board for a modernist art historian (19th and 20th centuries) remains open, and nominations and self-nominations from the CAA membership are sought. Nominations should be professionally distinguished and have experience in defining critical issues in modern art history and art. Nominations and self-nominations should include a cover letter expressing the interest and qualifications of the candidate and be accompanied by a c.v. Send to: Art Journal Editorial Board, CAA, 275 Seventh Ave., New York, NY 10001. Deadline: September 1, 1991.

Art Journal is pleased to announce the publication by Penn State Press of two books in the Monographs on the Fine Arts series:

Five Illuminated Manuscripts of Giangaleazzo Visconti, by Edith W. Kinch, is an in-depth study of illuminated manuscripts commissioned by a major 14th-century Italian patron of art and learning. The patronage of Giangaleazzo Visconti, who commissioned lavish manuscripts to commemorate major dynastic events, is here fully documented for the first time. Edith Kinch is associate professor of art history at Colorado College. She is co-author, with Millard Meeks, of The Visconti Hours (Braziller, 1972).

Rainbows Like an Emerald: Stained Glass in Lorraine in the Thirteenth and Early Fourteenth Centuries, by Meredith Parsons Lillich, is a comprehensive study of Lorraine stained glass as a regional style that developed in conjunction with the typical Gothic architecture of the province. This is the first serious analysis of the windows of Lorraine, which, while French in inspiration, have distinctive and strong regional characteristics. Meredith Lillich, professor of art history at Syracuse University, is the author of The Armor of Light: Stained Glass in Western France, 1250-1325 (California, 1991) and The Stained Glass of Saint-Père de Clères (Wesleyan, 1978).

Monographs on the Fine Arts is an on-going series of the College Art Association in collaboration with the Penn State Press. Books in the monograph series are listed on the back cover of the Art Bulletin, with special prices for CAA members. Inquiries and submissions for the series are welcome, and should be sent to: Nicholas Adams, Dept. of Art, Vassar College, Poughkeepsie, NY 12601.
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, date of exhibition, venue. Please indicate CAA membership. Photographs are welcomed but must be used only if space allows. Photographs cannot be returned.


Stevie Tczaz, Atinum Gallery, St. Louis, January 4-February 19, 1991. Constructions and drawings.


NORTHEAST/


Hua Lee, Morning Market (detail), 1980, ink on paper.


Hua Lee, Morning Market (detail), 1980, ink on paper.
October 27, 1970. He was 66. An authority on 18th- and 19th-century architecture, he was honored with the University of California, Berkeley's Academic Senate Distinguished Teaching Award in 1971. He received his undergraduate degree from Wesleyan University, M.A. from the Institute of Fine Arts at New York University, and his Ph.D. from Yale University. Gart was a national chair of the Committee for the Rescue of Italian Art in 1946. He was also a longtime director and a vice-president of the Society of Architectural Historians.

Lisa Frankella, a painter and sculptor, died December 7, 1990, of AIDS. She was 64. In the mid-1970s she received a fellowship to the Center for Advanced Visual Studies at MIT, and he was awarded a Guggenheim in 1962. He helped to organize exhibitions at Limbs, an artist's club.

George Ingersoll, an architectural historian, died January 26, 1990, at the age of 88. He had been chair of the art history department at the University of Michigan from 1947 to 1961, when he became director of New York University's Museum of Archeology. He eventually returned to teaching until his retirement in 1972. Forsyth graduated from Princeton University, where he also received as M.A. and taught from 1957 to 1962. He directed archaeology expeditions in France, Turkey, and Egypt. In 1959 he was named recipient of the Hassne Medal for outstanding distinction in medieval studies.

Lawrence Gowing, a painter, writer, curator, and teacher, died February 7, 1991, at age 72. He taught at art schools in New Orleans and Cheltenham, England, and was a principal at the State School, London. He wrote books and exhibited alongside such artists as Hugon, Magritte, Cmmoner, Turner, Matlou, and Lucien Pérard. In 1978 he was elected an associate of the Royal Academy and was appointed honorary curator of his collection in 1986. In the United States, Gowing was known as a leader of the National Gallery of Art. Knighted in 1982, the British government made him a chevalier in the Order of Arts and Letters in 1987.

Sandra Johnston, studio potter and university instructor, died January 10, 1991, at the age of 54. She received a B.A. from the State University of New York, where she studied with Peter Voulkos, and completed her M.A. and M.F.A. in ceramics and plastic arts at San Jose State University. She taught, exhibited extensively in the United States and Australia as well as in the United Kingdom and Europe, and was a private collection, including the San Jose Museum of Art and the Paterno Gallery at Mills College.

Syble Lark, professor of art at the University of California, Berkeley, died of cancer on December 27, 1990. She was 82. The College Art Association honored her with the 1991 Distinguished Teaching of Art Award at this year's conference in honor of her work. Her students, including Carter Yetzer, accepted the award on her behalf and shared with us Syble's pleasure and satisfaction.

Michael Betsiwiski is the director of the Newport Harbor Art Museum, Newport Beach, Calif. He was formerly director of the Fine Arts Group.

Roger D. Clisby, formerly deputy director and chief curator of the Hyde Park Museum, Norfolk, Va., has been named chairman of the International Exhibitions and is also on the board of trustees at the Fine Arts Museum of San Francisco.

Larry D. Eckholt has been named vice-president and chief curator of the New Museum of African Art, New York. He was formerly at the Smithsonian's National Museum of African Art, Washington, D.C.

Thomas W. East's, director of the Herbert F. Johnson Museum of Architecture at Cornell University, is the new director of the School of Art at Arizona State University. He was formerly the chair of the art department at the University of Montana.

Jeffrey G. Ehrlich has been appointed director of the School of Art and Architecture at the University of Arizona. He will be the former chair of the art department at the University of Montana.

Jill J. Foulk has also been appointed as the School of Art and Architecture at the University of Arizona. She was the previous associate dean of the School of the Arts.

Debra Smith is an artist and curator at Middlebury College. She was formerly general manager of the Stargardt Center for the Arts, New York. She has been appointed to the faculty of the University of Iowa.

Rachael A. Turner, sculptor, printmaker, and educator, has been named director of the University of Iowa. She was formerly the college's chief curator and a professor there.

Jason Tannen has been named visual arts director at the University of Rochester. He was formerly curator of the University of Rochester's Museum of Art and Archaeology.

Charles Park, former assistant director and chief curator of the National Gallery of Art, was formerly the director of the Utah State Museum, Salt Lake City, and director and chief curator of the Smith College Museum of Art.

David Anthony Rose is director of the Whitney Museum of American Art. He is formerly director of the Institute of Contemporary Art, Boston. He is a founding member and current chair of the Federal Advisory Committee on International Exhibitions. He is also on the board of trustees at the Tyler Museum, New York.

Mark Stevenson has been named assistant curator of prints at the National Gallery of Art. He was formerly a Mellon fellow in print conservation at the National Gallery of Art.

Yuenis has been named visual arts coordinator at the Scripps College of Visual Arts, La Jolla, Calif.; and the Fine Arts Galleries of the University of California, Santa Cruz.

Weisberg, formerly curator of the Hirshhorn Museum and Sculpture Garden, has been named director of the University of Arizona's College of Architecture and Planning.

Bonie's sculpture, entitled "The Persistence of Memory," has been exhibited in more than 125 national and international exhibitions, including the Museum of Modern Art, New York; the Museum of Art, San Francisco; and the Museum of Fine Arts, Houston.

Peter White has been named as director of the Georgia Museum of Art, Athens.

Glenn Zeller has been appointed associate curator at the Metropolitan Museum of Art, Philadelphia.

Organizations


Richard H. Ross was appointed executive director of the Metropolitan Museum of Art, New York.

Walter E. Svedlow is director of Fine Arts at the University of California, Berkeley, and a member of the board of trustees at the University of California Museum of Art, Berkeley.
Programs, New & Revised

The American Association of Museums has announced a new program, the International Partnership among Museums. The program is designed to establish international ties by developing joint or complementary projects, which may include educational programs, exhibit design, community outreach, conservation, or exhibition development. For information: Mary Louise Wood or Helen Wechsler, International Programs, AAM, 1329 Eye St., NW, Washington, DC 20005; 202/368-1838.

The Beatty Archive Database is a research project on American Made and mid-19th-century works of art in the 17th to 18th centuries in the United States. The database is available to researchers in academic institutions who wish to study the visual arts of the 18th century.

The Brooklyn Museum will be closed to the public on Mondays in addition to its usual Tuesday closing. This policy is in accordance with New York City industrial relations.

The Cincinnati Art Museum is being renovated. This renovation will be open to visitors.

Custellum is a nonprofit membership association created to serve the needs of visiting groups in Italy and further the opportunities for educational and cultural relations between Italy and the United States. Membership is available to program directors from academic institutions or professional organizations and is open to individuals who wish to join. Custellum provides advisory, organizational, and administrative services, and is in existence to help realize the academic objectives of the particular group on or off campus. For information, Custellum, Via Ottavia 19, 00152 Rome, Italy.

The Corcoran Gallery of Art, Washington, D.C., is closing the Soto Don Dodi. Its 18th-century French period room, which serves as a prime example of 18th-century interior design and decoration, will be available in the future.

The Harvard University Art Museums have announced the creation of the Agnes Mongan School for the Study of Prints, Drawings, and Photographs at the Fogg Art Museum. The project will expand and consolidate the storage, office, and research space of the Fogg's departments of prints, drawings, and photographs.

The Indianapolis Museum of Art is opening the Kresson Pavilion third-floor galleries, which include the museum's collection of contemporary art, early 20th-century European painting and sculpture, and a gallery devoted to textiles and costumes. This new area is part of the museum's expansion and renovation plan.

The Illinois Encyclopedia Institute has announced that it will publish a newsletter that will carry information on interest in resources for faculty and museums presented about Italian and Italian-American cultural and intellectual events such as symposia, lectures, exhibitions, book exhibitions, and the publication of books and articles. The newsletter, to be written in English for American readers, will be translated into Italian and sent to professionals in various fields in Italy. First subnetions to: Isra S. Festo, Illinois Encyclopedia Institute, 750 Park Ave., New York, NY 10017.

The National Museum of African Art is opening a new gallery devoted to small, innovative exhibitions designed to demonstrate the artistic variety, creativity, and cultural diversity found in Africa. Most of the exhibitions will be drawn from the museum's permanent collection.

The Pennsylvania Academy of the Fine Arts has inaugurated a master of fine arts degree program. The M.F.A. is offered in painting, sculpture, and printmaking and includes courses in art history. For information: Penelope A. Price, Pennsylvania Academy of the Fine Arts, Philadelphia, PA 19102; 215/763-7625.

The Queens Museum has announced a new gallery concept called Contemporary Curators that will present a series of solo exhibitions of contemporary artists. The exhibitions will include a variety of projects like collections, works in progress, and site-specific installations.

The San Antonio Museum of Art's new building is being renovated into a new gallery space, to be known as the William L. Cowdell Gallery. Paul Haendel Architects helped develop a plan that will renovate the building to its original mid-19th-century type space. The gallery will primarily display contemporary art.

The University of Iowa has announced the Project for the Advanced Study of Art and Life in Africa (PASALA), an interdisciplinary program of fellowships, seminars, conferences, and publications focused on the visual arts in Africa. For information: University of Iowa, School of Art and Art History, Iowa City, IA 52242.

The Washington Studios School is relocating in January 1992 to a new facility at 1501 M St., Washington, D.C. It will include expanded exhibition space, more classrooms, and close proximity to D.C. art institutions and transportation.

Grants, Awards, & Honors

Publication policy. Only grants, awards, or honors received by individual or institutional members of the College Art Association are listed. The provisional format was not included. Please note the following format:

Individuals: name, institutional affiliation, and title of the grant, award, or honor. Institutional members: cite name or names of organizations, title of the grant, award, or honor, and (optional) use or purpose of grant. Please indicate that you are a CAA member.

Michael Archer has received a Pollock-Krasner Grant for 1990-91.

John Arthur, associate professor of humanities, University of Minnesota, Minneapolis, has been awarded an NEH Fellowship for University Teachers for 1992-93. His project is "Architectural and Cultural: The 15th Century English Viva." Ronan Brown, adjunct lecturer at Art Gallery, Ocknell, N.J., and sculpture, has been selected to participate in the 1991 Bowler's Digest Artist at Gettysburg Program.

Serena Bocchino, artist, has won the Ifal H. Abellard Award.

Jonathan Brown (left) with Michael Archer at 1501 M St., Washington, D.C.

Jonathan Brown, professor at the Institute of Fine Arts, New York University, was granted an audience with H.M. Juan Carlos I of Spain on the occasion of the publication of his book "The Glory of Painting in Spain." The Spanish edition was presented to the public in a ceremony at the Museo del Prado, Madrid.

Isabell S. Cooper, artist, has been elected a resident member of the Pen and Paint.

Phoebe Defoor of Purdue University received an International M. Travel Grant to go to Côte D'Ivoire where she will deliver lectures at the II Cameroon Latin American Studies Conference. Phoebe Defoor has received the 1991 United States Capitola Postgraduate Scholarship for her work A Later Italian Work. She has also received the 1990 Friends of Photography Piquet Award and a Baltimore City Mayor's Commission of Arts and Culture Grant for her work "Towards a More Perfect Union.

Rebecca Redmond was accepted to Yaddo for December 1990.

Warren Sandstrom, professor at California State University, was a visiting research professor at the University of Colgate.

Alexander Von Humboldt-Stiftung, University of Bonn, Germany.

Thomas P. Sheehan of the University of Iowa received the 1991 United States Fellowship to research Paul Wayland Bartlett's activities for the entire 17th century at the Library of Congress.

Claudia Sperry, assistant professor of art at Clarion University of Pennsylvania, has been awarded a Vermont Council on the Arts Award for her painting.

John A. Trasatti, assistant professor of art at the Catholic University of America, has received a Mount St. Mary College Faculty Development Grant.

Linda Trowell, photographer and artist, is the recipient of the 1991 Woman's Achievement Award for her "TB-AIDS Diary" exhibition.

The American Society for Hispanic Art Historical Studies has presented awards to the following CAA members for their work: "Antonio Museum of Art's rear addition to its building is being renovated into a new gallery space, to be known as the William L. Cowdell Gallery. Paul Haendel Architects helped develop a plan that will renovate the building to its original mid-19th-century type space. The gallery will primarily display contemporary art.

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Applicants who have begun a PhD should submit a letter of support from the university from which the PhD is being awarded. For information: Stephanie G. Green, Art History Department, University of Iowa, Iowa City, IA 52242. Deadline: April 1, 1991.
Calls for Manuscripts

See, a magazine of the visual arts published by the Pennsylvania Museum of Art and designed to encourage and stimulate studies related to the visual arts or architecture. For information: Pam Kuhn, 100 Fairmount Ave., Philadelphia, PA 19103; 215/763-8800. Deadline: June 1, 1991, for the fall 1991 issue.

Art Journal is seeking articles for an issue tentatively titled "Collaborating between Visual Artists and Poets." The issue will examine the varying ways in which artists and poets contended for collaborative and public authority. Articles should be theoretical investigations of art and architecture, and address topics of such disciplines as art history, modernism, or cultural studies. Contributions should not exceed 4,000 words. Submit manuscripts in duplicate to: Debra Belden Balken, PO Box 94, North Egremont, MA 01252. Deadline: August 1, 1991.

Publications

The Directory of the Financial Aides for Women, 1991-1992, identifies scholarships, fellowships, grants, internships, and other opportunities for women and provides information on programs, sponsoring organizations, scope and purpose, eligibility, deadlines, etc. $45, plus $5 shipping. Reference Arts Workshop, 1181 Industrial Rd., Suite 9, San Carlos, CA 94070.

The CAA Directory of Grants in the Humanities provides information on corporate, private, and governmental grants for humanities or arts projects. Each entry includes a program description and application procedures. Institutions must be non-profit. Contact address, grant guidelines, and deadline are included. $40; CAA members, $30. UPS: 401 E. North Carlisle St. at Indiana Ave., Washington, DC 20017; 202/367-8382; fax 202/367-6205.


The Cold Hard Cross Disciplines Project has a midsize program for students in all professions and is open to artists outside academe and independent scholars. Applications are due by August 10, 1991. Deadline: August 10, 1991.

Residencies

The Cold Hard Cross Disciplines Project has a midsize program for students in all professions and is open to artists outside academe and independent scholars. Applications are due by August 10, 1991. Deadline: August 10, 1991.

Moore College of Art and Design offers a new certificate in desktop publishing and computer graphics. The 3-semester, evening program prepares graphic designers and other computer professionals to create content for commercial, computer graphic applications in all visual disciplines. For information: Moore College of Art and Design, 2120 N. Broad St., Philadelphia, PA 19130; 215/717-2174.

The University of Texas at Austin is offering a workshop for working beverage designers and architecture, July 15-20, 1991. The program will cover creative theory and practical applications. Enroll: 30. For information: Institute of International Education, 810 United Nations Plaza, New York, NY 10017; 212/998-3451.

Studio Art Centers International offers a study abroad program for undergraduate credit in France (July 21-August 20). For information: Studio Art Centers International, University of Delaware, Newark, DE 19716; 302/831-9138.

The Newberry Library is offering a one-year research fellowship in art history, architecture, and research in European art history, art criticism, and related fields. Students also study in the Museum of Fine Arts, Boston. For information: Director of Research, The Newberry Library, 60E 58 N W 20th St., Chicago, IL 60610-3380; fax 312/642-6476.

Bowery Gallery, an established 25-year-old co-op in New York City, invites nonmembers to send slide packets of 25 images (7 1/4" by 10""). The $30 fee includes submission and evaluation. The $500 fee includes submission and representation. For information: Bowery Gallery, 225 Bowery, New York, NY 10013; 212/226-1294.


For Rent: Large, furnished country house in central Italy. $600/month plus utilities, available September 1991. Call: 610-314-3620.

House Sitting or Apartment Exchange.


For Sale: 3-bedroom apartment, 3rd floor, with 12-pent, stone, and windows. For sale by owner, $10,000.

For Sale: 3-bedroom house, 1 bathroom, full kitchen and living room, near River St., New York, $45,000. Call: 212/772-4991.


For Sale: Sublet. 2 rooms, 1 bathroom, in a 9-story building, $1500/month. Call: 617/238-2500.

For Sale: Sublet. 2 bedrooms, 2 bathrooms, 1 kitchen, $1500/month. Call: 617/238-2500.

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Information Wanted

The Complete National Guide to Collections of American Art is a project now in progress under the direction of Richard J. Boyle. The book will describe collections of American art in museums, historical societies, colleges, universities, libraries, other such institutions, corporations, and public places. Curators of collections who have not yet been contacted by the editor, Peter Hastings Falk, are urged to contact: Sound View Press, 170 Boston Post Rd., Madison, CT 06443; 203/245-2246.

Ethel R. Cutler's biography is being planned. Former students and college associates are asked to send interesting information they may recall about their contact with her to: Rhoda Cutler, 230 E. 88th St., Apt. 10-A, New York, NY 10028.

A Winslow Homer Catalogue Raisonné is being prepared for publication under the sponsorship of the Spanierman Gallery. The work, titled Lloyd Goodrich and Edith Havens Goodrich, Whitney Museum of American Art, Record of Works by Winslow Homer, is under the direction of Abigail Booth Gerdts, with the collaboration of the Graduate Center of the City University of New York. The publication will be a complete compilation of the data assembled and the commentaries written on Homer's works by the Goodriches. For anyone with knowledge of previously unknown works, as well as unpublished papers, letters, or other information on the artist, contact: Spanierman Gallery, 50 E. 78th St., New York, NY 10021; 212/879-7085; fax 212/249-5227.

The Huntington White City Project is preparing for a centennial exhibition of representations of the Chicago World's Fair of 1893 in honor of the late David Huntington. Drawings, prints, paintings, photographs, and other representations of the "White City" are sought. Please send information concerning known works and their possible whereabouts to: Huntington White City Project, Dept. of the History of Art, Tappan Hall, University of Michigan, Ann Arbor, MI 48109.

Datebook

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

May 31
Deadline for submitting proposals to chairs of art history, studio art, and joint sessions for the 1992 CAA annual conference

June 3
Deadline for submitting material for the July/August newsletter, to be published June 28

June 13
Deadline for Positions Listing submissions, to be published July 10

September 1
Deadline for nominations to the Art Journal Editorial Board, modernist art historian position

February 12-15, 1992
CAA annual conference, Chicago