

# CAAS

## NEWS

### Openings on CAA Committees

**T**here 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

**I**f your school offers a Ph.D. or 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

**"Tarred and Feathered in Wash. D.C. at CAA." Sculpture performance by Harold Olejarz at the CAA annual conference, Washington, D.C., February 1991**

PHOTO: BLAISE TOBIA IN COLLABORATION WITH HAROLD OLEJARZ

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.

# Contents

Volume 16, Number 2  
March/April 1991

- 1 Openings on CAA Committees  
Ph.D., M.A., & M.F.A. Programs
- 2 Resale Royalties
- 3 Awards for Excellence
- 9 From the President
- 10 Annual Conference Update  
CAA Regional M.F.A. Exhibition
- 11 From the Executive Director
- 13 CAA News
- 14 Solo Exhibitions by Artist Members
- 15 People in the News
- 18 Programs, New & Revised  
Grants, Awards, & Honors
- 20 Conferences & Symposia
- 21 Opportunities
- 23 Classified Ads
- 24 Information Wanted  
Datebook

CAA News, a publication of the College Art Association, is published six times a year. Material for inclusion should be addressed to:

Editor  
CAA News  
275 Seventh Avenue  
New York, New York 10001  
Telephone: 212/691-1051

Editor-in-Chief Susan Ball  
Managing Editor Virginia Wageman  
Editor Nancy Boxenbaum

© 1991 College Art Association, Inc.

## Openings on CAA Committees

CONTINUED FROM PAGE 1

art professionals on issues and resources information technology, and collaboration 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 members 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 their 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, deaccession, and exhibition policies and procedures, in order to exercise influence and share efforts in issues of mutual interest, particularly in matters of presentation, preservation, conservation, access for scholars, and education of the public.

**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 compatible 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 résumé. Self-nominations are encouraged. Write to: Committee Nominations, CAA, 275 Seventh Ave., New York, NY 10001. *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 the 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., SE, Washington, DC 20559.

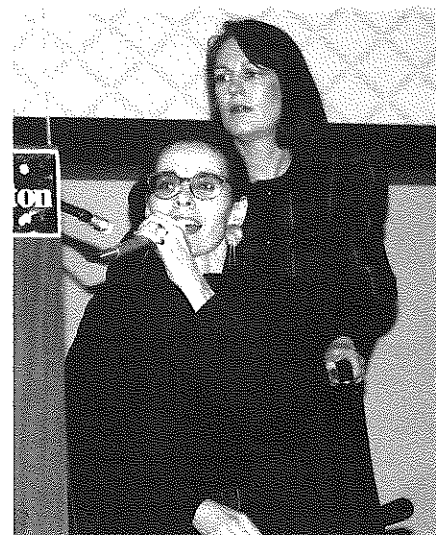
## Awards for Excellence

CAA's 1991 convocation ceremony was held in the Sheraton Ballroom of the Sheraton Washington Hotel, Friday evening, February 22. Dennis Barrie, director of the Contemporary Arts Center, Cincinnati, who was recently acquitted of pandering obscenity in a case related to an exhibition of photographs by Robert Mapplethorpe, delivered an animated and informative keynote address. (Barrie's address will appear in full in the winter 1991 issue of *Art Journal*, the second of two consecutive issues that will deal with censorship and the arts.) His speech was preceded by greetings from Tom Freudenheim, local committee chair of the 1991 conference, and the annual CAA awards given for excellence in teaching, scholarship, creativity, criticism, and conservation, the presentation of which was led by CAA President Ruth Weisberg. A reception in honor of the award recipients was held in the Sheraton Foyer following the convocation.

### College Art Association/ National Institute for Conservation Award for Distinction in Scholarship and Conservation

*Presented by Maryan Ainsworth  
Awarded to Gridley McKim-Smith, Greta Andersen-Bergdoll, Richard Newman, and Andrew Davidhazy*

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



Gridley McKim-Smith and  
Greta Andersen-Bergdoll  
PHOTO: JENNIFER GREENFELD

view, this award recognizes the participants in a project enriched by an open and equally shared dialogue between members of the fields of art history and conservation. It further acknowledges that a full understanding of a work of art encompasses not exclusively art-historical concerns, but the current state and condition of the work and the intention inherent in the artist's technique and execution of it.

*Examining Velázquez* is the fine project of an interdisciplinary research team, which has eloquently demonstrated the extent 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 new 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 Gridley McKim-Smith, Greta Andersen-Bergdoll, Richard Newman, and Andrew Davidhazy. We congratulate you all on the example you have set for your students and for the fields of art history and conservation at large.

*Committee: Maryan Ainsworth, CAA;  
Marcia Hall, CAA; Ross Merrill, NIC;  
Joyce Hill Stoner, NIC*

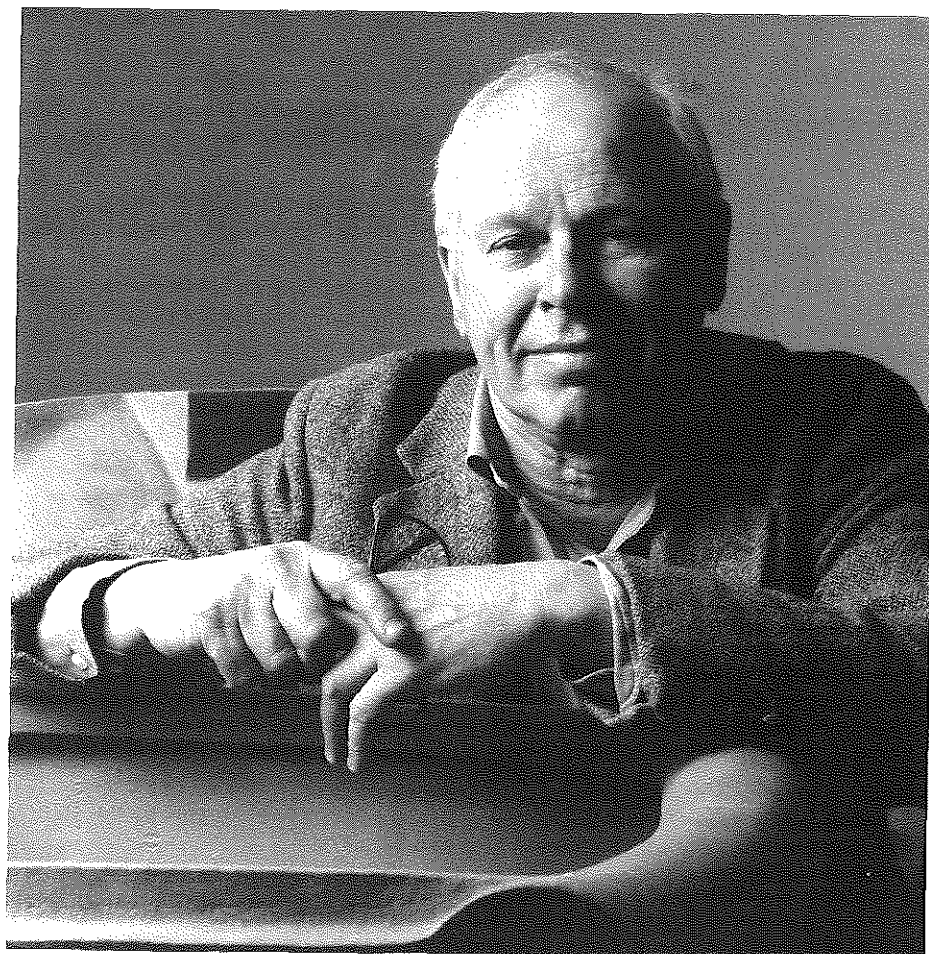
## College Art Association Distinguished Teaching of Art Award

*Presented by Ruth Fine  
Awarded 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 tilework of the Alhambra, for example, might receive equal attention from his roving 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 what he has termed his "mud shop."

Not one to need or want 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 spontaneity with which he approaches human relationships are among the qualities that have been applauded in numerous letters received from his colleagues and former colleagues, students past and present, and artists working 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 his 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 us that baked mud vessels purvey 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



**William Daley**  
PHOTO: JOHN J. CARLANO

generosity are privileged to thank him in some small measure with this Award for the Distinguished Teaching of Art.  
—Ruth Fine

*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 forever young, spirited, and inquiring ourselves."

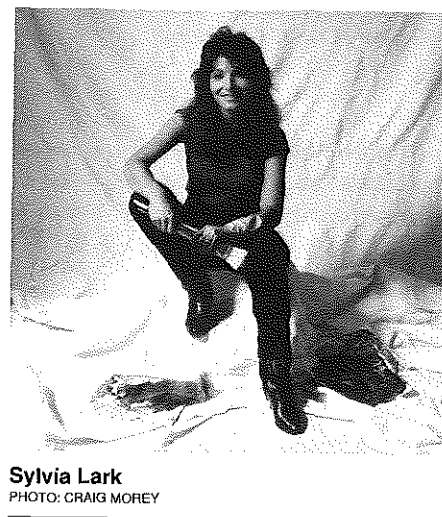
It is with these words in mind that we are honored to present the Distinguished Teaching of Art Award to Sylvia Lark. Sylvia Lark's teaching extends back to 1972 when she was an assistant professor at California State University in Sacramento. In 1977 she joined the faculty at the University of California,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

Letters supporting Sylvia Lark's candidacy characterize her as "an advocate for multiculturalism" and an outstanding "role model for serious women artists"; "like a sister, a parent, and a close friend." One of our younger Chicana colleagues writes: "Today, when I enter the classroom as a teacher, I say to myself—If 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 so well what everyone 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 withstood 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 unquenchable love for life. It is ultimately as important to remember how a person lives as the manner of their leaving. Any journey or project 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 Macko and Ruth Weisberg

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

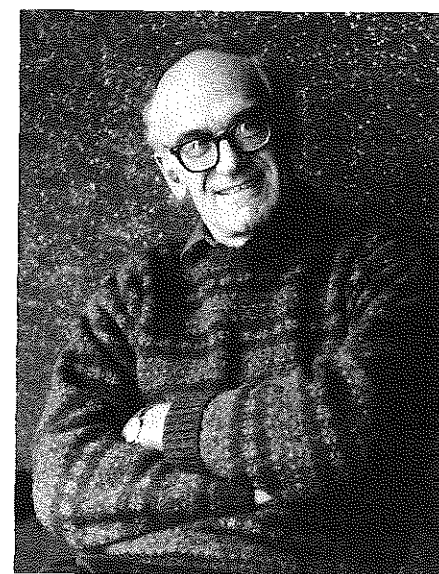


**Sylvia Lark**  
PHOTO: CRAIG MOREY

### 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



**James Ackerman**

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, instead of producing a school of Renaissance art history, has allowed talented people to go their own way, improved, disciplined, encouraged, and with a model before them of which they are very proud. And finally, his pioneering, and prescient, interest in conceptual problems, theory, and interdisciplinary perspectives in art history, as well as his

commitment to using new technologies, like film, in the interest of communicating to a larger public.

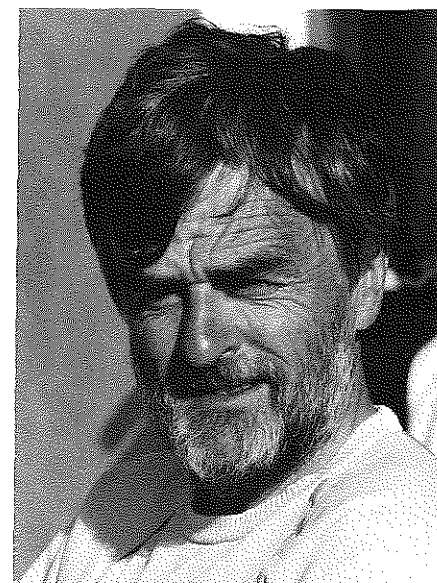
Professor Ackerman entered retirement last year "laden with glory," and we are pleased to add this richly deserved acknowledgment of his excellence as a teacher to the other jewels already sparkling in his art-historical crown. Congratulations, Jim Ackerman.

*Committee: Hollis Clayson, chair; Jeff Donaldson; Zirka Filipczak*

### 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



**Timothy J. Clark**

which there can be no partisan dispute. His erudition and compelling, startling lecture style are familiar to numerous 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 are 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; Zirka Filipczak*

### College Art Association Arthur Kingsley Porter Prize

*Presented by John Clark  
Awarded to Patricia Leighton*

Patricia Leighton's "The White Peril and L'Art nègre: 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 of primitivism with respect to both the incendiary writing of the period and contemporary attitudes toward the exhibition of African artifacts, Dr. Leighton at the same time enriches our understanding of the revolutionary impact of Picasso's *Demoiselles d'Avignon*. Cojoining social criticism with the analysis of artistic appropriation and





**Patricia Leighton**  
PHOTO: JENNIFER GREENFELD

integration, she documents the abuse of colonial power and the attendant exploitation of Africans, demonstrating how anticolonialist sentiments informed the art of Picasso and of his contemporaries. Her article in this way, while firmly rooted in the social and political climate of the period, is an insightful deconstruction of an artist, time, and oeuvre. Filled with fascinating information on the colonial era, there is no doubt that Patricia Leighton's article will be consulted and mined by scholars for years to come. Thanks to the insights in this magisterial and path-forging article, we will never again be able to see this period and this painting in the same way.

*Committee: Suzanne Preston Blier, chair; John Clarke; Linda Hults*

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

*Presented by Phyllis Bramson  
Awarded to Rachel Rosenthal*

The 1990 Award for a Distinguished Body of Work has been given to West Coast interdisciplinary artist Rachel Rosenthal for her performance "Pangaeon Dreams," which previewed at the Santa Monica Museum of Art.

In 1990 Rosenthal turned down an NEA fellowship in protest of chairperson Frohnmeyer's obscenity clause. The art community is well aware that performance art has played a key role in the cultural debate over artistic freedom. The arts 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.

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, "Pangaeon Dreams" is filled with provocative and haunting images which simmer 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.

"Pangaeon 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 crusading ironic wittiness and hopefulness as she tries to resensitize 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 Posner; Susan Rankaitis; Jaune Quick-To-See Smith; Larry Walker*



**Rachel Rosenthal**  
PHOTO: SUSAN WALSH

### College Art Association Alfred H. Barr, Jr. Award

*Presented by Judith Stein  
Awarded to Elizabeth Broun*

Elizabeth Broun's *Albert Pinkham Ryder*, published by the Smithsonian Institution Press for the National Museum of American Art, is a model of the highest scholarship. Her well-organized and engagingly written text abounds with



**Elizabeth Broun receives her award from Judith Stein**  
PHOTO: JENNIFER GREENFELD

knowledgeable and pertinent references to contemporary American literature, to the history of the crafts, and to the social history of the New York art world. In Broun's hands, *Albert Pinkham Ryder* emerges as a vivid presence, his achievements and his human qualities detailed in equal measure.

The "catalogue" section, created with the assistance of Eleanor Jones, Matthew Drutt, and Sheri Bernstein, is exemplary, providing an excellent balance of technical and practical information, which should remain the principal reference source on Ryder for years to come. *Albert Pinkham Ryder* is particularly well illustrated with comparative historical and contemporary black-and-white photographs, ample color plates, and supplementary X rays and radiographs.

The committee is pleased to grant the Alfred H. Barr, Jr. Award to Elizabeth Broun's *Albert Pinkham Ryder* as one of the two especially distinguished catalogues in the history of art published in 1989.

*Committee: Kenneth E. Silver, chair; Mari Carmen Ramírez-García; Judith Stein*

### College Art Association Alfred H. Barr, Jr. Award

*Presented by Judith Stein  
Awarded to Donna DeSalvo*

Donna DeSalvo's *"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 high-art commerce and advertising commerce, DeSalvo's catalogue muddies 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 very much a portrait of American culture of the 1950s.

To accompany her own essay on the astonishing cache that she retrieved from the Warhol archives, DeSalvo invited Ellen Lupton and J. Abbott Miller to write on Warhol's early use of line 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 subculture. The result is a catalogue that substantially alters our



**Donna DeSalvo**  
PHOTO: JENNIFER GREENFELD

ideas about this remarkably important and influential artist.

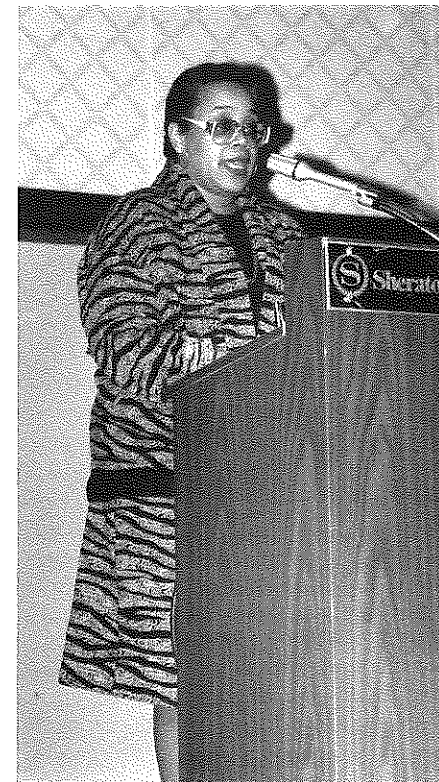
The committee is honored to give the Alfred H. Barr, Jr. Award for 1989 to Donna DeSalvo's *"Success Is a Job in New York . . .": The Early Art and Business of Andy Warhol*.

*Committee: Kenneth E. Silver, chair; Mari Carmen Ramírez-García; Judith Stein*

### College Art Association Frank Jewett Mather Award

*Presented by Jonathan Fineberg  
Awarded to Lowery Sims*

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 disproportionate 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 new, 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 perspectives are beginning to be examined as intrinsic facets of a complex, multicultural, whole world. Last year a critic writing in *Artforum* pointed out that although "deconstructivist thinking in the '80s seemed to offer a viable alternative by activating the construct of the 'other,'" there were some disturbing "limits imposed on the elaboration of a self-image by such tactics. . . . The short term expediency of this strategy," she wrote, "is revealed by the fact that recognition of the exclusion of 'others' . . . [may merely] provide a focus for periodic rituals of self-recrimination and catharsis by the art world." But, she went on, "the truth of the matter is that peoples of color [and I might add peoples of accent or other divergent perspectives] are not marginal in American or world culture"; they define it. The critic is Lowery Stokes Sims, and to read her on artists such as Wifredo Lam, Robert Colescott, or Adrian Piper is to experience the world through the unique point of view that distinguishes each of these artists and in this sense to feel the particular constellation of cultural and intellectual



**Lowery Sims**  
PHOTO: JENNIFER GREENFELD

experiences on which that individual style of thinking has drawn. This year's Frank Jewett Mather Award Committee is very pleased to be able to make this presentation to Lowery Stokes Sims.

*Committee: Jonathan Fineberg, chair; Shifra Goldman; Patricia Mathews*

### College Art Association Charles Rufus Morey Award

*Presented by Debra Pincus  
Awarded to Andrée Hayum*

In Andrée Hayum's book, *The Isenheim Altarpiece: God's Medicine and the Painter'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. Gruenewald's Isenheim Altarpiece in Colmar is a vast machine of a work, placed by Hayum, with erudition and grace, in three distinct historical situations: the world of the monastery-hospital in which it served as a pro-



Andrée Hayum

foundly functional object, the larger world of an emerging Protestant culture, and finally, the world of modern confrontation, dating from the rediscovery of the altarpiece in the 19th century. Scrupulous in her documentation and sources, at every turn subsuming this documentation into a broad vision, she provides a substantial rethinking of the monographic format, and in the process shows us that the large issues of contextual art history are most vividly presented when continually informed by the living, vibrant presence of the work of art itself.

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

### College Art Association Charles Rufus Morey Award

Presented by Debra Pincus  
Awarded to Kenneth E. Silver

In Kenneth E. Silver's book, *Esprit de Corps: The Art of the Parisian Avant-Garde and the First World War, 1914-1925*, the committee honors a book that interprets and at the same time richly documents the effect of a disruptive historical moment on art, setting a new 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 emphasis on a national classical tradition. With a



Kenneth E. Silver  
PHOTO: JENNIFER GREENFELD

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 stance 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. Meticulously, 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.

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

### College Art Association Distinguished Artist Award for Lifetime Achievement

Presented by Joseph Mannino  
Awarded to Hans Haacke

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 Fulbright 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



Hans Haacke, *Helmsboro Country*, 1990, wood, cardboard, paper, silkscreen, photo  
JESSE HELMS PHOTO: JOHN NORDELL  
INSTALLATION PHOTO: FRED SCRUTON

1960s focused on, in his own words, "processes, situations, [and] open systems which communicated 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 the larger economic and political community. 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 metropolitan 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 have often been 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; Margo Kren; Joseph Mannino; John O'Connor

### From the President

## D.C. Conference

At the heart of any successful conference is the program. We were blessed with an exemplary program at the recent 79th annual conference of the College Art Association in Washington, D.C. Over a period of two years Marianna Shreve Simpson, art history program chair, and Joseph P. Ansell, studio art program chair, shaped a program that was both balanced and provocative. One bonus of their excellent working relationship was the cross-disciplinary joint sessions. For those of us who attended the conference, it was a case of so many great sessions, so little time.

Shreve Simpson's art history program ranged over a variety of formats to include current research and seven museum sessions that took advantage of the wonderful array of museums in the nation's capital. Zirka Z. Filipczak chaired a session on Anthony van Dyck in the National Gallery of Art, just down the hall from the revelatory Van Dyck exhibition. Africanists met at the National Museum of African Art to discuss "The Art of the Personal Object," chaired by Philip Ravenhill and Roy Sieber.

The co-sponsoring of a large number of both art history and studio art sessions also encouraged new audiences and new alliances. "Images of Abuse: Despair, Hope, and Triumph," ably chaired by Miriam Schapiro, was co-sponsored by the Women's Caucus for Art. It concluded with an extremely powerful and disturbing film made by Ida Applebroog and her daughter Beth B, which combined texts from Sigmund Freud with court testimony of Joel Steinberg and Joseph Mengeles. Other co-sponsors included, among others, the National Institute for Conservation, the Gay and Lesbian Caucus, ARLIS/NA, and the Visual Resources Association.

Joe Ansell championed a return to art/educator issues, which have been absent from the conference for several years. "A Better Mousetrap: Innovative Teaching Strategies in the Studio Arts," which was chaired by Bob Haft, was standing-room only. Art historians discussed "The Art History Survey: Problems and Solutions," chaired by Floyd W. Martin. I'm glad to report that teaching is still a lively concern among our members.

I would like to focus on a panel that was sponsored by the CAA Education Committee and chaired by Michael Aurbach. It was titled "What Really Counts? Evaluating the Creative Performance of the Artist/Educator." This session ultimately will affect the guidelines for the tenure and promotion process of every art department and art school in the country; the panelists' well-researched and thoughtful presentations and the dialogue with the members of the audience will serve as a basis for updating the CAA Standards for Studio Faculty, which were adopted in 1970. These guidelines are urgently in need of revision, particularly with regard to the right of faculty members to know what is expected of them.

Among the pertinent points raised by the panelists, Jon Meyer and Phillip Blackhurst both spoke of the undue influence of the art market on tenure decisions, as so many of the usual criteria for tenure and promotion involve gatekeepers, such as galleries, which are more interested in commerce than aesthetics. Laurence Scholder spoke eloquently on the difficulty and importance in making judgments based on quality. Gregory Shelnutt reported on some eye-opening statistics indicating that a faculty member's academic affiliation might have an undue influence on his or her chances of success. Discussant Emma Amos had wise and caring advice for aspirants, which included how to educate your referees so that their letters will be more informative.

Aurbach had formulated a questionnaire that was mailed to 2,210 artist/educator members; 20 percent returned the questionnaire, which is an impressive return rate and an indication of interest in this issue on the part of our membership. Another panel member, Victoria Star Varner, also conducted a survey, so we were well informed about



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 subsidize some kind of rental space.

The questionnaire results support the perception that the most important item in terms of evaluating creative production is solo shows in major museums. Also heavily weighted in the survey: solo exhibitions in commercial galleries in major cities, state or national fellowships, national/international 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 of the actual criteria for promotion and tenure, feeling that institutions should develop their own more detailed criteria according to their mission, size, and emphasis. Refining of criteria according to the media or genre of the artist was also endorsed. Michael Aurbach has kindly agreed to chair the ad-hoc committee to revise the 1970 guidelines. If any CAA member would like to suggest or endorse a particular principal or procedure, write: Michael Aurbach, Vanderbilt University, Box 1801B, Nashville, TN 37235.

—Ruth Weisberg

## Annual Conference Update

### 1991 Art History and Studio Art Sessions

After almost two years of planning, the 1991 College Art Association conference has quickly come and gone. We hope that those members who attended sessions found something of interest to take with them. If the program was a success, the greatest portion of the credit should go to the many chairs of the art history, studio art, and joint art history/studio art sessions. We would like to take this opportunity to thank them for their dedication and hard work. Happily, we too take something from this endeavor. It has been a genuine pleasure to work together on CAA '91; our lives have been enriched by professional associations with new and old colleagues alike.

—Marianna Shreve Simpson, Art History Program Chair, and Joseph P. Ansell, Studio Art Program Chair

### Important Notice to All University of Chicago Press Book Buyers

All orders and payments were stolen from the University of Chicago Press booth at the 1991 CAA conference in Washington, D.C. Most of the orders have been recovered. However, please review your credit card bills and bank statements carefully for unauthorized transactions. If you preregistered for the conference, you may receive a replacement order form. If you do not receive one, then your order was among those recovered. If you bought or ordered books and did not preregister, please contact the press at the address below. The University of Chicago Press apologizes for any inconvenience. Write: University of Chicago Press, Exhibits Manager, 5801 South Ellis, Chicago, IL 60637.

### American Airlines Lottery Winner Announced

Timothy Keating of Tallahassee, Florida, has won free air fare for two to Europe, compliments of American Airlines and Zenith Travel, CAA's official conference carrier and travel agent. Keating'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.

## CAA 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, mailed announcements for 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 from Richmond not too far to the south, Virginia Commonwealth University.

When I telephoned these schools, the response was enthusiastic. We can become so caught up in our own worlds that we don't really get to talk to each other. Many representatives from the other schools expressed similar thoughts about simply getting together to find out what's going on 20 or 45 minutes away from our own piece of the world.



Installation view of M.F.A. exhibition, American University  
PHOTO: JENNIFER GREENFELD

Ideas turn into more ideas, and the M.F.A. exhibition appeared to be an excellent anchor in a day devoted to art at the university. A panel discussion was organized, "Pluralism: Who Gets Seen? What Gets Said? What Gets Heard?" with Robert Storr of the Museum of Modern Art, Kinshasha Conwill of the Studio Museum of Harlem, Inverna Lockpez of Inter Latin American Gallery, artist Glen Ligon, and Michael Brenson of the *New York Times*. The M.F.A. exhibition opening was scheduled immediately preceding the panel discussion. Painter Deborah Kahn's exhibition in Watkins Gallery was announced as being open during the day preceding the M.F.A. opening. Because Joseph Duffey, the new president of the university, had not yet moved into the president's residence, the university agreed to "loan" the president's house for an evening reception after the panel. A third exhibition (faculty work) was hung there. University funding was found to match 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

### 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 an extraordinary display of teamwork.

The most visible aspect of the conference was the art history 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 Marianna Shreve Simpson and Joseph P. Ansell, working closely with CAA's conference coordinator, Suzanne Schanzer. When Simpson and Ansell generously thanked not only Schanzer, 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 excellent submissions, 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, Ansell, and Schanzer 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, panelists, and discussants—550 in all—and helped ensure the timely submission of all the things that were in constant demand—rosters of speakers, paper titles, abstracts, travel-grant requests, audio-taping consent/denial forms, special AV requests, and on and



Richard 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 CAA publications booth during the conference in Washington, D.C.

PHOTO: JENNIFER GREENFELD

on. 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 people, the Placement Bureau is the primary reason for attending 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 300 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 Zemering, 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 Richard 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 Freudenheim. Many CAA institutional members hosted receptions in the hotels, providing good cheer and comradery. Over 2,000 people gathered at the convocation to honor the excellence and achievement of 16 artists, art historians, critics, and conservators (see pp. 3-9 for awards citations), who were selected by CAA's nine awards committees.

Also fun was the postconference tour to Baltimore, organized and led by CAA's editorial assistant (and editor of this newsletter), Nancy Boxenbaum, who also lent a hand at the publications booth and in registration.

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 Heftler, and Kam 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.

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

## 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. Nominees 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 explaining 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.

### Insurance Available to CAA Members

CAA offers competitively priced insurance programs through Albert H. Wohlers and Co. There are numerous plans available: the Group Hospital Money Program, the \$1,000,000 Major Medical Insurance Plan, the Group Term Life Insurance Plan, the Group Disability Income Plan, the \$1,000,000 Catastrophe Major Medical Insurance Plan, and the Educator's Professional Liability Plan. For information: Albert H. Wohlers and Co., Administrator, CAA Group Insurance Plans, 1440 N. Northwest Hwy., Park Ridge, IL 60068-1400.

### 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 \$20,000–\$22,000 depending on experience. Good benefits. The position is tentatively scheduled to begin August 1991. Send résumés to: T. Smyth, CAA, 275 Seventh Ave., New York, NY 10001.

### CAA Monographs Published

CAA 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. Kirsch, 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 Kirsch is associate professor of art



Meredith Parsons Lillich

history at Colorado College. She is co-author, with Millard Meiss, of *The Visconti Hours* (Braziller, 1972).

*Rainbow 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 Chartres* (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 the editor of the series, Nicholas Adams, Dept. of Art, Vassar College, Poughkeepsie, NY 12601.



Edith W. Kirsch

# Solo Exhibitions by Artist Members

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

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

## ABROAD/

**Graham Cantieni.** Centre d'exposition du Vieux Palais, Saint-Jérôme (Québec), Canada, January 13–February 24, 1991. "Les Grands Formats."

**James Juszcyk.** Haus für konstruktive und konkrete Kunst, Zurich, February 8–April 14, 1991.

**Wendy Simon.** Jardin Botanique de Montréal, Salle Jacques-Rousseau, Montreal, February 28–March 17, 1991. "Sunflower Variations," prints and photographs.

**Phyllis Yes.** Gallery Nishiazabu Asacloth, Tokyo, April 1–6, 1991. "Mixed Metaphor," acrylic on canvas.

## MID-ATLANTIC/

**Anna Campbell Bliss.** American Association for the Advancement of Science, Washington, D.C., January 17–March 26, 1991. Mural.

**Anthony Cafritz.** Henri Gallery, Washington, D.C., March 9–April 3, 1991. "Greetings from Ho-Ho-Kus," sculpture.

**Deborah Kahn.** Watkins Gallery, American University, Washington, D.C., February 8–March 7, 1991. Paintings.

## MIDWEST/

**Dorothea Bilder.** John Boyd Brandon Fine Art Studio and Gallery, Yorkville, Ill., February 1–28, 1991. Monotypes and lithographs.

**Richard Folse.** Government Center Gallery, Kettering, Ohio, July 29–September 6, 1991. Prints and drawings.

**Martha Jackson.** Rosewood Arts Centre Gallery, Kettering, Ohio, October 29–December 13, 1991. Paintings.

**Lorraine Peltz.** Evanston Art Center, Evanston, Ill., January 19–February 27, 1991. Paintings.

**Mary Sprague.** Elliot Smith Gallery, St. Louis, January 11–February 17, 1991. Drawings.

**Jason Tannen.** C.A.G.E., Cincinnati, April 1991. Photo/video installation.

**Steven Teczar.** Atrium Gallery, St. Louis, January 4–February 9, 1991. Constructions and drawings.

**B. B. Winslow.** Saginaw Valley State University Art Gallery, Arbury Fine Arts Center, University Center, Mich., February 5–28, 1991. Paintings.

## NORTHEAST/

**Michael Aurbach.** Bernice Steinbaum Gallery, New York, January 12–February 16, 1991. "Final Portraits," sculpture.

**Kenneth Batista.** Concept Art Gallery, Pittsburgh, Pa., February 2–27, 1991. Paintings.

**Chuck Berk.** Cottage Gallery, Ridgewood, N.J., January 27–February 16, 1991. Paintings.

**Phyllis Bramson.** G. W. Einstein Company, New York, February 2–27, 1991. "Revamping Eden," paintings and pastels.

**Judith K. Brodsky.** Morris Museum, Morristown, N.J., March 3–April 21, 1991. Drawings and lithographs.

**Mona W. Brody.** Interchurch Center, New York, January 7–February 1, 1991. Paintings and works on paper.

**Luis Camnitzer.** Lehman College Art Gallery, Bronx, N.Y., February 1–March 16, 1991. "Retrospective: 1966–1990," sculpture, prints, assemblages, and installations.



**Luis Camnitzer, *They Found That Reality Had Intruded upon the Image*, 1986, mixed media**

**Ralph D. Caparulo.** Oakside Bloomfield Cultural Center, Sculpture Gallery, Bloomfield, N.J., December 2, 1990–March 31, 1991. Sculpture and assemblages.

**Michael Chelminski.** Blue Mountain, New York, April 12–May 1, 1991. "Lake Champlain Series."

**Isabel S. Cooper.** Fine Arts Gallery, Westchester Community College, Valhalla, N.Y., February 16–March 14, 1991. Sculpture.

**Deborah Cornell.** Randall Beck Gallery, Boston, February 19–March 30, 1991. Mixed media.

**Lynn Curtis.** Jaffe-Friede and Strauss Galleries, Dartmouth College, Hanover, N.H., January 8–February 15, 1991.

**Kevin Donahue.** Prince Street Gallery, New York, November 30–December 19, 1990. Paintings.

**Barbara Elam.** Trustman Art Gallery, Simmons College, Boston, February 25–March 29, 1991. "Italian Influence," monotype prints.

**Deborah J. Felix.** Gallery 53 Artworks, Cooperstown, N.Y., January 11–February 8, 1991. "Beyond Boundaries," works on fiber and paper.

**Thomas Fellner.** Condeso Lawler Gallery, New York, March 5–30, 1991. Paintings.

**Lois Foley.** Passepartout Gallery, Winooski, Vt., March 5–April 5, 1991.

**Nicholas Hill.** Lake George Arts Project, Lake George, N.Y., January 17–February 1991.

**Catherine Joslyn.** Mercy College Gallery, Dobbs Ferry, N.Y., March 5–April 18, 1991. Textiles.

**Wolf Kahn.** Grace Borgenicht Gallery, New York, March 1–30, 1991. Paintings and pastels.

**Penny Kronengold.** First Street Gallery, New York, April 2–20, 1991. "In the Studio" and "Mink Hollow Landscapes," paintings and drawings.

**Julie Langsam.** Becton Hall Gallery, Fairleigh Dickinson University, Rutherford, N.J., February 25–April 5, 1991.

**Hua Lee.** Jefferson Market Regional Library, New York, February 7–28, 1991. "Travels in China," drawings.

**Chloe Maglietta.** Independent Art Gallery, Jamaica, N.Y., December 10, 1990–January 18, 1991. "Word Pictures," sculpture and installations.

**Helene Manzo.** Blue Mountain, New York, March 1–20, 1991.

**Jim Melchert.** Holly Solomon Gallery, New York, February 28–March 23, 1991. "Copper Where It Ends."

**Ann Elizabeth P. Nash.** Olean Public Gallery, Olean, N.Y., January 3–30, 1991. "Second Room," photographs.

**Mel Pekarsky.** G. W. Einstein Company, New York, March 5–30, 1991. Paintings.

**David Rich.** First Street Gallery, New York, January 2–19, 1991. Paintings.



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

**Rosemary Redmond.** Kendall Gallery, New York, March 7–31, 1991. "Northern Divide."

**Faith Ringgold.** Albright-Knox Art Gallery, Buffalo, N.Y., March 16–April 28, 1991. "A 25-Year Survey," paintings, masks, sculpture, and quilts.

**Rebecca Ross.** Pargot Gallery, Jewish Community Center of Middlesex County, Edison, N.J., March 3–26, 1991. Paintings and drawings.

**Christy Rupp.** Williams College Museum of Art, Williamstown, Mass., February 9–April 28, 1991. "Artworks," sculpture.

**Claudia Sperry.** Green Mountain College Art Gallery, Poultney, Vt., January 31–February 14, 1991. Paintings.

**Colette Shumate-Smith.** Bridgewater State College, Bridgewater, Mass., April 24–May 20, 1991. "The Domino Effect."

**Carrie Mae Weems.** Trustman Art Gallery, Simmons College, Boston, January 28–February 22, 1991. "Photographics Works from 1978–1990."

## SOUTH/

**Catherine C. Cabaniss.** Sweet Briar College, Sweet Briar, Va., April 11–June 1, 1991.

**Dean Carter.** Focus Gallery, Folk Art Center, Asheville, N.C., February 15–April 1, 1991. Sculpture.

**Barbara Diduk.** Andrews Gallery, College of William and Mary, Williamsburg, Va., February 12–22, 1991. Ceramics.

**David Finn.** Weatherspoon Art Gallery, University of North Carolina, Greensboro, December 9, 1990–February 3, 1991. "Masked Figures."

**David Freeman.** Carlson and Loblano Galleries, Atlanta, October 19–November 20, 1990. "Perception," paintings.

**Katherine Kadish.** Brevard Art Museum, Melbourne, Fla., October–November 1990. Paintings. Kerlin Gallery, Belfast, Northern Ireland, October 1991. Paintings.

**Jane Palmer.** Francis Marion College, Florence, S.C., January 7–31, 1991. Sculpture. Nice Picture Co. Gallery, Havana, Fla., March 10–31, 1991. Sculpture, pottery, fiber.

**William Willis.** Weatherspoon Art Gallery, University of North Carolina, Greensboro, February 10–March 17, 1991. Paintings.

## WEST/

**Les Barta.** Sierra Nevada College Lake Tahoe Art Gallery, Incline Village, Nev. "Separate Realities," photocollages.

**Suzanne Bloom and Ed Hill.** Contemporary Arts Museum, Houston, January 19–March 10, 1991. "Manual: Forest Products," installation.

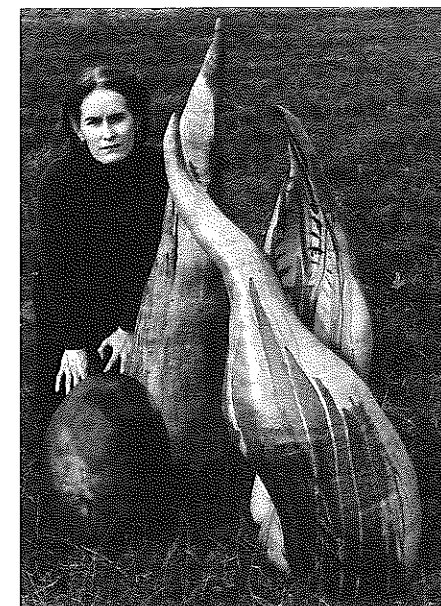
**Charles Cohan.** Department of Art Gallery, Portland State University, Portland, Oreg., January 2–25, 1991. "Printmaker."

**Eleanor Dickinson.** Himovitz Gallery Pavilions, Sacramento, Calif., January 6–27, 1991. "Rediscovering Velvet," paintings. Flora Lamson Hewlett Library of the Graduate Theological Union, Berkeley, Calif., January 14–March 10, 1991. "Crucifixions and Other Recent Works." Show N Tell, San Francisco, February 5–March 2, 1991. Paintings.

**Sondra Freckelton.** Louis Newman Galleries, Beverly Hills, January 17–31, 1991. Watercolors.

**Wolf Gowin.** Mystery Galleries, Phoenix, October 12–19, 1990. Sculpture, assemblages, and installation.

**Glenn Hirsch.** Mace Space for Art, San Francisco, March 12–April 13, 1991. "Biomorphic Fantasies."



**Jane Palmer, *Cones and Egg*, ceramics**

**Marc Lancet.** Soco Contemporary Arts, Napa, Calif., January 19–February 28, 1991. Sculpture.

**Adrian Piper.** Santa Monica Museum of Art, Santa Monica, Calif., February 15–March 17, 1991. "Reflections 1967–1987," photocollages, video, performance documentation, and installations. Traveling. Hirshhorn Museum and Sculpture Garden, Washington, D.C., June 19–September 22, 1991. "Directions," installation.

**Marcia Selsor.** Yellowstone Art Center, Billings, Mont., January 25–March 15, 1991. "Sketches from Spain," installation.

**Ruth Weisberg.** Jack Rutberg Fine Arts, Los Angeles, February 16–March 30, 1991.

**Allan Wexler.** San Diego Museum of Contemporary Art, La Jolla, Calif., February 16–June 2, 1991. Installations, drawings, models, and experimental pieces.

# People in the News

## In Memoriam

**Janet Woodbury Adams**, an expert on decorative screens, died January 13, 1991, at age 60. She graduated from Smith College in 1951 and was the author of *Decorative Folding Screens: 400 Years in the Western World*.

**Elmer Bischoff**, painter, died March 2, 1991, at age 74. He taught at the San Francisco Art Institute in the late 1940s with painters Mark Rothko, Clyfford Still, and Ad Reinhardt. In the early 1950s he moved into the style that came to be known as Bay Area figurative painting. He later went on to teach at the University of California, Berkeley, where he had received his B.A. and M.F.A. His work is in the collections of the Metropolitan Museum of Art, the Whitney Museum of American Art, the Hirshhorn Museum and Sculpture Garden, the Corcoran Gallery of Art, and the Art Institute of Chicago.

**Edith Bry** died January 19, 1991, at the age of 92. Best known for her glass works, she enjoyed a successful 75-year career. Her paintings are in the collections of numerous institutions, including the Metropolitan Museum of Art, the Museum of the City of New York, the New-York Historical Society, the Museum of Fine Arts in Boston, and Carnegie Hall.

**Richard G. Carrott**, professor of art history at the University of California, Riverside, died



October 27, 1990. He was 66. An authority on 18th- and 19th-century architecture, he was honored with the University of California, Riverside's Academic Senate Distinguished Teaching Award in 1971. He received his undergraduate degree from Wesleyan University, his M.A. from the Institute of Fine Arts at New York University, and his Ph.D. from Yale University. Carrott was national coordinator of the Committee for the Rescue of Italian Art in 1966. He was also a long-time director and committeeperson of the Society of Architectural Historians.

**Luis Frangella**, a painter and sculptor, died December 7, 1990, of AIDS. He was 46. In the mid-1970s he received a fellowship to the Center for Advanced Visual Studies at MIT, and he was awarded a Guggenheim in 1982. He helped to organize exhibitions at Limbo, an artists' club.

**George Forsyth**, an architectural historian, died January 26, 1991, at the age of 89. He had been chair of the art history department at the University of Michigan from 1947 to 1961, when he became director of the university's Kelsey Museum of Archaeology. He eventually returned to teaching until his retirement in 1972. Forsyth graduated from Princeton University, where he also received an M.F.A. and taught from 1927 to 1942. He directed archaeological expeditions in France, Turkey, and Egypt. In 1955 he was awarded the Haskins 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 Newcastle and Chelsea, England, and was a principal at the Slade School, London University. He wrote books and exhibition catalogues on Vermeer, Hogarth, Cézanne, Turner, Matisse, and Lucien Freud. In 1978 he was elected an associate of the Royal Academy and was appointed honorary curator of its collections in 1985. In the United States, Gowing was Kress Professor at the National Gallery of Art. Knighted in 1982, the French government made him a chevalier in the Order of Arts and Letters in 1987.

**Sandra Johnstone**, studio potter and university instructor, died January 10, 1991, at the age of 54. She received a B.A. from Scripps College, 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 ceramics and exhibited extensively in the United States and Australia. Her work is in both private and public collections, including the San Jose Museum of Art and the Prieto Gallery at Mills College.

**Sylvia Lark**, professor of art at the University of California, Berkeley, died of cancer on December 27, 1990. She was 43. The College Art Association honored her with the 1991 Distinguished Teaching of Art Award at this year's convocation ceremony (see p. 4). Her sister, Christine Carter, accepted the award on her behalf and shared with us Sylvia's pleasure and satisfaction

in this honor, which she was informed of in the last weeks of her life.

Professor Lark was a much respected and exhibited painter and printmaker. Her work was highly praised for its luminous quality and spirited painterly presence. Her works have been exhibited in more than 125 national and international group exhibitions, as well as numerous solo exhibitions in, among other cities, New York, Berlin, Frankfurt, and San Francisco, where she is represented by Jeremy Stone Gallery. She is included in prestigious permanent collections such as the Metropolitan Museum of Art, New York; the Museum of Contemporary Art, Chicago; the Oakland Museum, Oakland, Calif.; and the Fine Arts Museums, San Francisco.

Born of Native American and Italian ancestry in Buffalo, N.Y., Professor Lark received her B.A. degree from the State University of New York at Buffalo and her M.A. and M.F.A. degrees at the University of Wisconsin in Madison. She also studied at the Academy of Art of the University of Siena, Italy, and at Mills College in Oakland, California.

In 1972 she began teaching at California State University in Sacramento where she won an Honors Award in 1976 for her outstanding contributions in teaching and research. She also received a Fulbright Hayes Grant in 1977 for travel in Korea and Japan. Since 1977 Professor Lark taught painting and printmaking at the University of California, Berkeley. She served on the National Advisory Board of the Women's Caucus for the Arts from 1978 until 1984. As co-chair (with this writer) of studio art sessions for the 1989 CAA meeting in San Francisco, she championed sessions that emphasized multicultural contributions in the arts as well as explorations of actual studio practices and their tangible visual results. She will be remembered as both an exceptionally gifted artist and as a teacher with a gift for nurturing other artists. —*Ruth Weisberg*

**Giacomo Manzù**, sculptor, died January 17, 1991, at the age of 82. Well known for his figurative works that often combined religious, allegorical, and sexual imagery, he was awarded the grand prize in Italian sculpture at the Venice Biennale in 1948. Manzù taught art at the Brera Academy in Milan, illustrated books, and designed sets and costumes for Stravinsky. A professed Communist, he received the Lenin Peace Prize in 1968.

**Nicholas Marsicano** died January 6, 1991, at age 82. He was a teacher of painting and drawing at the Cooper Union for the Advancement of Science and Art for 42 years until his retirement in 1988. His paintings are in many collections, including the Museum of Modern Art, and he designed murals for theaters, apartment buildings, and the San Francisco and New York World's Fairs.

**Ann Cole Phillips** died December 14, 1990, at age 84. A semiabstract painter, Phillips's works are in many museum collections. During the 1950s and 1960s her style was compared to those of Kandinsky, Dufy, and Kokoschka.



**Giacomo Manzù, *Skater*, 1956, bronze**

HIRSHHORN MUSEUM AND SCULPTURE GARDEN, SMITHSONIAN INSTITUTION; GIFT OF JOSEPH P. HIRSHHORN, 1966

**Gert Schiff**, an art historian, critic, and lecturer, died at the age of 63. Schiff was a professor at the Institute of Fine Arts of New York University. He received his Ph.D. from Cologne University. A specialist in the Romantic movement, he curated numerous exhibitions and was widely published.

**Aaron Siskind**, photographer, died February 8, 1991. He was 85. During his career he taught at the Institute of Design of the Illinois Institute of Technology, Chicago, and at the Rhode Island School of Design. He exhibited his abstract photographs at museums and galleries throughout the United States, and several books about his work have been published.

**Denys Sutton**, a critic, historian, and editor, died January 30, 1991, at age 73. He was editor

of *Apollo* from 1962 to 1987, and he curated many exhibitions. He published extensively, including books, catalogues, and essays. Sutton was a corresponding member of the Institut de France and a chevalier of the Legion of Honor.

**Reuben Tam** died January 3, 1991. He was 74. A landscape painter, his works are in the collections of the Museum of Modern Art, the Whitney Museum of American Art, the Hirshhorn Museum and Sculpture Garden, the Corcoran Gallery of Art, the Tel Aviv Museum, and the Honolulu Academy of Art.

**John E. Thayer 3d**, research fellow and curator in Japanese art at the Peabody Museum, Salem, Mass., died December 22, 1990. He was 67. Originally an advertising copywriter, he began a second career in 1978, interpreting Japanese history and culture at the Peabody.

## Academe

**Judith E. Bernstock** has been promoted to associate professor in the History of Art Department at Cornell University.

**Patricia Fortini Brown**, associate professor of art and archaeology at Princeton University, has been appointed to an Andrew W. Mellon Professorship for September 1, 1991–June 30, 1994.

**Julie F. Codell** has been appointed director of the School of Art at Arizona State University, Tempe. She was formerly chair of the art department at the University of Montana.

**Jeffrey D. Nesin** has been named president of the Memphis College of Art. He had been assistant to the president and director of special programs at the School of Visual Arts, New York.

**Deborah Smith** is arts coordinator of Middlebury College. She was formerly general manager of the Stamford Center for the Arts, Conn.

**Elizabeth Teviodale** has been appointed to the faculty of the University of Iowa.

**Rochelle A. Toner**, sculptor, printmaker, and educator, has been named dean of the Tyler School of Art of Temple University.

## Museums and Galleries

**Norton Batkin** has been appointed director of Bard College's Richard and Marieluise Black Center for Curatorial Studies and Art in Contemporary Culture—The Rivendell Collection of Late 20th-Century Art. Batkin was most recently director of the Scripps College Humanities Institute and an associate professor there.

**Michael Botwinick** is director of the Newport Harbor Art Museum, Newport Beach, Calif. Most recently he was president of Fine Arts Group.

**Roger D. Clisby**, formerly deputy director and chief curator of the Chrysler Museum, Norfolk, Va., has been appointed director of curatorial affairs at the Columbus Museum of Art, Ohio.

**Larry D. Eckholt** has been named vice-president for advancement at the Kansas City Art Institute. He was previously director of communications and development at the Wexner Center for the Arts.

**Alison Eckman** is director of public relations at the Museum of Fine Arts, Houston. Most recently she worked as a consultant with Knight Hall Advertising and Public Relations.

**Hilliard Todd Goldfarb** has been named curator at the Isabella Stewart Gardner Museum. He was formerly curator for European art at the Hood Museum of Art, Dartmouth College.

**Ronne Hartfield** is executive director of museum education at the Art Institute of Chicago. She was previously executive director of Urban Gateways.

**The High Museum of Art** has announced the following appointments: **Ronni Baer** is associate curator of European art. **Pamela Riddle** is director of development. She was formerly chief development officer at the Contemporary Arts Museum, Houston.

**Thomas W. Leavitt**, director of the Herbert F. Johnson Museum of Art at Cornell University, is retiring.

**Mary Washington College** has announced the following appointments: **Susanne K. Arnold** has been named director of the duPont Galleries at Mary Washington College, Fredericksburg, Va. She was previously artist-in-residence at Southwest Virginia Community College, Richlands. **David S. Berreth** is director of Belmont, the Gari Melchers Memorial Gallery at the college. He was formerly director of the Madison Art Center.

**The Mexican Museum** has announced the following appointments: **Holly Barnet-Sanchez** is curator of exhibitions. **Gloria Jaramillo** has been named deputy director. She was formerly the museum's exhibition coordinator and registrar.

**The Museum of the City of New York** has announced the following appointments: **Jan Seidler Ramirez** has been named assistant director for collections. She will continue her responsibilities as curator of paintings and sculpture. **Andrew J. Svedlow**, head of education, has been named assistant director of programs.

**Charles Parkhurst**, former assistant director and chief curator of the National Gallery of Art, Washington, D.C., has been appointed interim director and chief curator of the Smith College Museum of Art.

**David Anthony Ross** is director of the Whitney Museum of American Art. He was 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 and is also on the board of directors of the Tiffany Foundation, New York.

**Mark Stevenson** has been named assistant conservator of prints at the Nelson-Atkins Museum of Art. He was previously a Mellon Fellow in paper conservation at the National Gallery of Art.

**Jason Tannen** has been named visual arts coordinator at Sushi Performance and Visual Art Gallery, San Diego. He is a former board member and Midwest representative for the National Association of Artists' Organizations.

**Catherine Hoover Voorsanger** has been appointed assistant curator of American decorative arts at the Metropolitan Museum of Art.

**Peter White** has been named director of the Mendel Art Gallery and Civic Conservatory, Saskatoon, Saskatchewan, Canada. He had been curator and director of the Dunlop Art Gallery.

**Ghenete Zelleke** has been appointed associate curator in the Department of European Decorative Arts, Sculpture, and Classical Art at the Art Institute of Chicago. She was formerly assistant curator of decorative arts at the Carnegie Museum of Art, Pittsburgh.

## Organizations

**Linwood J. Oglesby** is executive director of the American Council for the Arts, New York. He was formerly executive director of Hopkins House Association, Alexandria, Va.

**Richard H. Ressmeyer** has been appointed executive director of the Intermuseum Conservation Association, Oberlin, Ohio. He was formerly director of the Fuller Museum of Art, Brockton, Mass.

# Programs, New & Revised

The American Association of Museums has announced a new program, the International Partnerships among Museums. The program is designed to establish interinstitutional 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, 1225 Eye St., NW, Washington, DC 20005; 202/289-1818.

The Beazley Archive Database is a research project on Athenian black- and red-figure vases of the 7th to 4th centuries B.C. and is on line in Europe and North America. The database is of value not only to art historians but also to scholars of ancient Greek myth, society, and religion. For information: Beazley Archive, Ashmolean Museum, Oxford OX1 2PH, Great Britain.

The Brooklyn Museum will now be closed to the public on Mondays in addition to its usual Tuesday closing due to New York City budgetary constraints.

The Cincinnati Art Museum is being renovated. There will be no admission charges during the renovation period because the full museum will not be open to visitors.

Consilium is a nonprofit membership association created to serve the needs of visiting groups in Italy and to further the opportunities for educational and cultural relations between Italy and the United States. Membership is available to program directors from academic institutions or cultural and professional organizations and to independent scholars. Consilium provides advisory, organizational, and administrative services, and its purpose is to help realize the academic objectives of the particular group or scholar. For information: Consilium, Via Ottavilla 19, 00152 Rome, Italy.

The Corcoran Gallery of Art, Washington, D.C., is restoring the Salon Doré, its 18th-century French period room, which serves as a prime example of 18th-century interior design and artistry. Visitors to the gallery will be able to watch the restoration progress.

The Harvard University Art Museums have announced the creation of the Agnes Mongan Center 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 Krannert Pavilion third-floor galleries, which include the museum's collections 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 Italian Encyclopedia Institute has announced that it will publish a newsletter that will carry information of interest to university faculty and museum personnel about Italian and Italian-American cultural and intellectual events such as symposia, lectures, exhibitions, brief exhibition reviews, 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. Send submissions to: Irma B. Jaffe, Italian Encyclopedia Institute, 250 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 Irving Petlin, Yvonne Jacquette, Sidney Goodman, and Bruce Samuelson are among the faculty. For information: Pennsylvania Academy of the Fine Arts, Broad and Cherry Sts., Philadelphia, PA 19102; 215/972-7625.

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

The San Antonio Museum of Art's rear building is being renovated into new gallery space, to be known as the William L. Cowden Gallery. Lake/Flato Architects has helped to develop a plan that will restore the building to its original industrial-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, scholarships, 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 Studio 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 grant/award/honor amount is not included. Please note the following format:*

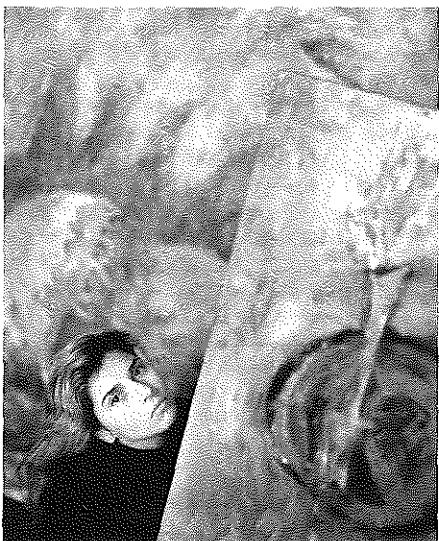
*Individual members: cite name, institutional affiliation, and title of the grant, award, or honor. Institutional members: cite name of organization, title of the grant, award, or honor, and (optional) use or purpose of grant. Please indicate that you are a CAA member.*

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

John Archer, associate professor of humanities, University of Minnesota, Minneapolis, has been awarded an NEH Fellowship for University Teachers for 1992-93. His project is "Architecture and Culture: The 18th-Century English Villa."

Ronald Baron, adjunct lecturer of art at Dowling College, Oakdale, N.Y., and sculptor, has been selected to participate in the 1991 Reader's Digest Artists at Giverny Program.

Serena Bocchino, artist, has won the Basil H. Alkazzi Award.



Serena Bocchino  
PHOTO: JOHN HUBA



Jonathan Brown (left) with  
H.M. Juan Carlos I of Spain

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 Golden Age of Painting in Spain*. The Spanish edition was presented to the public in a ceremony at the Museo del Prado, Madrid.

Isabel S. Cooper, artist, has been elected a resident member of the Pen and Brush.

Phoebe Dufrene of Purdue University received an International XL Travel Grant to go to Cuba where she will deliver lectures at the III Encuentro Latino-Americano Sobre Enseñanza Artística.

Susan L. Huntington, professor of art history at Ohio State University, has been named university professor. Along with the title, the award carries a five-year research stipend.

Katherine Kadish has received the Ohio Arts Council Professional Development Award and the Ludwig Vogelstein Foundation Fellowship, both for 1990.

Mary Louise Krumrine, associate professor of art history at Pennsylvania State University, has been made a 1990 alumni fellow.

Michael Leja, assistant professor at Northwestern University, has been awarded the following fellowships for 1991-92: American Council of Learned Societies Fellowship for Recent Ph.D. Recipients, J. Paul Getty Center Post-Doctoral Fellowship, and an NEH Fellowship for University Teachers.

Lisa Lewenz, assistant professor of art and director of the Gormley Gallery at the College of Notre Dame of Maryland, has received a 1990 NEA Fellowship in photography and a LaNapoule France Fellowship for her work *A Letter without Words*. She also received the 1990 Friends of Photography Ferguson Award and a Baltimore City Mayors Commission of Arts and Culture Grant for her work *Towards a More Perfect Union*.

Rosemary Redmond was accepted to Yaddo for December 1989.

Warren Sanderson, professor at Concordia University, was a visiting research professor at the University of Cologne.

Larry Silver, professor at Northwestern University, has been awarded the following research fellowships for 1991-92: National Humanities Center, Research Triangle, N.C., and

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

Thomas P. Somma of the University of Iowa received the 1991 United States Capitol Historical Fellowship to research Paul Wayland Bartlett's statues for the rotunda in the main reading room of the Library of Congress.

Claudia Sperry, adjunct professor at Green Mountain College, Poughkeepsie, VT., has received a Vermont Council on the Arts Award for her paintings.

John A. Tricomi, assistant professor of art at the Chamberlayne School of Design and Merchandising at Mount Ida College, Newton Centre, Mass., has received a Mount Ida College Faculty Development Grant.

Linda Troeller, photographer and artist, is the recipient of the 1991 Women of Achievement Award for her "TB-AIDS Diary" exhibition.

The American Society for Hispanic Art Historical Studies has presented awards to the following CAA members: Jerrilynn D. Dodds of the City College of New York has received the 1991 Distinguished Publication Award for her book *Architecture and Ideology in Early Medieval Spain*. Susan V. Webster of the University of Texas at Austin has received a grant to subsidize the purchase of photographs for her dissertation, "The Sculpture of Penitential Confraternities in Early Modern Seville."

Arts Midwest has received the 1990 Dawson Award for its Minority Arts Administration Fellowship Program.

Graduate-Student Fulbright Awards for 1990-91 have been announced and the following CAA members have been thus honored: Jill Caskey, Yale University; Mary Vaccaro, Columbia University; and Bessie Yarbrough, University of Chicago.

The Illinois Arts Council has announced the recipients of its Artists Fellowship Awards, and the following CAA members have been thus honored: Aurore Chabat, crafts; Carrie Notari, photography; and Susan Rankaitis, photography.



# Conferences & Symposia

## Calls for Papers

**The Arts Council of the African Studies Association** will hold its 9th Triennial Symposium on African Art, April 23–25, 1992, at the University of Iowa and the Museum of Art, both in Iowa City. Panel and paper proposals from all disciplines are welcome, especially those that emphasize cross-disciplinary and cross-cultural approaches. For information: Allen F. Roberts, Anthropology Dept., McBride Hall, University of Iowa, Iowa City, IA 52242. *Deadlines: Spring 1991 for panel proposals; October 1, 1991, for paper proposals.*

**The Art History Society** of the University of Iowa's School of Art and Art History will host its 7th annual graduate-student symposium on October 5, 1991. Submit abstracts, or for information: Stephanie Green, Art History Society, W 150, School of Art and Art History, University of Iowa, Iowa City, IA 52242. *Deadline: April 23, 1991.*

**The Second International Conference on Humor in Art** is being conducted by the Visual Humor Project in spring 1992 with the theme of the Comedic Voice and Vision in Contemporary Western Art. The conference will bring together individuals involved in evaluating and interpreting the ideas, concerns, motives, and values in humorous art. A selected group of scholars will receive travel stipends, and selected papers will be published. Send 2-page abstracts and supporting visual materials along with SASE for return of materials to: Walter Askin or Gerald G. Purdy, Visual Humor Project, PO Box 50381, Pasadena, CA 91115-0381. *Deadline: May 1, 1991.*

**Mid-America College Arts Association** will hold its 55th annual conference, "Vision: Toward the 21st Century," at the University of Wisconsin, Madison, October 1991. Issues to be considered include gender, multiculturalism, relationships between theory and practice, the interaction between fine art and applied-design curricula, and the place of postmodern sensibilities within the art school. Submit a cover letter, one-page statement of no more than 500 words, a short vita, and relevant visual documentation for a panel proposal to: MACAA 1991, Dept. of Art, University of Wisconsin-Madison, Humanities Bldg., Madison, WI 53706; 608/262-1660; fax 608/262-2150. *Deadline: May 1, 1991.*

**The Pennsylvania Symposium on Medieval and Renaissance Studies** will hold its 5th annual meeting at the University of Pittsburgh, October 25–26, 1991. The topic will be Patronage of Artists, Writers, and Scientists. Send 500- to

600-word abstracts to: Barbara N. Sargent-Baur, 1328 C.L., University of Pittsburgh, Pittsburgh, PA 15260. *Deadline: May 31, 1991.*

**The Art Libraries Society's** Western New York chapter is organizing a session on "The Arts and Crafts Movement in Western New York: Tradition and Resources," for the 1992 ARLIS conference in Chicago. Send proposals to: Stephanie Frontz, Art Librarian, University of Rochester, Rochester, NY 14627; 716/275-4476; fax 716/473-1906. *Deadline: July 1, 1991.*

**The University of Iowa's** Program for Modern Studies will host its graduate student conference, focusing on the theme of Modernism and Historical Self-Consciousness, November 2–3, 1991. Submit abstracts or papers to: Program for Modern Studies, W35 AB, School of Art and Art History, University of Iowa, Iowa City, IA 52242. *Deadline: September 15, 1991.*

## To Attend

**The Federal Theatre Project Festival** at George Mason University will hold a colloquium on New Deal iconography and the visual aesthetics of WPA graphics, May 3, 1991. For information: Barbara Davis, Institute on the FTP and New Deal Culture, A407 Performing Arts Bldg., GMU, Fairfax, VA 22030-4444; 703/323-2546.

**Byzantine Civilization in the Light of Contemporary Scholarship**, a symposium at Dumbarton Oaks, Washington, D.C., May 3–5, 1991, will examine Byzantine civilization as scholarship sees it today. For information: Byzantine Symposium, Dumbarton Oaks, 1703 32nd St., NW, Washington, DC 20007.

**Shared Visions**, a conference at the Heard Museum, Phoenix, Ariz., May 8–11, 1991, will provide a forum for discussion of the art-historical development of Native fine art within 20th-century American art. For information: Margaret Archuleta, Heard Museum, 22 E. Monte Vista Rd., Phoenix, AZ 85004-1480; 602/252-8840; fax 602/252-9757.

**The Glass Art Society Conference**, hosted by the Corning Museum of Glass, May 9–12, 1991, will focus on a reassessment of developments in the studio glass movement. For information: Glass Art Society, PO Box 1364, Corning, NY 14830; 607/936-0530.

**The Arts and Letters in Medieval and Baroque St. Gall Viewed from the Late 20th Century** is a conference to be held at George Washington University, May 13–15, 1991. For information: James C. King, Academic Center T508, George Washington University, Washington, DC 20052.

**Multicultural and Regional Sources: Craft Revivals: 1919–1945**, to be held May 17, 1991, is the second in a series of eight symposia taking place at the American Craft Museum, New York. Among the topics to be explored are African-American, Hispanic, and Native American craft; the colonial revival movement; developments in

the rural South; and craft production in such religious communities as the Amish and Shakers. For information: Linda Craighead, American Craft Museum, 40 W. 53rd St., New York, NY 10019; 212/956-3535.

**Italian Sculpture and Italian Sculptors North of the Alps, 1500–1800**, is a conference sponsored by the International Research and Exchange Board and the Polish Academy of Sciences, to be held at the Accademia Polacca delle Scienze in Palazzo Doria-Pamphilj, Rome, June 10–12, 1991. The conference will be conducted in English and Italian. Papers will treat the emigration and assimilation of Italian sculptors in general, and the careers of individual Italian sculptors in particular in England, France, Germany, Poland, and Russia, within the context of the relationship between artistic center and periphery. For information: Anne Markham Schulz, Program in Art History, Brown University, Providence, RI 02912; 401/272-8256.

**The 9th Annual Conference on Textiles**, to be held July 19–21, 1991, at Purdue University, West Lafayette, Ind., is an interdisciplinary forum on the history, theory, practice, and development of textile knowledge and in the art of textile making. For information: Lisa Lee Peterson, CA Dept., 317/494-3062; or Cheryllyn Nelson, CSR Dept., 317/494-8613; Purdue University, West Lafayette, IN 47907.

**The Center for Critical Thinking and Moral Critique** will hold its 11th annual conference on critical thinking and educational reform, Sonoma State University, Calif., August 4–7, 1991. The theme is "Teaching Students Intellectual Standards They Can Use to Reason Persuasively, Master Content, and Discipline Their Minds." For information: Center for Critical Thinking and Moral Critique, Sonoma State University, Rohnert Park, CA 94928; 707/664-2940.

**The 18th International Congress of Byzantine Studies** is scheduled to meet in Moscow, August 7–14, 1991. For information: George Majeska, U.S. National Committee, Dept. of History, University of Maryland, College Park, MD 20742.

**Music and Narrative in Medieval Romance: The Poetics of Lyric Insertions** is an interdisciplinary conference examining romances with lyric insertions and the conceptions governing their production and reception. The conference, sponsored by Mount Holyoke College, University of Illinois-Chicago, and Northern Illinois University, will be held October 4–5, 1991. For information: Center for Renaissance Studies, Newberry Library, 60 W. Walton St., Chicago, IL 60610; 312/943-9090.

**The 28th International Congress of the History of Art** will be held in Berlin, July 15–20, 1992. The theme is artistic exchange, with sessions devoted to critical aspects of cultural and methodological interaction. For information: Thomas W. Gaehtgens, Kunsthistorisches Institut der Freien Universität, Morgensternstraße 2-3, 1000 Berlin 45, Germany; (030) 773 03-116/120/129; fax (030) 773 03 110.

# Opportunities

## Award

**The Gustave O. Arlt Award in the Humanities** for 1991 will be presented in the field of art history. Nominees must have received the doctorate within 7 years of the award and currently be teaching at a North American university, have received the degree from a North American university, and have published a book written in or translated into English within 7 years of the award. There can be only one nominee from each institution, and nominations should include a letter about the scholarly contribution made by the nominee's book, along with 3 copies of the book itself. For information: Catherine Lafarge, Advisory Committee for the Gustave O. Arlt Award in the Humanities, Graduate School of Arts and Sciences, Bryn Mawr College, Bryn Mawr, PA 19010. *Deadline: July 1, 1991.*

## Calls for Entries

*Listings have not been screened, so artists should consider making inquiries before submitting materials, particularly when a large fee is required. Due to limited space, the names of jurors have not been listed.*

**A World Peace Monument** is scheduled and an international design award will be given to the winning entry. The design should be realizable within a \$50,000 budget. It can be sculptural or not, abstract or representational. Send SASE for information: Design Committee, Monument to World Peace, 317 S. Division, Suite 80, Ann Arbor, MI 48104. *Deadline: April 22, 1991.*

**The Juried Printmakers Competition** will award cash prizes to winners. Send SASE for entry forms: Dome Gallery, 578 Broadway, New York, NY 10012; 212/226-5068. *Deadline: April 30, 1991.*

**The National Art Review** will be an exhibition surveying contemporary art. All media are eligible; open to U.S. residents. Send 6–12 slides, current résumé, self-addressed stamped postcard to acknowledge receipt of materials, SASE for return of materials, designate one slide to be retained for permanent file, \$5 fee by check made out to Sawhill Gallery. All entrants will be considered for future Sawhill Gallery exhibitions. For information: Director, Sawhill Gallery, Art Dept., James Madison University, Harrisonburg, VA 22807. *Deadline: May 1, 1991.*

**The Herb Lubalin International Student Design Competition** is for a piece that could be used in a recycling public-awareness campaign, i.e., advertisements, booklets, posters, games, sculpture, film, and video. The headline RECYCLE! must appear in the design as well as

a telephone number and/or address that someone could contact for additional information. No entries accepted larger than 3 x 4 feet or heavier than 15 pounds. Entrants must submit a note from their school on its letterhead certifying that the entrant is a student. Entries cannot be returned but can be picked up after the competition. Cash awards for winners. For information: Recycle!, ITC Center, 2 Hammar-skjold Plaza, New York, NY 10017. *Deadline: May 24, 1991.*

**The Miami University Department of Art** in Oxford, Ohio, is holding an outdoor sculpture competition open to artists in the United States. The winner will receive an honorarium, as well as room and board and travel expenses to install the work on campus. For information: Miami University Outdoor Sculpture Competition, Sandra Mohr, Miami University, Dept. of Art, Oxford, Ohio 45056; 513/529-2900. *Deadline: May 30, 1991.*

**The National Off-Color Exhibition** is open to entries from U.S. or Canadian artists in the medium of art off color copiers. Cash awards. For information: Art Dept., Boise State University, National Off-Color Exhibition, 1910 University Dr., Boise, ID 83725; 208/385-1310. *Deadline: June 1, 1991.*

**Regional '91** is accepting submissions in all media from artists working within 250 miles of Indianapolis. Submit 5 works, 1 slide for 2-D work, 2 slides for 3-D work. Fee \$25. Send SASE for information: Curator, Indianapolis Art League, 820 E. 67th St., Indianapolis, IN 46220; 317/255-2464. *Deadline: August 16, 1991.*

**The 11th Annual Riverwalk Arts Festival and Exhibition** is accepting entries in all media. Cash and purchase awards. Fee \$20. Send SASE for information: 11th Annual Riverwalk Arts Festival and Exhibition, 19 W. Market Way, York, PA 17401; 717/854-6400.

**The Burchfield Art Center** is making a focused effort to acquire work by minority artists of the Western New York area for the center's permanent collection. For information: Anthony Bannon, Burchfield Art Center, State University College at Buffalo, 1300 Elmwood Ave., Buffalo, NY 14222-1095; 716/878-6012.

**City without Walls** is accepting proposals for group exhibitions; thematic preferred, all media acceptable. For information: City without Walls, 1 Gateway Ctr., Ground Level, Newark, NJ 07102-5311; 201/622-1188.

**duPont Galleries** invites artists to have their work considered for solo and group exhibitions. Send slides, résumé, and SASE: S. Arnold, duPont Galleries, Mary Washington College, Fredericksburg, VA 22401; 703/899-4695.

**The Earth Day Art Collection** is being expanded to include natural scenery from all regions of the U.S. Send slides, or for information: Kenneth W. Freelain, Earth Day Art Collection, 1630-A Beekman Pl., NW, Washington, DC 20009; 202/265-9039.

**The UCLA Department of Dance** invites local artists to participate in "Works in Progress," a public forum for experimental performance works. For information: Wendy Temple or Gretchen Schiller, 213/825-8537 or 825-3951.

## Grants and Fellowships

**Arts Midwest** is accepting applications for its Minority Arts Administration Fellowship Program. Individuals are selected for arts administration residencies at a variety of national cultural institutions. There is a stipend of \$18,000 and a travel allowance. Applicants must reside within Arts Midwest's region. For information: Janis Lane-Ewart, Arts Midwest, Suite 310, 528 Hennepin Ave., Minneapolis, MN 55403; 612/341-0755. *Deadline: April 30, 1991.*

**The Lannan Foundation** administers a national grant program to assist nonprofit institutions in the presentation and interpretation of contemporary art through exhibitions, interdisciplinary activities that include a visual element, and other projects, such as symposia. For information: Director, Art Programs, Lannan Foundation, 5401 McConnell Ave., Los Angeles, CA 90066. *Deadlines: May 1 and October 1, 1991.*

**The National Endowment for the Humanities** has several upcoming deadlines. **Fellowships for University Teachers and Fellowships for College Teachers and Independent Scholars** enable individuals to devote an extended period of time to research. **University Teachers Fellowships** are for faculty members of departments and programs in universities that grant the Ph.D. and for faculty members of postgraduate professional schools. Contact: Maben Herring, 202/786-0466. **Fellowships for College Teachers and Independent Scholars** are for faculty members of programs that do not grant the Ph.D., individuals affiliated with institutions other than colleges and universities, and scholars and writers working independently. Contact: Joseph B. Neville, Jr., 202/786-0466. **Travel to Collections Grants** enable individual scholars to travel to use the research collections of libraries, archives, museums, or other repositories. Awards help defray research expenses such as transportation, subsistence, photoduplication, and other reproduction costs. For information: Travel to Collections Program, Division of Fellowships and Seminars, Rm. 316, National Endowment for the Humanities, 1100 Pennsylvania Ave., NW, Washington, DC 20506; 202/786-0463. *Deadlines: Fellowships for University Teachers and Fellowships for College Teachers and Independent Scholars, June 1, 1991; Travel to Collections Grants, July 15, 1991.*

**The Indo-U.S. Subcommission of Education and Culture** is offering grants for research in India that are available in all disciplines. Applicants must be U.S. citizens and hold a Ph.D. or comparable professional qualifications. Scholars and professionals with limited or no prior experience in India are encouraged to apply. For information: Council for International Exchange of Scholars, Attn: Indo-American

Fellowship Program, 3007 Tilden St., NW, Suite 5M, Washington, DC 20008-3009; 202/686-4017. *Deadline: June 15, 1991.*

**The Fulbright Scholar Program** is open to scholars from all academic ranks, as well as professionals outside academe and independent scholars. Applicants must be U.S. citizens and hold a Ph.D. or equivalent professional qualifications. For information: Council for International Exchange of Scholars, 3007 Tilden St., NW, Suite 5M, Box NEWS, Washington, DC 20008-3009; 202/686-7877. *Deadlines: June 15, 1991, for Australasia, South Asia, most of Latin America, and the U.S.S.R.; and August 1, 1991, for Africa, Asia, Europe, the Middle East, Canada, and lecturing awards in the Caribbean, Mexico, and Venezuela.*

**The Mid Atlantic Arts Foundation** announces a new program, the Visual Arts Travel Fund, to assist curators and administrators from small to mid-sized organizations in attending conferences, workshops, and special exhibitions. Applicants must be employed as administrators or curators of a visual or media arts organization that is nonprofit, located in the Mid-Atlantic, offers at least 3 professionally organized exhibitions per year and/or includes exhibition as at least 50 percent of its annual programming, and is an artist-run or small to mid-sized contemporary arts organization. For information: Mid Atlantic Arts Foundation, 11 E. Chase St., Suite 2A, Baltimore, MD 21202; 301/539-6656.

## Calls for Manuscripts

*See*, a magazine of the visual arts published by the Pennsylvania School of Art and Design, seeks poetry and articles related to the visual arts or aesthetics. For information: Pam Richardson, Pennsylvania School of Art and Design, 204 N. Prince St., PO Box 59, Lancaster, PA 17603. *Deadline: June 14, 1991, for the fall 1991 issue.*

*Art Journal* is seeking articles for an issue tentatively titled "Collaborations between Visual Arts and Poets." The issue will examine the varying ways in which exchanges between writers and painters confound canonical assumptions about originality and authorship. Articles should be theoretical and can be interdisciplinary in orientation and address aspects of topics such as the dialectical relationship between the artist and poet; who owns the idea?—obscuring beliefs about artistic property; the pairing of artists and authors—the publisher as *auteur*; collaboration as sublimated sexual desire; as well as key partnerships and collaborations. Send proposals to: Debra Bricker Balken, PO Box 594, North Egremont, MA 01252. *Deadline: August 1, 1991.*

## Publications

**The Directory of Financial Aids for Women, 1991-1992**, identifies scholarships, fellowships, grants, loans, awards, and internships set aside for women and women's organizations. Entries provide information on programs, sponsoring organizations, scope and purpose, eligibility,

deadlines, etc.; \$45, plus \$3 shipping. Reference Service Press, 1100 Industrial Rd., Suite 9, San Carlos, CA 94070.

**The Directory of Grants in the Humanities** provides information on corporate, private, and government grants for humanities or arts projects. Each entry includes a program description, restrictions and/or requirements, contact names, grant amounts, and deadlines. \$74.50. Oryx Press, 4041 North Central at Indian School Rd., Phoenix, AZ 85012; 602/265-2651; fax 602/265-6250.

**The Role and Nature of the Doctoral Dissertation** is a report by the Council of Graduate Schools and prepared by a panel of graduate deans. \$5 for members; \$10 for nonmembers. Copies available from: Council of Graduate Schools, 1 Dupont Cir., NW, Suite 430, Washington, DC 20036-1173; 202/223-3791.

## Residencies

**The Cold Hollow Cross Discipline Project** has a residency program open to all professional visual, performing, and literary artists interested in exploring and collaborating across traditional art borders. Artists will live and work together on a farm in northern Vermont, July 20-August 3, 1991. Extensive studio facilities available. \$100 per week fee suggested. For information: Cold Hollow Cross Discipline Project, 1728A W. 11th St., Austin, TX 78703. *Deadline: May 1, 1991.*

**The Mid Atlantic Arts Foundation** sponsors a Visual Artists Residency Program for residencies from 2 weeks to 3 months for individual artists and professional art critics. Applications must be submitted by an organization in the mid-Atlantic region on behalf of the artist or critic from the region. For information: Mid Atlantic Arts Foundation, 11 E. Chase St., Suite 2A, Baltimore, MD 21202; 301/539-6656. *Deadline: July 12, 1991.*

## Workshops and Schools

**Anderson Ranch Arts Center** is offering a workshop taught by performance artist Suzanne Lacy and writer/critic Suzi Galbik, June 30-July 6, 1991. Participants will develop strategies for collaboration, community interaction, audience identification, and media communication. For information: Anderson Ranch Arts Center, PO Box 5598, Snowmass Village, CO 81615; 303/923-3181.

**The Conservation of Picture Frames** focuses on a range of materials and treatment techniques and will acquaint participants with cleaning, structural repair, and various in-gilding and inpainting methods. For information: ICA Frames Workshop, Allen Art Bldg., Oberlin, OH 44074; 216/775-7331.

**Creative Arts Workshop** is offering 2-week sessions in drawing, painting, watercolor, sculpture, book arts, and pottery, June 3-14, 1991. Workshops are intended for students with

experience. For information: Registrar, Creative Arts Workshop, 80 Audubon St., New Haven, CT 06510; 203/562-4927.

**Goldsmiths' College**, University of London, offers a 1-year M.A. program in art history and critical studies starting October 1991 focusing on issues in modernism, postmodernism, avant-garde, and mass culture. For information: Edwin H. Cox, Goldsmiths' College, London SE14 6NW England; 44 81 691 9369; fax 44 81 692 7375.

**International Academic Projects Summer Schools** aim to promote education and research in conservation, archaeology, museums, and related fields. Short intensive courses are offered in England and other parts of Europe. For information: James Black, Summer Schools, 31-34 Gordon Sq., London WC1H 0PY, England; 071 387 9651; fax 0745 813484.

**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 communications professionals to use current computer technology effectively and creatively. For information: Moore College of Art and Design, Parkway at 20th St., Philadelphia, PA 19103-1179; 215/568-4515, ext. 1105.

**Studio Art Centers International** offers a study abroad summer program for undergraduate credit in Florence, Italy. For information: Institute of International Education, 809 United Nations Plaza, New York, NY 10017; 212/984-5330.

**The University of Texas at Austin** is offering a workshop for beginning slide curators in art and architecture, July 15-20, 1991. The program will cover all aspects of managing an art and/or architecture slide collection. The university is also offering a workshop, Microcomputer Applications in Visual Resource Collections. For information: Fine Arts Continuing Education, University of Texas at Austin, Fine Arts Bldg. 2.4, Austin, TX 78712; 512/471-8862.

**Women and Gender in the Middle Ages and the Renaissance: A Workshop on Pedagogy and Research** will be held at the Newberry Library, Chicago, May 3-4, 1991. The workshop will highlight the distribution of materials and the challenges of pedagogy in a field that crosses traditional national and subject boundaries in medieval and Renaissance studies. For information: Center for Renaissance Studies, Newberry Library, 60 W. Walton St., Chicago, IL 60610-3380; 312/943-9090.

## Miscellaneous

**October 17, 1991:** The first national teleconference on dispelling fears about grant writing, applying for fellowships, and planning fundraising campaigns will be held. To subscribe: Kaye Walker, Fund-Raising Teleconferences, 405/744-5647; or, Arts and Sciences Extension Service, 205 Life Science E., Oklahoma State University, Stillwater, OK 74078.

## Classified Ads

*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.*

**Art Workshop, Assisi, Italy.** June 23-August 3, 1991. Live and work in a 12th-century hill town surrounded by the Umbrian landscape. Instructional courses in painting and drawing in all media, landscape painting on site, art history, photography, and journal and memoir writing. Independent program for professional and advanced painters, no instruction. Housing, most meals, studio space, critiques, and lectures. Art Workshop, 463 West St., 1028H, New York, NY 10014; 212/691-1159.

**Artists Carriage House Sublet.** Park Slope, NYC, June 1991-August 1992. 3,600 feet, live/work, double loft, with garage, country kitchen, skylights, wood floors, outdoor deck, all amenities, near transportation. \$1,750 per month, plus utilities. 718/622-6428.

**Bowery Gallery.** An established 26-year-old cooperative in Soho, New York City, invites nonmembers to have solo shows for 2 1/2 weeks in June and July. The \$3,200 fee includes sitters, listing in *Gallery Guide*, and represents actual cost to this nonprofit gallery. Large gallery space. Interested painters and sculptors please send slides, résumé, SASE, and indicate desired year of show to: Bowery Gallery, Attn: Barbara Goodstein, 121 Wooster St., New York, NY 10012.

**Bright, Sunny Loft.** 7 extra-large windows (north plus east exposure). 1,400 sq. ft. co-op, live/work. High ceilings, exposed brick, view Empire State, custom Shoji, 1 bath, finished kitchen, Garland stove, and washer/dryer. \$335,000. Owner: 212/929-8718.

**Brush Strokes—The Painting and Calligraphy of China.** July 1991. Studio program at Central Academy of Fine Arts, Beijing, China. Brush painting,

calligraphy, aesthetics, printmaking, field trips, and more. Contact: Elvira Hammond, China Educational Tours, 1110 Washington St., Boston, MA 02124; 800/225-4262.

**Call for Slides.** 10th anniversary alumni exhibition. Hunter College M.F.A. graduates 1981-1991. For information, call: 212/772-4991.

**Expert Art-Historical Researcher.** Roman resident, professional editor and research specialist in art history, will conduct research in archives, libraries (public and private), galleries. Fluent in major European languages and English. Contact: Ornella Francisci Osti, Via R. Stern #4, Pal. III, Scala A, Rome 00196, Italy.

**Finishing Your Book?** Princeton summer rental. Furnished townhouse near university, 2 bedrooms, study, 3 baths, Steinway grand, cleaning person, central A/C. \$1,300/month plus utilities (plus \$500 refundable security deposit). Available June 10-August 10, 1991. Nonsmokers only, no pets. Call: 609/683-4076.

**For Rent.** Beautiful 1860s Philadelphia townhouse in choice location for approximately one year from August 1991. 5 bedrooms, 4 baths, garden, parking, \$1,500/month. Call: 215/732-8356.

**For Rent.** Large, furnished country house in central Italy. \$600/month plus utilities, available September 1991. Call: 812/336-3860.

**Full-Color Reproduction.** 200-line separations, coated 12-point stock, and varnished. Write for samples: Images for Artists, 2543 Cleinview, Cincinnati, OH 45206.

**House Sitting or Apartment Exchange.** Canadian professor (Montreal) to complete research in New York, May 1-August 30, 1991. Seeks apartment in NYC. Call: 514/848-0660.

**Manuscript Editing and Preparation.** MLA, Strunk and White, other requests. Laser typeset. Inquiries: Debra Firmani, Box 167, 8640M Guilford Rd., Columbia, MD 21046; 301/290-3817.

**Minneapolis Sublet.** Large, sunny, furnished 2 bedroom near Walker Art Center, July-December 1991, \$450/month, nearby studio also \$100. Write: Laura E. Migliorino, 1331 Tyler St., NE, Studio #207, Minneapolis, MN 55413. Call: 612/422-3532, days.

**New Mexico Sublet.** 1-bedroom adobe house. Has studio with good light. Half hour from Santa Fe. Rural setting, mountain views. Fully furnished with washer. June 15-August 30, 1991. \$500 per month plus utilities and cable TV. \$250 deposit. Call: 505/455-3452.

**Paris Apartment.** 2 BR; quiet, attractively furnished, every appliance; 2-20 min. walk Drouot, BN, Louvre. June-August 1991, and later. 500-650 fr./day; 10,000/month (or in \$), incl. cleaning, utilities. Owner: 617/723-5852.

**Sunny, Private Retreat.** 15 acres with streams. View of Rondout Reservoir; custom-built modified saltbox, gourmet kitchen with Garland stove, granite countertops, and oak cabinets, 2 tile baths, 2 bedrooms, 2 fireplaces (master bedroom and living room), oak floors, finished basement with washer/dryer, oil heat. 2 hrs. NYC. Low taxes. Catskill Park, N.Y. \$260,000. Owner: 212/929-8718.

**Umbria.** Newly restored apartment, 2 bedrooms, (15th-century building) in center of Umbertide, charming small village 30 miles north of Perugia. Call: 513/325-2860, or write: D. Drake, 5252 Fairfield Pike, Springfield, OH 45502.



## 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 Gerdtz, 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



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

#### College Art Association Board of Directors

Ruth Weisberg, *President*  
Larry Silver, *Vice-President*  
Judith K. Brodsky, *Secretary*  
John W. Hyland, Jr., *Honorary Treasurer*  
Barbara Hoffman, *Honorary Counsel*  
Susan Ball, *Executive Director*

Suzanne Preston Blier	Samella Lewis
Phyllis Bramson	Catherine Lord
Whitney Chadwick	Patricia Mainardi
John Clarke	James Melchert
Van Deren Coke	Keith Moxey
Thomas Crow	Debra Pincus
Murry DePillars	Mari Carmen
Sam Edgerton	Ramírez-García
Ruth Fine	Danielle Rice
Audrey Flack	Emily J. Sano
Marcia Hall	Kenneth E. Silver
Leslie King-Hammond	Jaune Quick-To-See Smith