Yugoslavia's Monuments under Siege

In the wake of recent world events, the College Art Association felt compelled to express its deep concern regarding the destruction of monuments in Yugoslavia. A letter of protest was sent by CAA's Executive Committee to UNESCO; the Embassy of the SFRY; B.O.R.B.A.; Vjesnik (Zagreb newspaper); Radio Yugoslavia; HRVATSKI Radio; the International Herald Tribune; the New York Times; and the World Monuments Fund. The letter reads as follows:

"The College Art Association, a professional organization of 12,000 artists and art historians, wishes to bring to your attention the unparalleled destruction of Croatian art and cultural properties currently being undertaken by federal Yugoslavian forces and Serbian militias in the course of Yugoslavia's civil war. Hundreds of churches, castles, and historic monuments have come under attack in a concerted campaign to destroy Croatian cultural properties.

"Associated military attacks have included the famed St. Jacob's Cathedral in Sibenik, Vukovar's museum and castle, numerous Baroque buildings in the former capital city of Varazdin, and the 18th-century church in Petrinja, among many others. In addition, the classical ruins of Salona have been jeopardized during military attacks at nearby Split airport.

"Dubrovnik, a 2,000-year-old town, which has been registered by UNESCO as one of Europe's most important cultural monuments, has been a site of particular and ongoing desolation. Despite its lack of any military significance of armed resistance, hundreds of Dubrovnik's churches, cathedrals, and other sites have been attacked or destroyed in a prolonged siege.

"This unparalleled destruction of artistic properties is in violation of the 1954 Hague Convention for Protection of Cultural Property in the Event of Armed Conflict, of which Yugoslavia itself is a signee. The scale of the destruction has been compared in modern European history only to the Nazi German bombing of English cathedrals and monuments in 1942.

"We call on you to do everything possible to bring this destruction to an end."

The letter, dated November 12, 1991, was signed by then CAA president Ruth Weisberg and president-elect Larry Silver.

The Church of St. John the Baptist in Sarvas, Yugoslavia, built in 1774, is among the 274 area churches destroyed in shelling and bombing in the civil war. This photograph was taken after the church was partially destroyed by mortar attack on August 12, 1991. The church was completely destroyed August 17, 1991.
**NEA's Vacant Post**

On February 21, John Froehmeyer, chairman of the National Endowment for the Arts, resigned under pressure from the White House, following conservative Republican Patrick Buchanan's strong showing in the New Hampshire primary and Buchanan's attack on federal support of "offensive" art. In his resignation statement, Froehmeyer stated, "I believe that adequate federal government support of the arts, free of content restrictions, is vital to our educational, economic, community, and intellectual success as a country. When I leave government, I expect to work... for the growth and enrichment of our society— for quality art, for less hate, and for generosity of spirit that allows us to live with our differences in real community." Froehmeyer will leave office May 1; a successor has not been appointed.

It is clear that NEA has become a political football in this year's elections and that its very existence is threatened. In addition to contacting the president, let your senators and representatives know the value of the NEA and NEH. We must educate legislators about the role of the arts and humanities in our economic, community, and educational success as a country. Without federal support, those partnerships are in danger of withering away. It is essential that all who care about the arts, education, and the humanities contact their representatives about the NEA and NEH.

This is the last NEA News to appear here. For our June/August issue, the magazine will be published in the new format of CAA News. If you would like to continue receiving NEA News, please fill out the form on page 12. If you do not wish to receive NEA News by mail, please indicate your preference on the form.

**Conferences & Symposia**

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- **Solo Exhibitions**
- **People in the News**

**Grants, Awards, & Honors**

- **Sponsorship**
- **Special Honors**

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Volume 17, Number 2

March/April 1992

College Art Association Distinguished Artist Award for Lifeline Achievement
Presented by Joseph Munning to Rupert Garcia

It is my pleasure to present this year’s CAA Distinguished Artist Award for Lifeline Achievement to Rupert Garcia. For almost twenty-five years, his work has been exhibited from Canada to Mexico and Cuba, France and Germany to Honolulu. Last year he was honored with a retrospective exhibition of over one hundred pieces at the Fine Arts Museums of San Francisco. A founder of the Bay Area movement of Chicano-Latino art in the 1960s and 1970s, Rupert Garcia gained national recognition as a graphic artist with his commanding political posters of resonant color and demanding compositions. By the 1980s his work had developed a complexity of images and layering, producing individual paintings with internal contradictions, forcing the viewer to think critically about the disparate ideas and images. Underlying all of these works is an overriding social concern.

In an essay for Garcia’s Distinguished Artist Series exhibit at the Haggard Museum, the noted author Manzie Hong Kingston presents a compelling case for the artist’s position in the contemporary world: “Rupert is a plain-speaking man. I asked him if viewers have any trouble understanding his work. ‘No,’ he said, ‘people understand any work right away. But sometimes the message is unbearable to them.’ That message is a call for social justice, and whether distributed in the streets or hung in galleries, Rupert Garcia’s art is a powerful, beautiful, revolutionary force.

Committee: Joseph Munning, chair; Cassandre Billingsley, Philip Chernow, Margarette Lazarni

College Art Association Distinguished Teaching of Art History Award
Presented by Susan Barnes to Egbert Haverkamp-Begemann

Thirty-three years ago, Egbert Haverkamp-Begemann came to the United States from his native Holland, and to academia from a museum career. For us at the Institute for Conservation, he has set an example to be admired and emulated in the application of scientific research to the preservation of our cultural patrimony was determined that a national effort to bring directly into an international market as well as the university. Egbert Begemann’s generosity is legendary. Everything that he knows, everything that he has—including the greatest library of Netherlandish art in private hands—he shares with all who are interested. He is most lavish with that most precious commodity, time. In the many hours he spends one-on-one, whether analyzing a work of art, or discussing an article over tea and sandwiches, he conveys the methods of eye and mind that are the model one strives to attain. We are very pleased to honor this great Doktermeester of Netherlandish art.

Committee: Susan Barnes, chair; Anne Coffin Harmon; Lilian Robinson; Mark Thiedeke

Egbert Haverkamp-Begemann
photo available

To the eternal enrichment of his colleagues and students—first at Yale, then at the Institute of Fine Arts—he never abandoned either. As his student one is brought directly into an interactive arena, introduced to one’s colleagues from throughout the U.S. and Europe by the most widely respected person in the field, intimately acquainted with the institutions, the professionals, the publications, and the activities in Netherlandish art everywhere, he makes them accessible to all. As his student one is also brought time and again to confront the complexity of original works of art, in museum galleries and storage areas, in private collections, galleries, and auction houses. A great connoisseur of drawings, prints, and paintings, he teaches how to glean in them the workings of the artist’s mind and hand and to discern those from chances wrought by time or intervention. Not surprisingly, his former pupils include distinguished professionals in every arena, in the museum and the market as well as the university.

Committee: Murgan Auzanworth, CAA; Gayley McKim-Smith, CAA; Barbara Hoffer, NIC; Russ Merril, NIC

College Art Association Charles Rufus Morey Award
Presented by Paula Harper to Richard R. Brettell

The Charles Rufus Morey Award for 1990 is presented to Richard R. Brettell for Pisarro and Pontoise, published by Yale University Press. Brettell makes an important and original contribution to Pisarro’s scholarship and to the history of Impressionism. He focuses a sensitive and knowing eye on Pisarro’s paintings of Pontoise from 1866 to 1883, calling on his mastery of an extensive literary on the city and its environs and on the history of landscape painting in which Pisarro’s work is embedded. His book is subtle and open-ended, illuminating the choices made by the artist that produce in his works the fruitful tension between painter and landscape, between pictorial and actual reality, and between tradition and modernity. By concentrating on Pisarro as a man obsessed with the making of pictures, and by analyzing his habit of constructing the formal relationships between all the parts of his compositions rather than seeing a dominant “motif” set against a background, Brettell clarifies Pisarro’s place in the development of modernism and places this notoriously elusive artist more solidly than ever before in the history of nineteenth-century art.

Committee: Paula Harper, chair; Jack Brown; Andrei Hapun

Richard R. Brettell
PHOTO AVAILABLE

In the art world, exhibitions are most often conceived within heady aesthetic ambiances. Where politics intrudes the exhibitions are conceived along conceptual lines. So it is refreshing to read something like Shifra M. Goldman’s hard-hitting article on the exhibition Titicaca: Splendors of Thirty Centuries. With Crystal Kurland’s skill Goldman dissected the implications and results of the converging forces and interests that impinged on this enterprise.

Her article “Metropolitan Splendors” may be seen in the context of Goldman’s long-standing scholarship on art from Latin America and its attendant issues. So it is with a great deal of pleasure that we designate Shifra M. Goldman recipient of the Frank Jewett Mother Award for 1992.

Eleanor Heartney

Eleanor Heartney is a young critic whose by-line is seen in a number of contexts. What is impressive is her ability to tackle sensitive and unpopular issues in art with intellectual rigor and philosophical balance. Given her welcome and weighty analysis of various aspects related to abstract art—particularly during the 1980s when figuration held such a dominant position—it was instructive to read of her opinions on the issue of multiculturalism. In her article “The New Word Order” Heartney peels back the veneer of multicultural verbiage to reveal pitfalls of hardened positions on either side of the ideological balance. It is a lesson we would well heed. We are therefore pleased to confer the Frank Jewett Mother Award to Eleanor Heartney for 1992.

Committee: Lowery Stokes Sims, chair; Joan Hoyle; John Kissick

Shifra M. Goldman

In the art world, exhibitions are most often conceived within heady aesthetic ambiances. Where politics intrudes the exhibitions are conceived along conceptual lines. So it is refreshing to read something like Shifra M. Goldman’s hard-hitting article
overturns the concept of the artist-isolated-genius implicit in Wright's own de rigueur claims of independent invention and firmly enroots Unity Temple in an intellectual and cultural tradition, deeply enriching our appreciation of both the building's meaning and Wright's own achievement. In combining a study of theology, social theory, and architectural practice, revealing the intellectual and religious environment in which Wright's work developed, Joseph Siry's admirable article exemplifies interdisciplinary art history at its best and will serve as a model for future studies of Wright.

Committee: Patricia Leighten, chair; Charles M. Edwards; Linda Hults

College Art Association Award for Distinguished Body of Work, Exhibition, Presentation, or Performance Presented by Susan Radesativ Awarded to Ann Hamilton

Ann Hamilton's vision is such that as we are absorbed into her work we are transformed, challenged, and moved by her remarkable mind, talent, and spirit.

Committee: Susan Radesativ, chair; Beatruxis Lopres; Antonia Mendez; Lorraine Feltz; Richard Primor

College Art Association Arthur Kingsley Porter Prize Presented by Patricia Leighten Awarded to Joseph Siry

Joseph Siry's "Frank Lloyd Wright's Unity Temple and Architecture for Liberal Religion in Chicago, 1885-1909" thoroughly alters our understanding of the history and meaning of Wright's major early commission. Superbly documenting the theological beliefs and social convictions of the Unitarian and Universalist churches, Siry analyzes attempts within the Unitarian community to create an architecture expressive of their beliefs in the twenty years previous to Wright's commission. More than that, by looking deeply into the abundant literature of these churches, he demonstrates the ways these ideas extended to a highly articulate architectural theory reflective of their communalist visions. Showing how art and program informed Wright's architectural conception, the author

President Vernon Fisher earned his undergraduate and graduate degrees from Harvard-Simmons University and the University of Illinois, Urbana-Champaign, respectively.

In the letter of nomination, it was noted that his "success as an artist has created a financial situation in which he no longer needs to be affiliated with a university. In fact, most artists of his stature no longer teach." The nominator

Vernon Fisher, a monument, look around.
where fellowships and symposia and other opportunities are publicized. This is the nexus of both business and friendship in the academic community. In short, this is the place to look to find out what is going on at CAA; moreover, this informative and enjoyable gathering now appears every other month.

Ours is an active organization, as you can see for yourself. And much of that activity, much of that interchange among artists, critics, and art historians, or between academicians and museum professionals, has intensified under the stewardship of Ruth Weinberg, herself a distinguished painter-photomaker and writer about art. Ruth deserves credit for much of the increased communication across CAA’s national constituency, on both East and West coasts as well as in the heartland between.

And the leadership and its unprecedented vigor, and there has often been talk of splitting the organization into smaller groups, such as reporting out the art historians from the artists. Weinberg has rightly resisted all such splintering of the organization, now over 12,000 strong and a powerful unified force when invoked for issues of mutual concern. While trying to allow greater voice to those who have contributed to the organization—and we can hope that she has made for many years to the vitality and the openness of this shared enterprise in the art community. In her memory of a moment during its ninth decade.

-John Silver

1992 Art History Sessions

C

sidering Encounters, the theme of the 1992 meeting, provided a stimulating experience for art historians who attended the conference. Field sessions that focused on individual areas defined chronologically, or in some cases geographically, enabled conference goers to survey recent research in the discipline. Thematic sessions, often crossing chronological and geographical boundaries, provided a forum for a variety of topics, many around the encounter theme: the relationship of different cultural groups, the relationship between different cultures in global terms, and the relationship between different points of view.

Theory appeared in this year’s programs as an organic foundation central to much art historical research and criticism. At many times during the meeting, my own responses were colored by my memory of a moment during the 1989 conference in San Francisco. In a session titled “Martyrdom Then and Now,” organized by John Williams, Annabel Winwood gave a paper on “Reforming Martyrdom: The Modernist and Postmodernist Texts.” In brief, her message was “how thoroughly the past is constructed in the image of the present.” After she finished reading, there was dead silence in the room. Finally a member of the audience stood up to counter, angrily, I thought, that Whitam’s postmodernist reading of the past was as much a construction as a construct. I was surprised that diverse ideas be brought to light and that we can learn much more together than we can alone.

-Ruth Silver

Studio Art Sessions in Chicago

It has been almost two years since Phyllis Bramson first contacted us about serving as studio art program chairs for Chicago’s 1992 CAA conference. It is difficult to remember now what we originally thought the range of our responsibilities would be—we certainly didn’t foresee the dozens of meetings, the hundreds and hundreds of letters and phone calls and faxes, and the unending plethora of administrative details that would occupy us until February 1992. Now that all those are behind us, of course, they didn’t seem so insurmountable after all, and during the convention itself, we achieved one another a great sense of satisfaction with how things finally turned out.

We were very much aware of the logistics of working with our session chairs to help put together the panels; we would have to believe that the large crowds that filled our sessions (often to overflowing) were a testament to our good fortune in organizing topics of interest to the CAA constituency. We have learned that our audience is a voracious one, with widely differing interests and agendas, all linked by a great desire to hear issues discussed with intelligence and expertise. We hope that issue raised in Chicago, particularly on the theme of cultural diversity, will not be overlooked in the forums to come.

If such a thing is possible, we would like to begin our acknowledgments by thanking one another. Each brought specific skills and specific addresses to the project, and we quickly learned how we could exploit each other’s talents for the common good. We are better friends than we were two years ago, and that made the entire project worthwhile. We also would like to thank our respective institutions—the School of the Art Institute of Chicago, DePaul University, and Northwestern University—for their cooperation, understanding, and support. It was our pleasure to work with each of the 33 studio art chairs who organized their panels, and with Sandy Hindman, and we benefited greatly from the support of Ruth Weinberg, Phyllis Bramson, Judith Brodkin, Susan Ball, Suzanne Schouw, and the CAA staff. Like all enormous projects, this one had its range of delights and tribulations—but we must even sooner believe in the potential that is in it, and be thankful that diverse ideas be brought to light and that we can learn much more together than we can alone.

-Jane Deming, Bibiana Suarez, and James Yood, Studio Art Program Chairs

The 1992 M.F.A. exhibition, held in conjunction with CAA’s conference in Chicago, was hosted by the School of the Art Institute of Chicago, and the University of Chicago. It was held from January 31–February 28, 1992. The show, "CAA82," included the works of M.F.A. candidates from Northwestern University, the University of Chicago, the University of Illinois at Chicago, Columbia College, and the School of the Art Institute of Chicago.
PHOTO: Jeffrey C. Anderson, Portrait of Jeffrey C. Anderson
PHOTO: J. L. Law

NEW MONOGRAPHS
Published!

The College Art Association, in association with the Pennsylvania State University, Press, has recently published two books in its Monographs on the Fine Arts series.

The New York Cruciform Lectionary, by Jeffrey C. Anderson, is a study of a rare illuminated manuscript in the Pierpont Morgan Library, unusual because its scriso liberally copied every page of text in the shape of a cross. It is one of those manuscripts made in Constantinople around the middle of the 12th century, and it is the only one that contains narrative illustration, attributed to two illuminators. Anderson is associate professor of art history at George Washington University.

The 192-page book, with 69 illustrations, is available from Penn State Press for $42.50 ($31.75 for CAA members).

Forms of the Goddess Lalia Gauri in Southeast Asian Art, by Carol Radcliffe Bolon, is an examination of the images of Lala Gauri, a female goddess with various names in Indian lore who often has a lotus flower in place of a head, with her legs drawn up in the birth-giving position. Because there are no tests to explain the figure, the study proceeds from the bases of the objects to derive their meaning. Bolon is assistant curator of South and Southeast Asian art at the Arthur M. Sackler Gallery and the Freer Gallery of Art, Washington, D.C. The 184-page book, with 131 illustrations, is available from Penn State Press for $47.50 ($35.75 for CAA members).

Monographs on the Fine Arts are published at the discretion of the Committee on Electronic Information, which includes the education of scholars and art professionals on issues and resources in 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.

CONFERENCE ATTENDEE

Mrs. Tickets

Two round-trip airline tickets to Europe were won by Mary MacNaughton of Scripps College, Claremont, California.

How to Make a Difference

The membership is urged to participate in CAA by serving on the association's diverse and increasingly active 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.

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 (1992-94). Nominations for committee memberships should include a brief statement outlining the individual's qualifications and experience and a résumé. Self-nominations are encouraged. (There are also openings on CAA's awards committees; see the January/February newsletter, pages 1-13.) Write to: Committee Nominations, CAA, 275 Seventh Avenue, New York, NY 10001.

How to participate in CAA's annual conference in Chicago, to be eligible for the drawing, travel to Chicago had to have been purchased through CAA's travel agency, Zenith Travel. The free tickets, which are for business-class travel, are valid for any American Airlines European destination. Each year CAA negotiates with air carriers to get the lowest fares available to a particular conference site. The airline offering the best combination of service and discounts is designated the official conference airline. By traveling on the conference airline, conference attendees save money through discounted airfares while also helping CAA earn credits toward free tickets that would otherwise have to be purchased. As an added incentive this year, those individuals who used the conference carrier also had the opportunity to win the valuable tickets that were awarded to Mary MacNaughton.

Committee on Electronic Information: 1 opening. The goals of the Committee on Electronic Information include the education of scholars and art professionals on issues and resources in 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.

Committee on Cultural Diversity: 2 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.

The Museum Committee monitors the activities of public and private institutions to the art sector, particularly in relation to acquisition, preservation, exhibition, 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: 1 opening. The Committee on Women in the Arts is charged with the scholarly study and recognition of the contributions of women within the visual arts, developing linkages with organizations concerned with equitable interests, and monitoring the current status of women in the visual arts professions.

Education Committee: 2 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, curricula, and resources such as libraries; and maintains an awareness of art education at the K-12 level.

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Italian Art Society

To Hold Session
at CAA in 1993

New Inquiries in Italian Art is an open session sponsored by both the Italian Art Society and the Visual Resources Society to be held in conjunction with CAA's 1993 annual conference in Seattle. It will embrace all Italian art from the time of Constantine to now, using all types of methods and materials. The session seeks to make public whatever has not been in our field of awareness before, from a newly found work of art to a theory, and everything in between. It may then depart from novelty with respect to other characteristics of the discussion used to support the presentation of the discoveries. Priority will go to what is thought likely to interest the most listeners. Send proposals to Creighton Gilbert, Dept. of the History of Art, Yale University, PO Box 2009, Yale Station, New Haven, CT 06520-2009. Deadline: May 31, 1992.

Affiliated Societies

Add Dimension to Annual Conference

The College Art Association wishes to extend its thanks to the affiliated societies that enriched the program of the 1992 annual conference in Chicago, either through their own sessions or through co-sponsorship of sessions with the art history and/or studio art programs or with committees of the CAA Board of Directors. The activities of the American Institute for Conservation of Historic and Artistic Works, the Art Libraries Society/North America, the Association of Research Institutes in Art History, the Gay and Lesbian Caucus, Historians of Netherlandish Art, the Italian Art Society, the Visual Resources Association, and the Women's Caucus for Art were valuable additions to the CAA program.
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 members. Photographs on color but will be used only if space permits. Photographs arrive at the national offices.

AIRROAD/

CANADA/

MID- ATLANTIC/
Lisa A. Bartolozzi, Delaware Museum, DeKalb, January 16-March 26, 1992. Photographs. Photographs are welcome this month. Photographs are welcome this month.

Phyllis Bramson, Stacking the Floor, 1981, mixed media. 60" x 60" PHOTO: MICHAEL YOUNG
Jane Cash and Susan Palestini, Rosewood Arts Center Gallery, Kettering, Ohio, January 14-February 14, 1992. Drawings, sculptures.
Linda Han, Women's Art League Center, Quincy, Ill., January 11-February 21, 1992. "Tales, Traditions, and Hidden Secrets.
Noreen Honev and Ann Elizabeth P. Nosal, Rosewood Arts Center Gallery, Kettering, Ohio, August 18-September 15, 1992. Photographs, paintings, prints, and drawings.

NORTHEAST/
Mina Brady, Kent Place Gallery, Summit, N.J., January 6-March 5, 1992. Paintings and works on paper.
Maria Roya Feu, Benvenuta S. Rosenthalian Library, Queens College Art Center, Flushing, N.Y., February 3-28, 1992. "Turning to the Next Page."
Oskar Flech Treusch, Davidson Art Center, Wesleyan University, Middletown, Conn., March 24-June 7, 1992. "Bisimilations for Agrippa by William Carlos Williams" collage and mixed media.

Beauvais Lyne, Two Asatruan Youth Shred a Tree, lithograph, 14" x 11"


Stephanie Murray, Midiltin and Ina D. Wallach Art Gallery, Columbus University, New York, February 4-9, 1992. "Date: Davies, Cathedral of Juventude: An Ode to Violets," photographs.
Elizabeth Tracey, Tompkins College Center Gallery, Cedar Crest College, Allentown, Pa., December 9-January 24, 1992. Paintings.

SOUTHEAST/


Iain MacMillen with his paper sculpture and text installation titled in the Cage


WEST/
Beverly Bybee, photographer, died December 10, 1991, at the age of 80. After studying biology at Ohio State University, she went to New York and then on to Europe in 1921, where she worked as a darkroom assistant to Man Ray. She first achieved fame in Paris in the 1920s, taking photographs of famous artists and writers, and then became known for her black-and-white photography of the city in the 1930s. Bybee later turned to scientific photography and inventions. Bybee’s work has been featured in exhibitions at the Smithsonian Institution’s Museum of History and Technology, the Museum of Modern Art, and the New York Public Library, among others.

Mary Childs Black, an art historian, folk art expert, former curator, and writer, died February 28, 1992. She was 82. Her art-related imagery emerged from ancient Hebrew and Arabic letters and archaic shapes that melded the East and the West. Childs Black helped to found the New Horizon group, which had an impact on the modernization of Latin art, and she compiled two large collections for the Israeli government.

Herschel B. Chipp, a renowned scholar of modern art at the University of California, Berkeley, died February 12, 1992. He was 67. Her Ap the utilized imagery emerged from ancient Hebrew and Arabic letters and archaic shapes that melded the East and the West. Childs Black helped to found the New Horizon group, which had an impact on the modernization of Latin art, and she compiled two large collections for the Israeli government.

Herschel B. Chipp, 1913–1992

Mima Ciltos, a painter and printmaker known for her Social Realist images of New York, died December 21, 1991. She was 95. In the late 1930s she moved to the Art Students League, and she had her first solo exhibition in 1937 at the New School for Social Research. In the late 1940s she bought and painted murals for the Works Progress Administration. She switched to abstraction in the 1960s. Her work is in the collections of numerous museums, including the Metropolitan Museum of Art, the Museum of Modern Art, the Whitney Museum of American Art, the National Museum of American Art, and the Hirshhorn Museum and Sculpture Garden.

Boylas Van Nostrand Hadley (February 2, 1912, at the age of 86, Hadley was director of the Isabella Stewart Gardner Museum in Boston from 1970 until his retirement in 1986. After graduating from Harvard in 1935, he later went on to get a master’s degree in art history in 1931. From 1970 to 1980 he served as president and then chair of Lowe Inc, a group devoted to preserving and marketing the monuments and frescoes of Venice.

Greta Kempton, a portrait painter, died December 9, 1991, at age 80 in Vienna, she moved to the United States in the early 1920s, where she studied art at the National Academy of Design and the Art Students League. She painted portraits in High Society and went to study in Italy in 1917, where she met and was taught by U.K. artist and writer, and she taught at Yale University until 1966, when he moved to Berkeley. She served as president of the Society of Architectural Historians from 1974 to 1976, and in 1988 he received an Institute Honor from the American Institute of Architects for his teaching and writing.

Charles Nagel, a former museum director, died February 30, 1992, at the age of 93. A painting architect until 1962, he was cancel of decorative arts at the Yale Art Gallery from 1930 to 1936. Nagel was director of the Brooklyn Museum from 1936 to 1955, and from 1955 to 1964 he was director of the New Museum and Art. Throughout his career, he was the first director of the National Portrait Gallery at the Smithsonian Institution. A position he held until 1965. He received a Ph.D. in 1932 from the Yale University and a Ph.D. in fine arts from MacMurray College, Jacksonville, Ill., in 1965.

John Goldenhills Phillips, former chair of the Department of Western European Art at the Metropolitan Museum of Art, died February 17, 1992. He was 88. Phillips joined the Met as an assistant in 1922, immediately after graduating from Harvard University, and he remained there until his retirement in 1971. He then became a consultant to Sotheby’s in New York. Swartz, be a specialist in the art of the Hermitage School, he was the author of numerous articles and books.

Michael Rohde, professor of illustration at the Rhode Island School of Design, died February 27, 1992, at the age of 54. Rohde had been on the faculty of the school since 1949 and was also a cartoonist, sculptor, and painter. He attended the Columbus College of Art and Design and Ohio State University and was a student at the Art Students League and the School of Visual Arts in New York. A founder of the Studio Museum in Harlem, he served as president and chairman of the Whitney Museum of American Art in 1973 and numerous other exhibitions in the United States, Canada, and Europe.

Catherine Virolino, a curator, died January 7, 1992. She was 52 years old. From 1965 to 1970 she ran the Catherine Virolino Gallery in New York.
Joseph College, West Hartford, Conn.
Johns Hopkins University has announced the professor; and Daniel Weiss is a Mellon Fellow. Oaks, assistant professor of modern art; Henry Jonathan Maureen Ciaccio is assistant professor of art at the Arts in Pennsylvania.
William H. Wolff, a dealer in Asian art, died December 16, 1991. Wolff sold Asian bronzes, and wood and stone sculpture to Francisco, the Institute of Chicago and then went to New York.
Mary Davis MacNaughton, curator of antiquities, and wood and stone sculpture to

Grants, Awards, & Honors

Publications policy: Only grants, awards, or honors received by individual or institutional members of the College Art Association by the deadline indicated below may be published. Please note the following format:

- Individual members: cite name of individual, position, and affiliation, title of the grant/award/or honor, institution(s) and date(s) of receipt.
- Institutional members: cite name of organization, affiliates, and titles of grants/awards/honors, institution(s) and date(s) of receipt.

Grace C. Stansilus

Jean Carpenter Tressoud is the new director of the Gilcrease Museum, Tulsa, Okla. She had been an exhibitions curator at the museum for 2 years.

Organizations

Timothy Gene is the director of National Video Resources, a project of the Rockefeller Foundation. He had been director of product marketing for WNET/Thirteen.

Cyndra Rie is executive director of the Ohio Alliance for Arts Education in Columbus. She had been director of planning and special projects at the New York Foundation for the Arts.

Gwen Walden is program officer at the Getty Grant Program, Santa Monica, Calif. She was previously program associate.

Brian Whitfield

The Cape Street Project has announced its program participants, and the following CAA members have been selected: Jason Luna, Valley Center, Calif.; Olm Street; and Fred Wilson, New York, Artist-in-Residence Program.

The Louis Comfort Tiffany Foundation Awards for 1991 have been announced, and the following CAA members have been honored: Julia Fitt, Chicago; Jack Kirby, New York; and Bunt Specter, Los Angeles.

The National Endowment for the Arts Visual Artists Fellowships for new genre artists, painters, and workers as paper art have been announced, and the following CAA members have been honored: Susan Brown, Massachusetts; and Lynn Sanborn, San Francisco. For painting, Bente Allers, Brooklyn, N.Y.; Natalie Blumin, Chicago; Diane Burton, Philadelphia; and Sara Reiner, San Francisco, Calif.; for sculpture, Edward Jones, New York; and Susan Deininger, New York, New York; for poetry, Virginia Bess, New York; and Savage Richard, Los Angeles.

The 1991 Western States Art Federation/ National Endowment for the Arts Regional Visual Arts Fellowship Programs have been announced to the following CAA members: for photography, Kasey Otisco, San Diego, Calif.; and Mark Charles, Boise, Idaho; for sculpture, Bruce Liotard, Boise, Idaho; for mixed media, Richard Burt, Long Beach, Calif.; and for multi-disciplinary arts, David Stoll, Philadelphia. For painting, Arlene Siggins, Santa Fe, N.M.; and for sculpture, Anne Stoll, San Diego, Calif.; and in printmaking, the San Francisco Arts Commission.

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Pre-Now: Artistic Traditions and Craft Technologies in the Americas: A conference to be held at the University of Maryland, College Park. The focus of the conference will be to provide an opportunity for scholars to share their research on the development of artistic traditions and craft technologies in the Americas.

The Sculpture of Glass Oldenburg and Cooijjes van Rooyen will be the subject of a symposium at the University of Arizona, November 1-3, 1992. The symposium will include sessions on the history of glass sculpture, its role in contemporary art, and the role of glass sculpture in the development of modern art.

The Northeast Document Conservation Center will hold a symposium on November 15-16, 1992, on the subject of conservation and preservation of paper artifacts. The symposium will include sessions on the history of paper, its role in modern art, and the role of conservation in the development of modern art.

The Glass Art Society will hold its 15th annual conference in April 1993, with the theme of "The Glass Art Society: Past, present, and future." The symposium will include sessions on the history of glass art, its role in modern art, and the role of the Glass Art Society in the development of modern art.

The 4th Annual Symposium on the History of Art and Architecture will be held at the University of Southern California, March 21-22, 1992, with the theme of "The History of Art and Architecture: Past, present, and future." The symposium will include sessions on the history of art, its role in modern architecture, and the role of the History of Art and Architecture Society in the development of modern architecture.

A symposium on the history of art and architecture in the Americas will be held at the University of Arizona, November 1-3, 1992, with the theme of "The History of Art and Architecture in the Americas: Past, present, and future." The symposium will include sessions on the history of art, its role in modern architecture, and the role of the History of Art and Architecture Society in the development of modern architecture.

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specific openings exist in almost every area of The Fulbright includes some Washington, DC, many offerings allow scholars to propose their wider range of research activity between the two professional qualifications. The program seeks 1993-94 are available through the information: Institution, Washington, DC

Museum

Exhibition, 19 W. Market St.,

2--3 CAA

6-10

per month. For information:

Travel to Collections is a program of the National Endowment for the Humanities, the art and archaeology of Asia, including the art and archaeology of South and Southeast Asia; a background paper detailing the historical context, as well as the project's supporters. For information, and a copy of the 1992 edition, contact the New York Academy of Art, 111 W. 58th St., New York, NY 10019; 212/889-1149.

workshops and schools

The New York Academy of Art has inaugurated a 2-week intensive program in the theory and practice of classical architecture, June 25-37, 1992, at the academy in New York. Offered by the academy's newly formed Institute for the Study of Classical Architecture, the program is


the Renaissance is the topic of the 1992 summer institute at the National Gallery of Art. The program allows teachers of all subjects, K-12, to explore the evolution of Renaissance art in Italy and Northern Europe. Students review the gallery's collection of Italian and Baroque/Baroque painting, sculpture, graphic, and decorative arts. The institute features a speaker who can provide the experience of excitement, creativity, and inspiration. Study includes black-and-white photographic workshops, July 5-11 and August 3-9, 1992, in the Gilde Wilshire

the New Illustration of the Masters in Visual Resources Fundamentals for 2-week hands-on workshop in Museum Collections Management, Vancouver, BC, 1992, for professionals and individuals interested in the field of resources. Workshops are open to students in a broad range of fields, such as education, design, and museum organization. The first workshop is open to students who have completed the Fundamentals of Visual Resources Fundamentals for 2-week intensive program in the theory and practice of classical architecture, June 25-37, 1992, at the academy in New York. Offered by the academy's newly formed Institute for the Study of Classical Architecture, the program is aimed at professional architects, interior designers, historic preservationists, students, and others who seek in-depth supplemental training in classical architecture. Subjects to be covered include elements and materials, design and style, and the art and archaeology of Asia, including the art and archaeology of South and Southeast Asia; a background paper detailing the historical context, as well as the project's supporters. For information, and a copy of the 1992 edition, contact the New York Academy of Art, 111 W. 58th St., New York, NY 10019; 212/889-1149.

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Complete Classified Ads

A professional or semiprofessional nature (sales of libraries, summer rental or exchange of homes, etc.): (Art Editing. Books, catalogues, journals, New York, NY Art Workshop, Assisi, Italy. August 4-16. Hill town surrounded by Umbrian media, art history, creative writing, and painting and drawing for all levels: meals, studio space, critiques, lectures. Independent program for those wishing to work without instruction. Housing, meals, studio space, critiques, lectures. Art Workshop, 10012; New York, NY 10114; 212/679-1159.

Books Indexing. M.A. in art/architectural history will index your book or manuscript. Reasonable and reliable. Will provide sample of work. Call 416/513-1606.

Books on the Fine Arts. We wish to purchase scholarly out-of-print books on also library duplicates and review catalogues available upon request. Pollini, 310/838-1600.

Catalogues: University of Michigan; University of Chicago; New York; University of California, Berkeley.


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14 Sculptors Gallery, 164 Mercer St., New York, NY 10012. It is currently accepting applications for membership and invitational exhibitions. Send slides, résumé, SASE to Carol Rosen. Greenwhich Village Sublet. Available early May (flexible through August. Spaces, charming 2 bedrooms, study, 2 baths; $1,500 per month includes heat/ Hotwater. Art-conditioning, high floor, view, garden, 24-hour daemon, 1 block to So. 212/260-0326.

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New York City Art Studio. River view, 1,100 sq. ft., artists' bldg., kitchen, bath, bedroom, duplex, 9th floor; $750 per month includes utilities, Atlhon, Zacharies, 55 Bethune St., B-942; 212/ 929-3120.

Rome Apartment for Rent. Sunny 2bedroom apartment beautifully furnished; washing machine, telephone; convenient central location near buses, subway, stores; from July, 508/877-2139.

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Sunny Loft. Quiet, open space, 1&000 feet, well set, 7 x 7 x 11/2 window. Sprawling unobstructed expanse, brownstone, closest shops, books, storage, original maple floors. Bath, renov, kitchened (Carroll stove), washer/dryer, air cont. $430 month. 205/722-9789.


Translations. Specialized in art/history. criticism. French, German, Spanish, English. First, reliable, available on disk or by fax. Call 718/797-1306.

Miscellaneous

Pelama Academy, Soweto, is seeking the donation of bound journals, exhibition catalogs, and videos in English, German, Dutch, Italian, Portuguese, Spanish, and French. The following fields of fine arts, graphic arts, traditional and ancient arts, art history, architecture, photography, dance, music, and theater. More details are needed for the library of the academy, a center for the visual and performing arts offering a program of study to students from Soweto. Wrap covers to students from Soweto. Make donations in plastic to avoid water damage; do not use package materials "educational Matter. Unsolicited Gift. N.C.V." Send to: Hoegger Foundation, Inc., PO Box 3622, 2000 Johannesburg, Republic of South Africa.

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Foreign shipping added $2.95 to $500.00 maximum

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Information Wanted

Artists Wanted. The Everson Museum in Syracuse, N.Y., is searching for professional artists who attended the museum’s art classes from 1930 to 1980. This research is being done to determine the feasibility of a group exhibition as part of the museum’s 100th anniversary celebration. For information, send current resume and SASE to the research coordinator by April 30, 1992: Gail Salzman, RD1, Box 2280, Fairfield, VT 05455; 802/524-5057.

Max Beckmann’s colored works on paper—watercolours, drawings, gouaches, and pastels—will be the subject of a catalogue raisonné. Owners of these works are requested to contact the author of the catalogue: Barbara Göpel, Kaulbachstrasse 62, D-8000 Munich 22, Germany.

Carl R. Krafft (American, 1884–1938), a painter in Chicago; Brown County, Ind.; the Ozarks; and Oak Park, Ill., is the subject of a monograph that will include a complete listing of works. Information and photographs of his works are sought from collectors, museums, schools, and galleries. Some unidentified works are located in California. Information on any work is appreciated: title, size, owner, provenance, photograph. Send to: Suzanne Kaufman, 240 Lovesee Rd., Roscoe, IL 61073; 815/623-6222.

Wladimir de Terlinkowski (1873–1951), a Polish-born French artist, is the subject of a forthcoming biography. His paintings are included in countless museum and individual collections in Europe, and information is sought regarding public and private holdings in the United States. Send information to: Bernard B. Perlman, 6650 Baythorne Rd., Baltimore, MD 21208; 410/486-7895.

Datebook

April 6
Deadline for submitting material for the May/June newsletter, to be published May 1

April 30
Deadline for Careers submissions, to be published May 24

May 1
Deadline for nominations to CAA committees (see p. 11)

May 31
Deadline for submitting proposals to chairs of art history, studio art, and joint sessions for the 1993 CAA annual conference

June 1
Deadline for submitting material for the July/August newsletter, to be published June 26

February 3–6, 1993
CAA annual conference, Seattle