The membership is urged to participate by serving on the association's diverse and increasingly active committees. Committee members serve for fixed terms of three years (1993-95); 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. Nominations for committee membership should include a brief statement outlining the individual's qualifications and experience and a c.v. or résumé. Self-nominations are encouraged. Write to: Committee Nominations, CAA, 275 Seventh Ave., New York, NY 10001. Deadline: April 15, 1993.

Committee on Cultural Diversity: 4 openings. One-third of this nation is composed of individuals whose cultural, ethnic, or racial background or sexual orientation differ from the majority. The Committee on Cultural Diversity is charged with the recognition and support of the contributions, talents, possibilities, and needs of this constituency and with the increased inclusion of this group within the association and within the field.

Committee on Electronic Information: 3 openings. The committee attempts to keep abreast of new ideas and developments in the area of automated information in order to ensure that the special needs of our constituencies for access to visual and specialized resources linking texts and images are fully represented at the conceptual—both design and delivery—levels.

Museums Committee: 2 openings. The 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 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: 3 openings. The committee is charged with promoting the scholarly study and recognition of the contributions of women to the visual arts, developing linkages with organizations concerned with compatible interests, and monitoring the current status of women in the visual arts professions.

Reception for CAA 1993 annual conference attendees at the Seattle Art Museum, Friday, February 5

PHOTO: DAVIS FREEMAN, SEATTLE
Art History Sessions in Seattle

One of the biggest stars of the Seattle meeting was the Washington State Convention and Trade Center. The large, airy facility, with generous amounts of natural light, provided an expansive space that was salubrious to the intense processing of information that goes on at a CAA conference. This environment perfectly suited the theme of the 1993 art history sessions, which we had designed in the spirit of expansion, an opening up of the art history dialogue to include a reassessment of our past as well as a preservation of what is exciting and stimulating in the present. "What art history has come to be as a cultural practice, and how was it supposed to be conceived, within the academic community, as connoisseurship, restoration, and formal analysis, makes an impressive statement regarding the visibility of close object analysis within larger theoretical frameworks." In preparing this program, we had the pleasure of collaborating with the studio art program co-chairs, Rita Robillard and Marie Sato, with whom we worked out a large number of fascinating and relevant co-sessions. The making of art has always been talked about in terms of production, but with the looking at the work of art history in terms of production, we found that our ideas dovetailed in a stimulating way, and, in actual fact, a great many more of the sessions in their final form could have also been appropriately co-sponsored. We would also like to thank our respective institutions, the University of Washington and the University of British-Columbia, for the support they provided.

All of this would not have been possible without the efficiency of the CAA staff that lightened our task at every stage. Our Sunstaff thanks to Susan Bell, Jeffrey Larris, Melinda Klaiman, and, in particular, to the inimitable Conference Coordinator, Suzanne Schanzer, our daily telephone pal during the many months of preparations and planning;

—Martha Kingsbury and Debra Pincus, 1993 Art History Program Co-Chairs

Studio Art Sessions in Seattle

We would like to thank this opportunity to thank the session chairs, panelists, and workshop leaders who participated in the 1993 annual conference in Seattle. We also thank Jacob Lawrence, Patrick Warshins, Patterson Sims, and Vicki Halper for the "Conversations" sessions, which gave us greater understanding of the work of two important Seattle artists. We were impressed by the quality of presentations and the level of discussion the sessions engendered. Our focus for the panels reflected particular issues in the Pacific Northwest—landscape and environment, high technology, marginalized art media—which we hope gave the discussions a coherent context and reason for being in Seattle, rather than anywhere else. We were especially pleased with the increased participation of Asian American artists and artists from the Northwest and West Coast. And, as an aside, we were struck by the number of times the term "cyberpunk" was used (and in varying contexts); we think this portends new directions for our culture.

A grant from the Rockefeller Foundation allowed CAA to bring a diverse group of established and younger artists to the conference in a mentor program that was very exciting for us. In addition, we thank the National Endowment for the Arts for providing travel funds so that artists from across the U.S. and abroad could participate in the sessions.

We are also grateful to Washington State University for its matching grants to provide institutional support for the studio art sessions. Thanks, too, to board members Catharine Lord, Jim McElheny, Suzanne Quick-to-See Smith, and Judith Brody for their support and suggestions, and to Ruth Wobschlag for her confidence in asking us to chair these sessions. Thanks also to the CAA staff, and especially to Suzanne Schanzer for her coordination efforts.

Most of all, we are elated that the weather was so cooperative and gave all those who attended a chance to enjoy the beautiful quality of light in Seattle. We hope the discussions, conversations, friendships, and impressions formed here will continue to spark and that we will be seeing everyone again in the Pacific Northwest.

—Rita Robillard and Marie Sato, 1993 Studio Art Program Co-Chairs

M.F.A. Exhibition a Success

Attendees at the CAA conference in Seattle were welcomed on Wednesday evening at a reception at the School of Art Gallery, University of Washington, celebrating the opening of the State of Washington Master of Fine Arts Exhibition, which provided a visual forum for the diversity of artists currently completing their studies in the Northwest.

Students in the art schools of Central Washington University, Washington State University, and the University of Washington participated in the exhibition, which was organized by Phillip Schwab, curator of the School of Art Gallery. From such far-off places as England, Paraguay, Korea, and all points of the U.S., the artists presented views as vital and dissonant as our world is. Speaking on a broad range of concerns, from the exploration of gender roles, personal Renaissance, the critique of technology as implicit values, to the unweeded emotions of human life, these new artistic voices serve to reaffirm the significant act of artistic creation.

Opening reception for the State of Washington M.F.A. Exhibition, School of Art Gallery, University of Washington, Wednesday, February 3

PHOTO: DAVID FORREST
Awards for Excellence

The College Art Association’s annual convention ceremony was held at the Washington State Convention and Trade Center in Seattle, February 5, 1993. Local Committee co-chair Jay Gates introduced architect Robert Venturi, who delivered a witty and informative keynote address. CAA President Larry Silver presided over the presentation of awards for excellence in teaching, scholarship, creativity, criticism, and conservation. The following are the award recipients and their citations:

Award for Distinguished Body of Work, Exhibition, Presentation, or Performance Presented by Jeannine Yoon Awarded to Martin Puryear

In presenting Martin Puryear with this year’s Award for Distinguished Body of Work, I would like to quote Neal Benezra, curator of the Martin Puryear exhibition (Art Institute of Chicago, 1991), who wrote of the extent of the artist’s range and his multiplicity of sources in the accompanying book: “The yurt provides a physical and psychological base for man within a semi-nomadic existence, and falconry is based in the discipline of a bird of prey to operate with extraordinary freedom and vitality while retaining its connection to the falconer. The ongoing correlation of falconry and the yurt in Puryear’s art suggests a continuing search for just such a spiritual balance—between freedom and mobility on the one hand and the stability of a home to provide physical and psychological sustenance on the other.”

In creating his extraordinary body of sculpture, Martin Puryear has provided his audience with intellectual stimulation as well as a deep sustenance. While we marvel at Mr. Puryear’s remarkable sense of craftsmanship and imagination, we are drawn into a vision that reflects an interest in many cultures and processes of object making, yet transcends any categorization. Martin Puryear’s eloquence, keen insight, and very distinguished body of work not only made this year’s award an easy decision for the committee, his work offers thousands of viewers the renewed sense of wonder that challenging art can provide.

Committee: Susan Rankin, chair; Tom Barrow; Robert W. Fischer; Beauvais Lyons; James Yoon

Distinguished Teaching of Art Award Presented by Carolyn Menneritz Awarded to Richard Carlyon

Richard Carlyon is a legend in the art world of Virginia. For the past thirty years his teaching and his art have touched the lives of students, colleagues, and innumerable members of the public. Assiduously, more people in Virginia have been introduced to the concepts of modern art and their effect on our lives by Richard Carlyon than by any other person, artist or not.

The show number of letters praising Richard is impressive in itself, but it is what they say that demonstrates so clearly why Richard is worthy of this award. For example, a long time colleague writes: “Richard has such an incomparable ability to make the abstract and the metaphysical understandable to students. He has challenged all levels of university students to synthesize their perceptions of art into a comprehension of what it is to be an artist or designer. Students begin to understand the depth to which they need to apply themselves.” Another colleague comments that he has taken several of Richard’s courses over the years (it isn’t easy since they are usually filled to capacity) and has noticed that there are always other faculty members attending these classes, too.

Similarly, students are almost rhapsodic in their praise. One comment: “In his lectures and studios I had my best and worst experiences. The best are to his credit, the worst are to my credit, my failings. And yet even at my worst, he gave me living lessons. Richard conveyed to me more than I could imagine: whenever answers must be found in my work and life, answers about quality, appropriateness, communication, intuition, design, and art.” And another writes: “His creative and sometimes unusual approach to teaching gave new perspective to my ideas, problems, and solutions. Instead of forcing his own opinions and preconceptions upon us, he encouraged a personal approach and pushed for a class of individuals.”

Although Richard’s name is synonymous with “teacher,” he is a dedicated and accomplished artist. Since 1983 he has exhibited extensively in Virginia and elsewhere, including New York. His solo and group shows number over one hundred, not including his video and performance work. But it is not just in teaching future artists, historians, and designers that Richard has excelled. Some may feel that over the past thirty years his greatest service has been in offering his complex and thoughtful theories of the interaction of art and media to dozens of audiences (his list of lectures exceeds nine pages). It is with great pleasure that we celebrate the wisdom, wit, creativity, and dedication to education that Richard has educated in every sense of the word by presenting Richard Carlyon with the Distinguished Teaching of Art Award.

Committee: Murray DePillars, nominating chair; Jane Beren; Carolyn Menneritz; Luttle Weber

Alfred H. Barr Jr., Award for Museum Scholarship Presented by Judith Stein Awarded to Stephanie Barron

“Degenerate Art,” the Nazi’s infamous 1937 display of the modern art that disapproved of, is a nadir in the cultural history of the twentieth century. “Degenerate Art”: The Fate of the Avant-Garde in Nazi Germany, the catalogue that accompanied the exhibition of the same name organized by Stephanie Barron for the Los Angeles County Museum of Art, is an exemplary scholarly publication documenting the appalling Nazi action against it from a broad historical perspective. Authored by German and American scholars from various academic disciplines, this important catalogue provides new information and substantial data previously unavailable in English. It includes a detailed, room-by-room reconstruction of the original exhibition, a detailed, semi-illustrated reproduction of the accompanying pamphlet, an essay about the 1939 auction of some of the art, an extensive bibliography, an essay about the eye-witness account by a young visitor, and other essays about lesser known aspects of the campaign against modernism in music and film. The committee concurs with Burlington Magazine whose reviewer described Degenerate Art as “a major contribution to the literature on the subject in English.” We are pleased to grant the Alfred H. Barr, Jr. Award to Stephanie Barron’s Degenerate Art as the most distinguished catalogue in the history of art published in 1991.

Committee: Judith Stein, chair; Kevin Concannon; Judi Freeman; Sandy Stich

Distinguished Teaching of Art History Award Presented by Larry Silver Awarded to James Holderbaum

The vast majority of us discover the history of art only when we come to college education. It is our undergraduate teachers who lay and ignite the fire that carries us forward into lives enriched by the arts. In his legendary years of teaching—forlorn at Princeton, then at Smith College—James Holderbaum has changed the lives of countless undergraduates. He has ignited the passion of generations of professional artists, teachers, curators, and conservators. With wit, generosity, and dazzling flair, James Holderbaum has taught his students to look, and really to see; to perform joyously to exacting standards for the eye and the mind; to live with the arts as part of their daily lives. He has taught them that learning is not bounded by the walls of the classroom or the hours of the teaching schedule. By his example he has inspired colleagues and students alike to share in his consuming love for art. With gratitude we honor his lifetime of commitment and achievement as a teacher in the history of art.

Committee: Susan Barnes, chair; Anni Cofman Hassani; Linda Stone-Ferrier; David G. Wilkins
Distinguished Artist Award for Lifetime Achievement
Presented by Joseph Manning
Awarded to Willem de Kooning
It is my pleasure to present this year’s CAA Distinguished Artist Award for Lifetime Achievement to an artist who immigrated to this country at the age of twenty-two as a stowaway without legitimate papers, yet thirty-eight years later was honored with the Presidential Medal of Freedom. Willem de Kooning was born in Rotterdam in 1904. He moved to a Manhattan studio in 1927. His first one-person exhibition wasn’t until 1948, at the Egan Gallery. By the mid 1950s he was a recognized leader of the New York School.

In the Fall 1989 issue of Art Journal, Bruce Marden, reflecting on Willem de Kooning’s influence, wrote: “We struggled to understand his incredible depth. Time came when we had to move along. Yet ever as we did he reminds the Master, the only one who consistently surprises us. The one who taught and teaches that you can always go further. He is still teaching us the way.”

Committee: Joseph Manning, chair; Pat Adam, San Gilianni; Margaret Lazzari; Harry Rask

Lisa de Kooning accepts the Distinguished Artist Award for Lifetime Achievement for her father, Willem de Kooning
PHOTO: DAVID FREEMAN, SEATTLE

Charles Rufus Morey Award
Presented by Whitney Davis
Awarded to Carol Armstrong
The Charles Rufus Morey Award Committee is pleased to present the award (for a 1991 publication to Carol Armstrong for her book Old Men Out: Readings of the Work and Reputation of Edgar Degas, published by the University of Chicago Press). Old Men Out is a superbly written book that begins to make compelling sense in entirely new ways of a familiar but troublesome figure—Degas. As Armstrong argues in fine detail, stands just outside, or perhaps at the invisible center, of the period, artistic, professional, and philosophical positions from his many viewers and critics have expected him to occupy. A modernist, presumably, but in his investigations of modernist visualizations an unclassifiable challenge for modernists themselves; not quite an impressionist, but expressive of some of Impressionism’s fundamental questions sharpened by contemporary theories of meaning, culture, bodiliness, and selfhood. Most important, though, she takes great risks; she does not assume the possibility of writing a seamless account and allows many questions to remain, even to expand, from beginning to end. Consistently interesting and, at the highest level, the book embodies the reality of art history as a truly critical analysis and of criticism as necessarily historical.

Committee: Whitney Davis, chair; Jack Perry; Dean; James Marrow

Frank Jewett Mather Award
Presented by Lowery Stokes Sims
Awarded to Thomas McEvilley
This year the Frank Jewett Mather Award for distinction in art criticism is bestowed on Thomas McEvilley for three articles published in Artforum magazine: "Enormous Changes at the Last Minute" (October 1991), "Critical Reflections" (November 1991), and "A Time to Choose" (February 1992).

In these articles McEvilley examines aspects of multiculturalism and its detractors, and the implications of their opposition in the redefinition of power positions in postcolonial world culture. In the article "Enormous Changes at the Last Minute," he notes the abolition of Western art world McEvilley's discussion is distinctive. With great clarity and brevity he indicates his willingness to embrace rather than decry the realities of our fraction, often discordant world, reminding us that the imperatives of our contemporary world can no longer tolerate half-hearted gestures or the arrogation of our responsibilities as individual citizens on this planet.

Committee: Lowery Stokes Sims, chair; Jim Hugo; Victor Margolin

Thomas McEvilley is presented the Frank Jewett Mather Award by Lowery Stokes Sims
PHOTO: DAVID FREEMAN, SEATTLE

C,A,A, National Institute for Conservation Award for Distinction in Scholarship and Conservation
Presented by Marcia Hall
Awarded to Arthur Wheelock

Arthur Wheelock is an art historian who has devoted his career to building bridges between the worlds of art history and conservation. His interest in questions of painting technique dates at least from his graduate student days at Harvard, where he took the Fogg course on conservation issues, and his collaboration soon after with J. R. van Asperen de Boon on Cornelis Engelsbrecht. He has consistently addressed the physical object—its materiality, its factura, its condition, its reception—as the central historical document and has made it the focus of his approach. Through his collaborations with conservators he has learned to speak their language, so that conservators feel comfortable discussing technical questions with him. In his numerous scholarly articles, books, and lectures, he frequently discusses issues of workshop practice, painting, technique, and conservation. In this way he has brought to his colleagues an understanding of how to make use of this material in art historical research. He is at present finishing his second book on Vermeer and has just completed the catalogue of the Dutch paintings in the National Gallery of Art, of which he is the curator. Both include analyses of materials and technical data based upon technical examinations carried out in the conservation laboratory.

In addition to his scholarship, Dr. Wheelock is making an important contribution to the dialogue between art history and conservation with his teaching. He was responsible for setting up a materials and techniques course for the consortium of universities of the Washington metropolitan area through the auspices of the University of Maryland, where he is professor. He takes his students to the object whenever possible, making use of the facilities of the National Gallery of Art, because he recognizes it is important for the student to be comfortable with works of art and to experience the excitement of being in touch with them.

He takes an interest and pride in the work of his former students. His colleagues and students alike know him to hold the highest standards for himself and for them and to be respectful of their achievements.

Committee: Marcia Hall, chair, CAA; Grady McKinn-Smith, CAA; Barbara Heller, NPG; Jaye Hill-Steiner, NCA

Arthur Wheelock and Marcia Hall, who presented him with the CAA/National Institute for Conservation Award
PHOTO: DAVID FREEMAN, SEATTLE
The creative adventure is enhanced in the absence of analytical approaches. Many cultures throughout the world and down through the ages have utilized this creative process in their traditional expression to produce forms of beauty, utility, and ritual. Artists, dancers, writers, healers, and performers of various cultural backgrounds are invited to submit proposals for this panel.

For guidelines for submitting proposals, see the Call for Participation for the 1994 annual conference, which was mailed to CAA members in January 1993. The deadline for submitting proposals to sessions chairs is April 15, 1993.

Addenda, 1994 Call for Participation
The session “Who’s Building the Closet? Homoerotic Explicitness and Art” (co-sponsored by the Gay and Lesbian Caucus) is chaired by Flavia Rando (Rutgers, State University of New Jersey) and Jonathan Weinberg (Yale University). However, proposals should be sent to Erica Rand, Bates College, Lewiston, ME 04240.

The institutional affiliations of the chairs of the session “Artistic Coupling” are Susan Reffman, Graduate Center, City University of New York, and Peter Charatsawy, Adelphi University. They request that proposals be sent to the following address: Peter Charatsawy, Dept. of Art and Art History, Blodgett Hall, Adelphi University, Garden City, NY 11530. In line 9 of their session statement, the word “didactic” should have been “dyadic.”

Important Correction
Session Participants: Proposal Submission forms (the last page of the Call for Participation) should be sent directly to session chairs, not to Suzanne E. Schanzer, as stated on the form. Any forms already sent to Schanzer will be forwarded to the appropriate chairs.
CAA News

New Affiliated Society
Joins CAA
CAA welcomes the Association of College and University Museums and Galleries (ACUMG) as an affiliated society.
ACUMG was founded in 1979. Institutional membership: 200; individual membership: 50. Annual dues, institutional: $150; individual: $15. Purpose: to address the professional, educational, ethical, and financial issues relevant to academic museums and galleries of all disciplines: art, history, and science. The association supports continued improvement of professional and ethical standards, national and regional conferences, and presentations at annual professional meetings. Joining ACUMG is a formal organizational gesture, i.e., elected officers, an identifiable membership, and such signs of ongoing activity as a newsletter, periodic exhibition record, or other documentation. For further information and application, call or write the CAA office.

Notice to Job Applicants
The CAA Board of Directors at the recommendation of the Committee on Professional Practices has amended the guidelines for CAA positions listings as follows:

"The CAA Cavors bulletin will henceforth denote by an asterisk any job listing submitted by an institution that has been censored or is under investigation for censure by the American Association of University Professors. The Cavors bulletin will also denote by an asterisk any position listing submitted by an institution that has had its accreditation removed, denied, or is being investigated for such action by the National Association of Schools of Art and Design or other recognized regional accrediting agencies." It should be emphasized that CAA's purpose in this identification is solely to inform its membership of the existence of potential problems. CAA has no means of investigating or procedures in place for holding hearings and therefore cannot make factual determinations with respect to the merits of a particular complaint or accusation.

Millard Meiss Grant
Millard Meiss Publication Fund Grants are awarded twice annually for book-length scholarly manuscripts that have been accepted by a publisher but cannot be published without a subsidy. The author must be a CAA member in good standing. Guidelines are available from the CAA office at 275 Seventh Ave., New York, NY 10001.

From the President
On Your Behalf
With the convening of CAA's 81st annual conference in Seattle, I concluded the first of my two-year term as the Visiting President of the College Art Association. I would like to take the occasion to make a regular statement about CAA's role in the field of advocacy and outreach on behalf of artists, critics, and scholars who work in the visual arts and humanities.
CAA itself belongs to or is affiliated with a number of umbrella organizations and interest groups in the arts and humanities. Despite CAA's large membership, our voice is even greater in Washington and other centers of power when we band together with other interested parties to fight for our causes, such as freedom of expression and artists' rights.

Among the organizations to which CAA belongs is the National Cultural Alliance (NCA), which was incorporated in 1990 by nine national arts and humanities service organizations representing broad cultural interests in the United States. CAA is associated with five of the nine organizations—American Arts Alliance (AAA), American Association of Museums (AAM), American Council on the Arts (ACA), American Council of Learned Societies (ACLS), and the National Humanities Coalition (NHC). The nine NCA organizations and many others, including CAA, have worked to demonstrate and broaden a renewed commitment to the arts and humanities. Over the next three years this coalition will conduct a national campaign that will include both a print and broadcast advertising campaign and a public relations effort. The goal is to increase public awareness and understanding of the importance of the arts and humanities to the life of this country and to mobilize support for the artists, scholars, and cultural institutions of the United States.

The Advertising Council, a strong source of public service advertising, recently selected the NCA campaign from stiff competition to receive $25 million of free coverage. The spots, sponsored by NCA and the Advertising Council, will start appearing in May. If you see one of these spots on television, please let us know what you can do to help engage your community, region, or state in this national public awareness campaign.
CAA has been an active participant in the National Humanities Alliance since its founding in 1981. The purpose of NHA is to advance the cause of the humanities by promoting the common interests of its members with regard to national policy and legislation. In collaboration with its own members, and often in concert with other organizations, NHA continues to produce positive results, such as higher appropriations for NEH than requested by the administration and a new dissertation fellowship program at NEH. Led by the indefatigable John Hammer, NHA keeps us informed about public policy issues affecting humanities scholarship and also mobilizes its members to support crucial legislation, such as the periodic reauthorization of NEH (coming up again soon).
CAA was admitted to affiliate status in the American Association of Museums (AAM) in 1990 in recognition of the significant number of CAA members who are engaged in museum work, or are students and/or lecturers. With affiliation comes the obligation for the CAA president or executive director to attend AAM board meetings and to submit reports on CAA activities. This has provided an important learning experience for us as an opportunity to inform the larger museum community about CAA activities. The AAM Government Affairs department keeps us well informed about legislative issues affecting museums by means of faxes "Action Alerts," which are passed on to CAA's active Museums Committee.
CAA was also a participating organization in the National Coalition against Censorship (NCAC) this year, joining, among others, the American Library Association, ACLU, and the Modern Language Association. NCAC is an alliance of national organizations united by a common commitment to the protection of First Amendment rights. NCAC seeks to inform other coalition organizations ranging from ACLU to the Recording Industry Association of America and to inform one another of issues concerning freedom of expression and to organize subcommittees and actions to support First Amendment rights.

The National Campaign for Freedom of Expression (NCFE) facs free expression network meetings at which organizations ranging from ACLU to the Recording Industry Association of America and joint forces to inform one another of issues concerning freedom of expression and to organize subcommittees and actions to support First Amendment rights. NCFE organized a briefing for Congress on February 2, 1993, with the new members of Congress, as well as interested returning representatives, present for an overview of First Amendment facts and a directory of participating organizations. Because the briefing was brought to CAA's annual conference in Seattle, we were represented by John Hammer. The NFAA keeps us informed about public policy issues affecting humanities scholarship and also mobilizes its members to support crucial legislation, such as the periodic reauthorization of NEH (coming up again soon).

CAA has recently become an influential member of the NCCA, an association for the achievement of cultural diversity in higher education where goal is to increase the presence and influence of culturally diverse scholars, researchers, and educators of all backgrounds and disciplines in academia. CAA hopes to contribute to developing models for programs, strategies, and policies that encourage greater numbers of culturally diverse scholars to complete graduate degrees, particularly in art and art history. CAA was represented at the conference for the annual conference by development and special projects associate, Theresa Dlin.

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and the university, and the purpose of
Clarification was asked about the
letter to Dean Lee Bollinger of the
University of Michigan
ums Committee, I sent a letter on behalf
when some conference partici­
an exhibition that had been curated by a
CAA member, Michigan artist Carol
Censorship Project subsequently
For example, CAA recently wrote a
letter exhorting the governor of Michi­
First Amendment rights.
reduction of $2 million in state budgetary cuts.
represented Jacobsen
in
 Conrad R. DePillars, dean of the
School of Law to
Picturing a single Larger

CAA sometimes gets involved with
organizations, newspapers, and arts
advocates, joining a flood of public
protest this breach of due process and
the political and cultural arenas.

Judy Silver

Seattle Art Museum reception, Friday, February 5

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, area of exhibitions, medium. Please indicate
CAA membership.

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

ABROAD/
Gayle Bradley-Johnson. Olle Forshede Gallery,
Höör Printstalden near Tidholm, Sweden,
Rud Burkeley, Macquarie Light house, 9th
Bim talk of Sydney, Australia, December 15,
Scott Dunn. Galerie Cour, Berblin, Franco, April
James Josephs. APR Versailles Stift Galerie,
Zürich, Switzerland, January 14-February 17, 1993.
"Paintings from 1932 to 1936."
Ingel Macmillan. Weartone Art Workshop,
Weartone, Central England, January 10,
on paper.

CANADA/
Wes Rowe. Redpath Museum, McGill
University, Montreal, Quebec, January 20-30, 1993.

MID-ATLANTIC/
Lisa Baeteman, Astiant Gallery, Washington, D.C.,
Clifford T. Oehrens, New Arts Gallery,
Georgetown, University, Washington, D.C.,
Sandra Reel, Fine Arts Center Gallery, Charles
County Community College, La Plata, Md.,
December 5-February 14, 1993.

MIDWEST/
Glenda Dillloough Rush, Twed Museum of Art,
University of Minnesota, Duluth, January 18-
February 19, 1993. "The Christina Suite:
Southern Belles." The Christina Gallery,
"The Christina Suite." Mc-Gallery,

Eric Manabat, Papa and Nique,
acrylic on canvas, 45 x 30".

Jane Cash, C.A.G.E. Gallery, Cincinnati, Ohio,
Mike Gilke, Wexner Center for the Arts, Ohio
State University, February-April 11, 1993. "The Alphabet of U.S."

NORTHEAST/


Michael Burgard, Night Presence, 1993, mixed media on paper, 30 x 22". Photographs and paintings.

Iii CAA 1993 (215/627-5768).—Matthew Drutt (1985-88). He entered the history of art doctoral program at the University of Illinois and a PhD. in 1936 in classical archaeology from Johns Hopkins. From 1948 he taught at the Art Institute of Chicago, where he received his B.F.A. and M.A. from the J. B. Fischer von Erlach exhibition for the J. B. Fischer von Erlach Memorial Museum of American Art (1984-85), and the history of archaeology at Columbia University, retiring in 1977. Throughout his distinguished career he was a vigorous advocate of museums both as preservers of artistic heritage and as an educators of the public.

Academe

Barbara Greenhouse, professor of art history at Ohio University, has been appointed to the Wheat Chair of American Studies at the University of Utrecht for 1996.

Lisa Ayres, professor of art at Columbia College, has been named assistant director of the museum. She will assume her new responsibilities in August.

John B. Rohrbach has been appointed assistant director of the museum. He will begin his duties next fall.

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Jeff McMahon has been awarded a 1993 for the city of Rochester, Minn. commissioned to design a cast concrete mural

Joe Doyle is the recipient of the purchase award to Collections grant to complete work on his new body of work.

Marc Dennis

Marc Dennis on blanc de chine porcelain at the Dehua Museum, March 26-27, 1993. For information: Education Dept., Rockwell Museum, April 17, 1993. For information: Wood Turning Center, 1703 Oakwood Parkway, Gaithersburg, Md. 20878-1010; 301/425-4071; fax 301/270-7170; e-mail: woodturning@woodturning.com. Those interested in pursuing traditional and contemporary lathe artists, use of the contemporary lathe, and lathe-turned objects, will be held April 22-24, 1993, at the Hagley Museum and Library, Wilmington, Delaware. Fee: $350.

A 1993 Artists Fellowship Grants in Visual Arts will be held on annual conference of the National Endowment for the Arts for 1993 have been announced, and the following CAA members have been selected: in the arts, critics, and curators that focus on any aspect of recent work in any media, except performance. The monograph of the exhibition will be published by the University of Georgia Press.

The fourth annual exhibition of the American Craft Council in conjunction with the 24th Annual Iron Art Conference, intended to the northern and southern of New England. Fee: $25.

The National Endowment for the Arts Visual Arts Fellowship Awards in Visual Arts for 1995 have been announced, and the following CAA members have been selected; for painting, Thomas Eastman, Chicago; for sculpture, Charles O. Koets, Chicago; for experimental work, Tom Friedman, Chicago; for ceramics, Elise Ruttan, Oak Park; and for sculpture, Marya P. Roland, New York.

The fee is $125. For information: Gay Tracy, 190 Bricktop Circle, Rockville, Md. 20850; 301/470-1036; fax 301/470-6521.

The fee is $350. For information: Education Dept., Rockwell Museum, April 17, 1993. For information: Wood Turning Center, 1703 Oakwood Parkway, Gaithersburg, Md. 20878-1010; 301/425-4071; fax 301/270-7170; e-mail: woodturning@woodturning.com. Those interested in pursuing traditional and contemporary lathe artists, use of the contemporary lathe, and lathe-turned objects, will be held April 22-24, 1993, at the Hagley Museum and Library, Wilmington, Delaware. Fee: $350.

National Assembly of Local Agencies will hold its annual conference June 6-9, 1993, at the Sheraton Bayside Hotel, Miami. The theme is "Building and Rebuilding Community:

The 19th Annual Conference on Critical Thinking and Educational Reform will be held at the National Endowment for the Arts for 1993 have been announced, and the following CAA members have been selected: in the arts, critics, and curators that focus on any aspect of recent work in any media, except performance. The monograph of the exhibition will be published by the University of Georgia Press.

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Armory Art Center invites artists to enter a prominent New England venue. antique camera technology (stereographic, including photography, are eligible; work must larger than
Peter Kuper’s/Model’s Fellowship: for a scholar with M.A. degree to propose research project in a field pertinent to the Cooper-Hewitt Museum. Further information, Peter Kuper’s, 1407 S. W., N.W., Suite 59, Box INDU NEWS, Washington, D.C. 20006; 202-686-0177. Deadline: April 15, 1993.

Artists are encouraged to apply for the Smithsonian Institution Fellowships in Conservation, Studio Art, and Photography. Three graduate fellowships of $2,500 each and one undergraduate fellowship of $1,250 are available for travel/study, to participate in international festivals around the world. Application deadline: February 1, 1994.

Arts Link Collaborative, established to support artistic exchange between artists in the former Soviet territories and citizens, has been completed in the last two years. Entry fee: $5-$10 each additional entry. Entry fee by

Award
The Saul H. Alinsky Award is an annual award of $5,000 for travel/study, to set up a studio and further a career, to permit an interdisciplinary creative project. Only open to painters who are U.S. citizens, ages 18-34. The numerator-up will receive the Ordway Singh Award of $2,500. Applicants should send 4 transparencies and 4 color or black-and-white prints, 8 x 10 inches, head-and-shoulder photo, handwritten resume, handwritten letter of application with reasons for return of entry material, to: Saul H. Alinsky Award, B.C.M. Box 80314, London WC1 N 3XX, England (U.S. or Canada)

Awards
Arts Center invites artists to enter paintings, drawings, prints, or sculptures no larger than 20 inches in any dimension depicting work, or submitted to our 2nd annual Small Works Competition. Artists residing in the continental U.S. may submit three works. Awards will be given in the best three cash awards and exhibition. Send two for entry to: Arts Center, 1935 Lake Ave., West Palm Beach, Florida 33401. Deadline to receive entry: April 30, 1993.

Calls for Entries

Grants and Fellowships
Brandeis University offers the Mortimer Hays-Brandeis Traveling fellowship in photography. Funds are available for travel and living expenses outside the U.S. Applicants must be candidates for or recipients of M.A., M.F.A., or Ph.D. The deadline for applications is 1 May, 1994.

Extended Terms in the Post-Pictorial Era. Work is sought by contemporary photographers utilizing media and methods of the 19th and early 20th century for an exhibition in fall 1994 in a prominent New England venue. Of special interest are photographers employing daguerreotype, platinum, cyanotype, gum bichromate, and other outdated or experimental methods. Conceptual photographs processes (photograms, photographers, etc.) are also encouraged, as well as unusual applications of xerox camera technology. For information, see the back of the current issue of the quarterly journal, New Makers.

Grants for 1994
The National Endowment for the Arts has awarded grants to 800 organizations, 524 artists, and 925 individuals. For information: National Endowment for the Arts, 10 Lincoln Plaza, Washington, D.C. 20522.

History of Photography, an international quarterly journal, seeks articles for a special issue on "Photography and the Fine Arts." Papers should address some aspect of the relationship between fine art and photography. Two issues will be published, one in 1994 and the other in 1995. For information: History of Photography, 123 Main Street, Saugus, Massachusetts 01906.

Museum education meetings, and visit Midwest institutions. Send letter of application with resume, transcript, and 3 references to: Curator of Special Programs, Department of Education, University of Nebraska Museum, 11100 East Blvd., Cleveland, Ohio 44106. Deadline: April 15, 1993.

Works and Schools
A workshop for art historians and slide and photograph curators will be held in Florence, Italy on May 9-19, 1993, sponsored by the Office of International Programs at the University of Michigan. The workshop is intended for art historians and curators with an interest in, or specific responsibility for, collections relating to Italian painting. For information: Gary S. Sykes, Sterling Memorial Library, Yale University, New Haven, CT. 06520; 203/432-1804. Deadline: April 15, 1993.

 Arbitration

The Public" is sought. For a questionnaire: Mexican Art Abroad Project, Grupo Azabache, Dallas No. 85 F.B., Col. Pinos Napales, Minas 5607, 617-302-2515; tel. (525) 627-5271.

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Call for Submissions to: Diana Emery Hulick, School of Art, Arizona State University, Tempe, Arizona 85287.

Tempera Exhibition Planned. Research is seeking information on egg tempera painting in America to aid an exhibition, book, and comprehensive bibliography on the 1930s and 1940s revival of this technique planned by Brandeisy River Museum. Information about schools teaching egg tempera, artists using the medium, and publications about it (with special emphasis on the period of the 1930’s/40’s) is sought and will be appreciated. Write to: Richard J. Boyle, Brandywine River Museum, F.O. Box 141, Chadds Ford, Pa. 19017.

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For All Things Photography, use Daggs-Downtown, Inc., CAA members receive a 20 percent discount on all services: Slide duplicates, E-6, B&W, C-prints, computer imaging. Call 212/941-7000, or visit 560 Broadway, New York, NY 10012.

For Rent. Attractive furnished bedroom. NYC, upper East Side near many museums. Suitable visiting woman scholar. Doorman building. Good transportation. Security and references required. $2200/ week (summer $2800); min. 3 weeks. Call DG Associates, 212/996-4629.


Datebook

March 15 Deadline for nominations, CAA Board of Directors

April 2 Deadline for submitting material for May/June CAA News, to be published April 30

April 15 Deadline for submitting proposals to session chairs for 1994 annual conference

April 25 Deadline for nominations, CAA committees on Cultural Diversity, Electronic Information, Museums, Professional Practices, and Women in the Arts

April 29 Deadline for submissions to Careers, to be published May 25

May 28 Deadline for submitting material for July/August CAA News, to be published June 25

June 11 Deadline for submissions to Careers, to be published July 9


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