

CAA NEWS

From the Executive Director

Act Now!!!

Emergency!!! Your help is needed, immediately! The American Family Association and other similar groups marching under the banner of "traditional values" have been successfully unleashing torrents of mail into congressional offices in their effort to eliminate the National Endowment for the Arts. A recent attack appeared in *USA Today* as a full-page ad full of lies, distortions, and half-truths, including a long list of senators and representatives who support the NEA. Such pressure is a serious threat to the support the endowments currently have in Congress and is effectively detracting attention from the overwhelming preponderance of NEA and NEH grants that are awarded for undisputed projects.

CAA members are urged to contact their congressmen/women and senators—write a letter, send a telegram, visit the district office, telephone. Everyone should contact his or her legislators, whether or not they are on the reauthorization committee. Let them hear from you, their constituents; it all counts. A recent poll indicates that the majority of American people do indeed support the arts and humanities; your senators and representatives need ammunition to help them make this case. Don't let a few zealots speak for the American people. (And do send the CAA copies of whatever you write.)

Over the past few months, the



Advocacy Day, Washington, D.C.,
April 20, 1990

PHOTO: SHARON FARMER

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Act Now!

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Act Now!!!
CONTINUED FROM PAGE 1

Senate and House subcommittees on education have been hearing thoughtful and compelling testimony from leaders in the arts and humanities. NEA chair John Frohnmayer has been an outspoken and tireless champion for the NEA, citing numerous examples of successful NEA projects, the role of the NEA in stimulating the public-private partnership, and the growth of the arts in America. He noted that "at each of the prior six reauthorizations of the arts endowment, the question of censorship has been hotly debated, and each time any content-based restrictions have been soundly defeated." Frohnmayer has also pointed out that "the endowment's success has been in its process. . . . The endowment has created and sustained a climate encouraging freedom of thought, imagination, and inquiry by bringing citizens who are experts in the arts to judge the applications. . . . much like a jury in our justice system. Panels are from five to fifteen individuals of widely diverse cultural, geographic, ethnic, and stylistic backgrounds. . . . The system is far from perfect, but it is the best system that the English and American jurisprudential heritage has been able to devise."

The American Arts Alliance has emphasized the importance of unrestricted federal arts funding, arguing that "much of the debate has centered on whether content restrictions should be placed on federal funds. In our opinion, to impose such restrictions is antithetical to the American democratic experience. . . . Like the research and development programs our government supports in other fields, the arts too require a 'laboratory' in which to develop and further the cause of creativity and cultural expression. Sometimes experiments fail. But often from the risks taken come exciting, innovative art."

Advocacy Day, an annual event, took place in Washington, D.C., on March 20, in the midst of the legislative hearings on reauthorization. Moderator Mary Schmidt Campbell (New York City commissioner of cultural affairs and former CAA Board member) observed: "In all the years I've been coming to these sessions, never has so much hung in the balance. We are lobbying for the very survival of the NEA. This is no longer a fight about obscenity. This is

about the very principles of democracy and the fundamental values of this country." Key congressional figures supporting reauthorization, Senator Claiborne Pell (D-RI) and Congressman Pat Williams (D-MT), as well as a number of actors and artists, spoke up for the NEA. Both a positive collective feeling about the arts community and a sense of urgency pervaded all the presentations, setting the scene for the afternoon rally on the steps of the Capitol, where I joined hundreds of artists, writers, musicians, actors, and arts leaders who braved unseasonably cold weather to listen to cries for action, the predominant theme being "Reauthorization without Restriction."

In response to persuasive arguments by Frohnmayer and other arts advocates, President Bush—much to the dismay of fundamentalist groups—came out in support of reauthorization of the endowments without restrictive language.

But the attacks have not stopped. Quite the contrary. The American Family Association is stepping up its campaign and generating thousands of letters against reauthorization. In Cincinnati, home of the National Coalition against Pornography, the Cincinnati police shut down the Contemporary Arts Center to videotape seven allegedly obscene photographs by Robert Mapplethorpe, and a grand jury indicted the gallery and its director on obscenity charges.

Write Now!!!

It is crucial that you write *now*, stating who you are and what you do ("I am an artist, professor, parent, voter . . .") and citing specific instances in which NEA and/or NEH programs such as exhibitions, performances, artists-in-schools, etc., have directly benefited you as well as artists, scholars, students, and the public in your state

and/or congressional district. Above all, let your legislators know that you, a voter, support President Bush's proposal to reauthorize the National Foundation on the Arts and the Humanities Act of 1965 with no restrictive language.

Remind your legislators that:

- Investment in the arts is an investment in the creative future of the USA.
- Government support for the arts stimulates giving from the private sector.
- Federal support ensures broad access to the arts for all citizens.
- The arts stimulate economic growth: downtown revitalization, corporate relocation, tourism, etc.
- The arts in their broadest expression allow individuals to make informed choices.
- The arts define and preserve a nation's culture.
- The arts are basic to a thorough education.
- Support for the arts at the local level is the most effective message.

For a list of members of the reauthorization committee, senators and representatives singled out by the American Family Association, and members of the commission mandated by Congress to review NEA grant-making procedures and the relationship between public and private funding, please send an SASE (25¢) to CAA, 275 Seventh Ave., NYC 10001.

CAA Hotline

If you can't find time to write, please send a telegram, or better yet, do both. To make things easy, CAA has instituted a Western Union Action Hotline, which will be operative for two months starting June 1. You can call 1-800-257-4900, operator 9684, twenty-four hours/day, seven days/week. You can (preferably) dictate your own message or choose one prepared by us. Just give your zip code and Western Union will direct the telegram to the appropriate legislator(s). You will be billed on your monthly telephone service \$7.50 for the first telegram and \$6.75 each for a second and third.—Susan Ball

Cincinnati Site Dropped

On April 7 police served indictments to the Contemporary Arts Center in Cincinnati and its director, Dennis Barrie, on charges that they violated Ohio obscenity statutes by showing an exhibition of photographs by Robert Mapplethorpe, some of which depict homoerotic images and nude children. Police temporarily closed the institution, served the indictments, and videotaped the photographs in question.

In response to these actions, CAA president Ruth Weisberg wrote, on April 9, to the president of the Greater Cincinnati Convention Bureau, Michael J. Wilson, that the city was no longer under consideration as the site for the CAA's 1995 annual conference. The actions of the CAA have been taken in support of the Contemporary Arts Center and its director and of freedom of expression and the First Amendment.

Weisberg wrote: "Based on the apparently officially sanctioned censorship which has resulted in the indictment of a director of an art museum for showing works by one of the most highly acclaimed and respected contemporary photographers in America, the Board of Directors of the College Art Association has resolved that, given the events of the past few days, Cincinnati is an inappropriate milieu for the CAA annual conference. . . . The Board of Directors feels that the recent events in Cincinnati are incompatible with the College Art Association's goals of academic freedom, exchange of ideas, inclusivity, and cultural diversity and inconsistent with the College Art Association's vocal and active advocacy efforts on behalf of federal funding of the arts, freedom of expression, and reauthorization of the NEA and NEH with no restrictive language. Furthermore, it would be a contradiction in principle were the CAA

to hold a conference championing freedom of expression, open scholarly exchange, and the presentation of cutting-edge art criticism in a city in which a museum director can be indicted for mounting an exhibition and where the local police claim the authority to close an exhibition and seize works of art."

CAA News

Help Wanted

A person is sought to be responsible for recruitment, training, and on-site coordination of all projectionists and ushers for CAA's annual conference in Washington, D.C., February 20-23, 1991. There will be 91 art history and studio art sessions, to be held at the Sheraton Washington and Omni Shoreham hotels. Three full days of work are required during the conference, and there will be additional hours of coordination activities during the two months prior to the conference. Applicants should have substantial experience in managing projection activities and should be residents of the Washington, D.C., area. Salary: \$1,000. Send a letter of interest, or call Suzanne Schanzer, conference coordinator, 212/691-1051.

Millard Meiss Subsidies

CAA is pleased to announce two recent Millard Meiss publication subsidies: **Hillary Ballon**, Columbia University, for *The Paris of Henri IV: Architecture and Urbanism*, Architectural History Foundation. **Nancy Troy**, Northwestern University and the Getty Center for the History of Art and the Humanities, for *Traditions of Modernism: History and Nationalism in the Decorative Arts in France, 1895-1925*, Yale University Press.

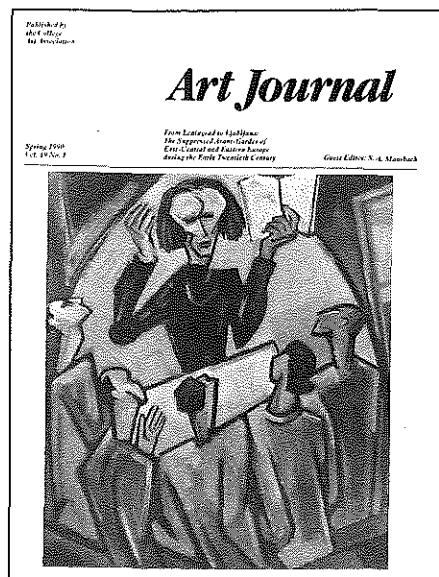
Millard Meiss Publication Fund grants are given twice annually for book-length scholarly manuscripts that

have been accepted by a publisher but that cannot be published without a subsidy. Guidelines and application forms are available from the CAA office.

CAA Receives Soros Foundation Grant

The CAA has received a grant from the Soros Foundation to distribute 500 copies of the spring 1990 issue of *Art Journal* to institutions and scholars in Eastern and Central Europe and the Soviet Union. This issue of *Art Journal*, guest edited by Steven Mansbach, is devoted to avant-garde art of East-Central and Eastern Europe. Because many libraries and other institutions in Eastern European countries are not able to subscribe to *Art Journal*, which requires payment in U.S. dollars, the Soros Foundation grant is particularly welcome.

The Soros Foundation is a philanthropic organization created by George Soros in response to the changes taking place in the Soviet Union. The foundation serves as an alternative source of funding for creative activity.



Art Journal, cover, spring 1990, vol. 49 no. 1, "From Leningrad to Ljubljana: The Suppressed Avant-Gardes of East-Central and Eastern Europe during the Early Twentieth Century," guest editor: S. A. Mansbach

Conference Registration To Be Reevaluated

The largest CAA conference to date was marked by long lines and lengthy delays in registration. Although we made generous projections for increased attendance in New York, we just were not prepared for the dramatic growth. During the first two days of registration, 5,500 conference attendees either picked up preregistration packets or registered on site. Over the four days of the conference, another 1,100 purchased single-session tickets.

The CAA Board of Directors and staff apologize to all of you who were inconvenienced—loyal members, long-time conference attendees, and newcomers alike. We appreciate your patience and persistence. We are currently reevaluating registration procedures to ensure that in the future all conference registrants are accommodated in the shortest possible time.

A number of factors combined to cause the excessive delays in New York—record attendance, insufficient convention help, and bugs in the computerized badge system. We are confident that with changes, registration for the 1991 Washington conference will take place quickly and without incident.

CAA conferences have grown substantially over the years, this year's meeting being 25 percent larger than the last New York conference in 1986 and 50 percent larger than the 1989 meeting in San Francisco. At the same time, fees for registration continue to be kept to a minimum. Additional staff (CAA and temporary) would clearly lead to improvements in the overall running of the conference; however, this added cost would translate directly into higher registration fees. We continue to strive for a balance between the most efficient conference operations and a moderate registration fee structure.

From the President

Preparing for the Millenium

This is a paradoxical moment in our cultural life, one of unparalleled opportunities as well as severe threats. The CAA's ability to gain visibility and support from the wider American public for our goals and aspirations will be crucial in the next few years. This article is the first in a series inviting your response and participation in these efforts. It seems to me that in spite of a great diversity of interests and allegiances among our membership, the unfolding of recent events, such as tax law amendments and challenges to freedom of expression, has created a new community of interests and a new will to act collectively. A sense of community or consensus can amplify and expand our distinguished history of encouraging the highest standards of excellence for our professions.

This ambitious phase of our life as an organization relies on both the effectiveness of our internal communication as well as on our making common cause with other groups, interests, and organizations. Recently we have made a much greater effort to gain public attention and support on a variety of issues, including reauthorization of the NEA and NEH with no restrictive language (see March/April 1990 CAA News) and the indictment of the director of the Contemporary Arts Center in Cincinnati and the attempt to close the Mapplethorpe exhibition, in response to which the CAA wrote a letter to the city of Cincinnati (see page 3). It is urgent that you write immediately to your representative and senators on the issue of reauthorization. Please send copies of your letters to the CAA.

The new visibility of the CAA will make us more effective in both the areas of advocacy and education. Press

coverage of our letter to Cincinnati as well as the much-praised New York conference programs, the annual awards, and June Wayne's groundbreaking convocation address has been the most extensive in our history. There were extended articles in, among others, the *New York Times*, the *Chronicle of Higher Education*, the *Los Angeles Times*, *Art in America*, *Art Week*, and *New York Newsday*. We have shaped a significant part of a new public awareness of the arts.

A recent poll sponsored by the People for the American Way and conducted by Research Forecasts, Inc., found that attendance at arts events is more popular than at live sporting events nationwide (72 percent as compared to 53 percent). More importantly, as reported by Allan Parachini in the *Los Angeles Times* on April 20, 1990: "A total of 68 percent endorse the concept of government funding of the arts, with 30 percent opposed and 2 percent unsure. However, 60 percent also agreed that the NEA should be held responsible for the content of artworks it supports and a slim majority—51 percent—agreed that artists who get government grants should 'sign an oath regarding the content of their art.' . . . The arts endowment had a higher positive opinion rating than Helms—30 percent versus 11 percent. A total of 69 percent disagreed with the notion that the NEA is a waste of taxpayers' money and 83 percent agreed with the statement that the NEA 'serves a very useful purpose for American society.'"

Our desire to be responsive to the needs of the membership should be especially manifest in our long-range planning process. In October 1987 Paul Arnold, then president of CAA, first assembled a Long-Range Planning Committee charged to review past accomplishments, assess current programs, and develop future directions in light of the approaching millennium. Under his leadership and subsequently under the direction of the immediate past president, Phyllis Pray Bober, a ten-year plan was developed.

A dedicated and very representative committee worked through an arduous process. In a variety of ways we have already included your input. For example, the suggestions that were put forward at the 1989 San Francisco conference in a Board-sponsored session

entitled "Speak-Out: What Do Artists Really Want from the CAA" were analyzed and grouped by categories and then included in our planning process.

The plan is now in draft form; we will need your cooperation as we develop funding in order to help us realize our goals. Because of the length of the plan (sixteen pages), key aspects are excerpted here. Any CAA member can write to the College Art Association to request a copy of the complete draft (SASE 65¢). Whether you are responding to the abridged version published here or the complete draft, we invite your comments and concerns.

—Ruth Weisberg

CAA Long-Range Plan: 1990–2000

The CAA has a long and distinguished tradition dating back to the beginning of the 20th century. As we approach the 21st century, we are in different times. The organization has changed as society has changed and is now aware of the need to change once again. Not only are the demographics of the country being radically altered, but also our language, our images, and our collective consciousness. The College Art Association, because of its century-long identification with the visual arts, its proven leadership, and its representative membership in the field, is key to bringing about the changes necessary.

The CAA has identified four major goal areas: programs, communications, membership, and finance and administration.

Programs

The CAA is working toward the achievement of diversity in the field and

in its membership, governance, and programs. The CAA will reach out to the underrepresented and to whole new constituencies, with the goal of improving the access and involvement of these various groups.

The CAA must take active measures to identify and involve people of color and other underrepresented groups within the academic and museum professions, unaffiliated artists, and those individuals in the museum world who can add to the breadth and scope of the association and the field. This focus on diversity will also extend to international horizons, as cultural and economic exchange among the nations of the world will be a key factor in the 1990s.

The CAA will develop a stronger liaison with the international art community as it increasingly addresses problems in the protection of international cultural properties. In cooperation with other international organizations, the CAA will develop position statements and policies on ethical considerations in the acquisition and conservation of artwork.

Various mechanisms will be used, including the CAA annual conference, meetings of regional associations of various arts groups, and travel stipends to conferences, workshops, and mentoring programs. The CAA will also conduct a survey of people of color in the arts and will publish a national directory for use in recruiting and training from secondary through postgraduate institutions.

The association will develop and implement a system for offering graduate fellowships and scholarships to practicing artists, art historians, and students, with special attention to the issues of cultural diversity and underrepresented members. This initiative will signal the reestablishment of an earlier CAA program, as such fellowships and grants-in-aid were offered in the early years of the association's history. The CAA will initiate these fellowships and scholarships through its own budget surpluses and will seek outside support. After the formal recreation of these stipends, the CAA will seek to establish a permanent endowment for these programs.

During the next five years, the CAA plans to increase its efforts in career advancement for visual arts profession-

als. To recognize significant accomplishments, the association makes annual awards to persons who embody the finest achievements of the profession and who continually articulate and affirm the highest ethical standards of conduct.

The CAA will increase the range and scope of its travel stipends, which allow students, artists, and independent scholars to share their current work and submit their research for critical comment.

Communications

To serve the greater community, the College Art Association will enhance its own ability to communicate with its members and the more general public.

Through its extensive publications program and other outreach activities, the CAA will strive to enhance its public profile beyond its traditional areas of recognition. The CAA will help to develop broad public constituencies informed on issues in the arts and humanities. Because the CAA will need to meet increased challenges to freedom of creative and scholarly experience, it will deliberately develop more interface with affiliated societies and other organizations with similar and consonant aims.

The association champions the interests of its members and the visual arts and humanities. It provides a unified national voice in giving—or withholding—support for legislation and other matters dealing with the interests and concerns of the arts and humanities. The association will continue to advocate for its members and the visual arts communities, and through the activities of its members and its publications, will encourage a forum for the expression of a wide variety of opinions on public issues.

The CAA has already instituted one of the early and critical changes that its Board has encouraged: the appointment of a full-time publications manager and the closer coordination of all of its publications programs. The various publications, newsletters, directories, guidelines, and papers of the association constitute many of the major activities of the CAA, and the support and quality control for these efforts is of the highest priority for the future.

The association will investigate

possible funding alternatives for the *Art Bulletin* and *Art Journal*, including endowments and advertising in the *Art Bulletin*. The CAA will revise and distribute through the newsletter the position papers on ethics, such as "Acquisition of Cultural Properties by Museums" and "Standards for Placement."

Finally, the CAA will issue an annual report, using the newsletter to provide its members and interested individuals and organizations with complete information on the workings and activities of the association, including its finances.

Membership

The establishment of a membership recruitment task force as an activity of the Board of Directors, with subgroups representing each constituency, will allow for specific audiences to be targeted for potential membership growth.

The CAA is committed to underrepresented groups. An increase in the overall membership will mean enhanced participation of various presently underrepresented constituencies in the governance and programs of the association. This addition of new members into the governance structures will also provide the cultural, racial, and professional diversity that is one of the primary goals of the CAA.

The association will undertake a comprehensive members' survey to determine the actual profile of its current members and their academic and professional backgrounds. This membership profile data will establish a baseline that can be updated regularly and published as well and that will provide a focus on areas needing attention.

The CAA will explore additional personal services for members, where the need is apparent. In the future, legal matters such as copyright and taxes may require even more attention by the association; the CAA will inform its members through a newly established legal column in the newsletter. The CAA will identify and develop additional sources of funding and funding information for the practice of scholarship in the arts and humanities.

One final goal in the area of membership will be to assist members

and prospective members to attend the annual conference and various regional gatherings. By providing travel and registration stipends, the CAA will be able to offer its various services to those students, scholars, and unaffiliated artists who might otherwise be unable to attend or participate.

To increase awareness of its programs, the CAA will encourage Board attendance and participation in these various meetings; it will broaden its informational mailings to a wider audience; and finally, it will host regional receptions to bring the national association to a larger group of potential members.

Finance and Administration

There will be a need for additional funds to enhance the publications program, to cover added administrative costs resulting from strategic planning, and to finance additional scholarships, fellowships, new grants for professional development, and other added services. Professional staff will need to be increased as the new demands of a growing membership are placed upon the present staff.

The CAA will establish a formal resource development and public relations program and will recruit a professional director of development. This new development program will provide a needed infrastructure for the administrative functions of the association and will allow the Board of Directors and the Executive Committee to perform even more effectively. To initiate the strengthening of this program, the CAA will establish an annual giving program in 1990, including annual solicitations of all of its constituencies, from membership to the Board of Directors. It also will expand its corporate and foundation efforts, seeking grants for new and enhanced program support. The CAA will approach the National Endowment for the Humanities and the National Endowment for the Arts for challenge grants to increase fiscal viability for the next decade.

An advisory board will be established for the purposes of future resource development and fund raising and will act to provide a broader base of connections and relationships for the CAA to fund its future programs.

In response to new initiatives and strategies, the Board of Directors will become more engaged in CAA activities. Each member of the Board will be encouraged to be an active member or chair of a standing committee or ad hoc task force of the Board.

Finally, the CAA will institute formal evaluation procedures to determine the effectiveness of its professional and support staff, administration, and Board of Directors. Each of its new programs will have an ongoing evaluation process designed within it so that needed improvements and modifications can be regularly included.

Legal Update

By Whose Values?

The recent indictments charging the Contemporary Arts Center of Cincinnati and its director, Dennis Barrie, with "pandering obscenity" and "illegal use of a minor in nudity-oriented material," based on seven disputed photographs in an exhibition of 175 photographs by Robert Mapplethorpe, evoke charges of abridgement of free speech from arts advocates and many Cincinnati residents, while others claim the right to enforce Cincinnati's community values.

A state's efforts to separate unprotected obscenity, which may be the subject of its criminal law, from other sexually oriented but protected speech must accord with the standards for determination of obscenity set forth by the U.S. Supreme Court in 1973 in *Miller v. California*, to avoid violating the First Amendment, unless child pornography is involved.

In *Miller*, the Court in principle made it easier for states to define and punish obscenity. As long as a jury could find beyond a reasonable doubt

that the alleged obscene material (1) appeals to the prurient interest, (2) depicts and describes in a patently offensive way sexual conduct specifically defined by applicable state law, and (3) taken as a whole is without serious literary, artistic, political, or scientific value, the First Amendment is not implicated. If the prosecution fails to prove any one prong, the work is not obscene. The Supreme Court has made clear that while prongs 1 and 2 are to be decided by reference to local community standards, prong 3 is not to be determined by reference to such standards. Justice Byron White, writing for a majority in *Pope v. Illinois*, 1987, stated: "In *Miller* itself, the Court was careful to point out that the First Amendment protects works which, taken as a whole, have serious literary, artistic, political or scientific value regardless of whether the government or a majority of the people approve of the ideas these works represent. . . . The proper inquiry is not whether an ordinary member of any given community would find serious value in allegedly obscene material, but whether a reasonable person would find such value in the material taken as a whole."

The Court has reaffirmed the view that: "Even a minority view among reasonable people that a work has value may protect that work from being judged 'obscene.'" The expert testimony of an art historian or art critic may be introduced on the issue of the artistic value of the work.

The pandering doctrine has always been troublesome in obscenity law for reasons of vagueness and overbreadth, and its application here to an art museum and its director is even more so. The doctrine holds that when highly erotic material cannot be termed obscene on its face, that its salacious qualities were deliberately exploited is evidence that it is obscene. The Ohio "pandering" law provides an affirmative defense which recognizes that obscene matter can be legitimately sold or circulated for "medical, scientific, educational, and other proper purposes."

The First Amendment problems of child pornography statutes were settled by the Supreme Court in 1980 in the case of *New York v. Ferber*. The Court found that child pornography was outside the protection of the First Amendment, even

if not obscene under *Miller*. The Court held that "while some states may find that *Miller* accommodates its interests, it does not follow that the First Amendment prohibits the state from going further." The test the Court adopted was nothing more than a negative formulation of *Miller*. The Court did not tell the states how to formulate its child pornography laws. The jury need not find that the material appeals to the prurient interest of the average person. It is not required that sexual conduct portrayed be done so in a patently offensive manner, and the material at issue need not be considered as a whole. Under *Ferber*, a state may ban child pornography even if it has artistic merit.

The Supreme Court in *Osborne v. Ohio* on April 18, 1990, upheld the constitutionality of the child pornography law under which Barrie and the CAC were indicted. The Court found that the law which makes it an offense to possess "nude photographs was not overly broad because as construed by the Ohio Court it was to apply only to 'lewd exhibition' or 'graphic focus on genitals.'" The Supreme Court also hinted that the law's exemptions and proper purpose exemption might save it from overbreadth, e.g., "a bona fide artistic purpose." The indictment against Barrie—"possessing a photograph of a minor . . . with his genitals exposed"—did not reflect the limiting construction. Even as limited, the law could have been used to indict him as well for exhibiting a photograph of Michelangelo's *David*.

There are a number of questions to be answered. Why did the grand jury indictment fail to consider the artistic value of the works? What does "taken as a whole" mean in the context of an art exhibition? The only precedents involve literature where the Court has said that one line of Voltaire on the flyleaf of a book will not prevent it from being obscene, nor will a few pornographic lines in a book render it obscene.

The indictments in Cincinnati highlight an additional aspect of First Amendment jurisprudence: the right of an individual to receive information and the undifferentiated right of the public to know. In *Lamont v. Postmaster General of the U.S.*, 1964, Lamont was entitled to receive mail that was "unprotected" communist literature from abroad.

In *Stanley v. Georgia*, the Court held

it inconsistent with the First Amendment "for government to exercise the right to control the moral content of a person's thoughts," at least in the context of the private possession of obscene material in the home. Even if the matter were unprotected and could not be mailed or sold to a willing buyer, private possession could not be made a crime. In *Osborne*, the Court found *Stanley* in opposite. Ohio's interest in protecting the child victim of pornography justified the great infringement on privacy and free speech.

The Court has justified extension of First Amendment protection to commercial speech based on the informational function of advertising and the interests of the listeners. "This information is not in itself harmful; people will perceive their own best interests if only they are well enough informed and the best means to that end is to open the channels of communication rather than close them" (*Central Hudson Gas v. Public Service Commission*).

However, a majority of the Supreme Court continues to believe that the presence of pornographic and obscene material is harmful. This right, therefore, has been qualified in the context of obscenity. In the 1973 companion decision to *Miller*, *Paris Adult Theatre v. Slaton*, the Supreme Court stated that states could constitutionally deny adults the right to view obscene material in a theater.

The difficulty of defining obscenity with sufficient clarity has resulted in a substantial erosion and inhibition of protected speech as a by-product of the attempt to suppress the obscene. Vagueness and overbreadth provide an avenue for police, prosecutors, and juries to pursue their personal values. The danger of selective enforcement of the criminal law takes on particular importance in a case like *Cincinnati's*, where the photographs in question have male homosexual overtones.

The attempt to single out some images or ideas for complete suppression outside the home ultimately is incompatible with the First Amendment premise that knowledge cannot be deemed harmful in itself. To use Justice John Paul Stevens's phrase, "In the end . . . we must rely on the capacity of the free marketplace of ideas to distinguish that which is useful or beautiful from that which is ugly or worthless." Until the Court recognizes that obscene

speech is speech, subject like other speech to regulation to protect the interests of unwilling viewers and children, the First Amendment is threatened.

In a related development, organizations have refused to sign the Cash Request Form prepared by the NEA which requires them to certify, *inter alia*, that "none of the funds authorized . . . may be used to promote, disseminate or produce materials which in the judgment of the NEA . . . may be considered obscene," on the basis of the implication and inhibition of First Amendment expression.

The doctrine of unconstitutional conditions is one of the more elusive in constitutional law. Government may not grant a benefit on the condition that the beneficiary surrender a constitutional right, even if the government may withhold that benefit altogether.

The Supreme Court has held repeatedly that congressional action aimed at the suppression of any particular type of idea runs afoul of the First Amendment. *Speiser v. Randall* struck down a California law that required a taxpayer to swear a loyalty oath to qualify for a property tax exemption.

To those who would argue that only unprotected speech is suppressed, Justice William J. Brennan, Jr., provided an apt reply: "We risk erosion of First Amendment liberties unless we train our vigilance on the methods whereby obscenity is condemned no less than upon the standards whereby it is judged."

The National Campaign for Freedom of Expression is a new organization whose goals include the protection of the First Amendment rights of artists and audiences in every community and the fight against censorship throughout the United States. For more information about the organization, call 202/393-ARTS. —*Barbara Hoffman, CAA Honorary Counsel*

Solo Exhibitions by Artist Members

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

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

ABROAD/

Van Deren Coke. Picture Photo Space, Osaka, Japan, February 18–March 18, 1990. Photographs.

Darra Keeton. Amerika Haus, Frankfurt, West Germany, March 30–April 27, 1990. "Outside Knowledge," paintings and drawings.

Ira Latour. CAHA Gallery (Council for the Arts and Humanities Agency), Maite, Guam, August 24–September 5, 1990. "Selected Images: 1938–1990," photographs.

Ellen K. Levy. Galerie Zindel-Grabner, Berlin, West Germany, May 11–June 17, 1990. Paintings.

MIDATLANTIC/

Jan Mehn. Brody's Gallery, Washington, D.C., April 5–28, 1990. Monotypes.

William Willis. The Phillips Collection, Washington, D.C., December 16, 1989–February 25, 1990. Paintings.

MIDWEST/

Laurie Beth Clark. Madison Art Center, Madison, Wis., March 31–May 6, 1990. "Approach/Avoidance," multimedia installation.

Ron Morosan. Sheldon Ross Gallery, Birmingham, Mich., April 14–May 15, 1990. Drawings and constructed paintings.

Jeanne Salis. Saint Xavier College Gallery, Chicago, March 7–April 4, 1990. "This wide and universal theatre: Landscapes."

Kaiti Slater. New Harmony Gallery of Contemporary Art, New Harmony, Ind., July 8–August 22, 1990. Sculpture and installation.

Sylvia Sleigh. Milwaukee Art Museum, Milwaukee, Wis., March 15–May 6, 1990. "Invitation to a Voyage and Other Works," paintings.

Marilyn Waligore. Rosewood Arts Centre Gallery, Kettering, Ohio, April 10–May 11, 1990. "Photographic Still Lives."

NORTHEAST/

Pat Adams. Zabriskie Gallery, New York, March 20–April 21, 1990. Paintings.

Anna Held Audette. Munson Gallery, New Haven, Conn., February 16–March 12, 1990. Paintings.

Bill Burk. Cummings Art Center, Connecticut College, New London, November 1–20, 1989. Sculpture. Pump House Gallery, Hartford, Conn., April 5–27, 1990. "The Sacred and the Profane," sculpture.

Mira Cantor. Northeastern University Art Gallery, Boston, April 23–May 31, 1990. "Running Freeze," drawings and sculpture.

Cynthia Carlson. Queens Museum, Flushing, N.Y., March 31–May 27, 1990. "Installations 1979–1989: A Decade, More or Less," installations.

Bruce Davis. Limner Gallery, New York, April 4–29, 1990.

Ann Gillen. Elaine Beason Gallery, Bridgehampton, N.Y., June 23–July 10, 1990.

Margaret Grimes. Blue Mountain, New York, March 23–April 11, 1990.

Charlotte Hastings. Broadway Windows, New York, April 13–May 20, 1990. "Earth Icons," installation.

Wolf Kahn. Grace Borgericht Gallery, New York, April 6–May 2, 1990. "Venice Pastels."

Don Kimes. Chautauqua Art Association Galleries, Chautauqua, N.Y., July 29–August 18, 1990. "Landscapes and Abstract Paintings from 1980–1990." Prince Street Gallery, New York, April 13–May 2, 1990. Paintings and collages.

Winifred Lutz. Brooklyn Museum, June 15–September 3, 1990. Grand lobby installation.

Harriett Matthews. Portland Museum of Art, Portland, Maine, April 26–July 8, 1990. "Perspectives," sculpture.

Ann Meredith. Schlesinger Library, Radcliffe College, Cambridge, Mass., April 2–27, 1990. "Until That Last Breath: Women with Aids," photographs.

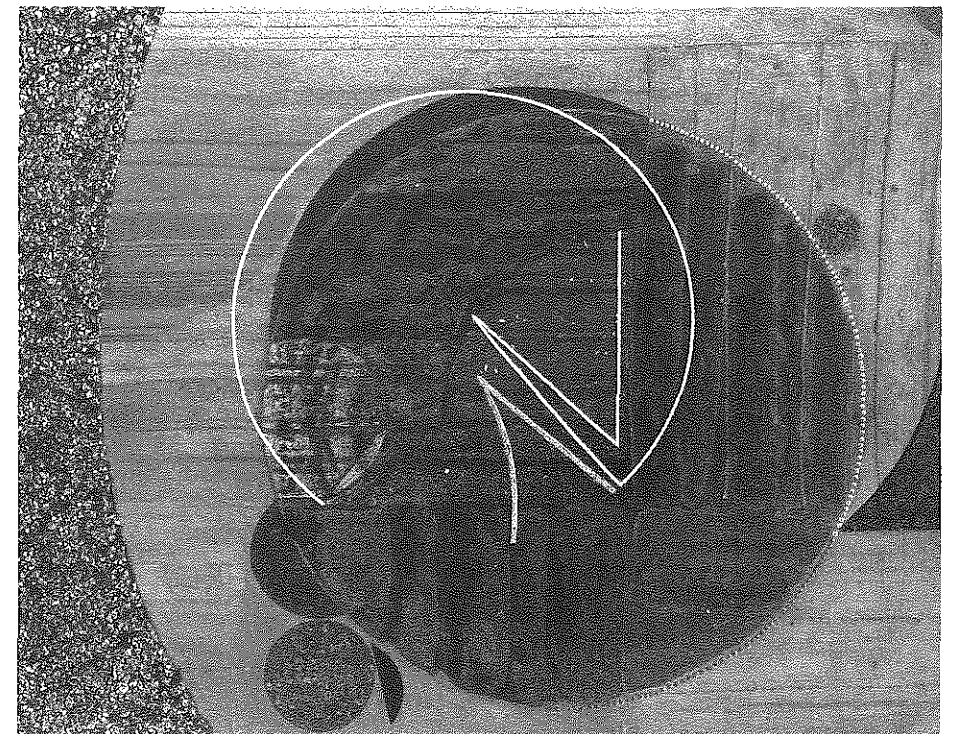
Joy Mishkin. Women's Studio Workshop, Rosendale, N.Y., February 3–28, 1990. Photographs.

Marjorie Moore. Portland Museum of Art, Portland, Maine, July 19–September 23, 1990. "Perspectives," works on paper and video installation.

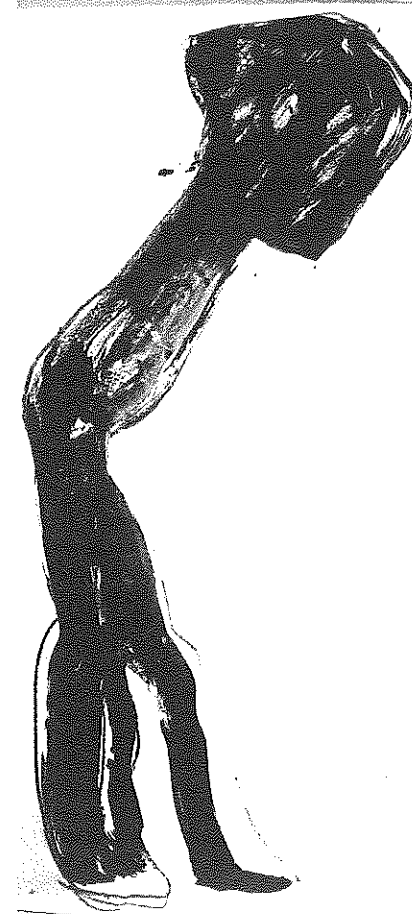
Tim Nichols. Art Institute of Boston, March 26–April 21, 1990. "Songs of Innocence and Experience," paintings.

Lynn Randolph. Bunting Institute Gallery, Radcliffe College, Cambridge, Mass., May 1–25, 1990. "A Return to Alien Roots," paintings.

Howard Rosenthal. Ihara Ludens Gallery, New York, March 31–April 28, 1990. "On Reflection," drawings and sculpture.



Pat Adams, *Free More*, 1989, acrylic, sand, and shell on paper
COURTESY ZABRISKIE GALLERY, NEW YORK



Mira Cantor, drawing from Running Frieze series, 1990, acrylic and charcoal

Carolee Schneemann. Emily Harvey Gallery, New York, March 23–April 14, 1990. "Cycladic Imprints," kinetic installation.

Leni Schwendinger. Institute of Contemporary Art, Philadelphia, May 17–20, 1990. "Ephemeral Building—Building Art," performance.

Anne Seelbach. Bunting Institute Gallery, Radcliffe College, Cambridge, Mass., March 30–April 26, 1990. Paintings.

John Silver. Haenah-Kent Gallery, New York, March 17–April 7, 1990.

Barbara Takenaga. Williams College Museum of Art, Williamstown, Mass., ends April 29, 1990. Painted panels.

David Wilson. Puchong Gallery, New York, May 3–30, 1990. "In Strange Terrain," photographs.

SOUTH/

Katharine T. Carter. Griffith Gallery, Stephen F. Austin State University, Nacogdoches, Tex., April 6–29, 1990. Johnson & Johnson Corporation, New Brunswick, N.J., April 13–May 15, 1990. Thomas Center Gallery, Gainesville, Fla., May 20–July 1, 1990.

Robert Cronin. Helander Gallery, Palm Beach, Fla., May 10–June 12, 1990. Sculpture.

Ira Latour. Magale Gallery, Centenary College, Shreveport, La., November 4–December 1, 1990. "Fifty Years of Photography 1938–1988," retrospective.

WEST/
Sharon Di Giacinto. Visual Arts Gallery, Phoenix, Ariz., March 21–April 13, 1990. "Return to Animal Imagery," paintings and drawings.

Mary Maughelli. Fig Tree Gallery, Fresno, Calif., March 4–30, 1990. Recent paintings.

Karen Rosner. Helen Lindhurst Fine Arts Gallery, University of Southern California, Los Angeles, April 16–21, 1990. "Falling Night," paintings.

Willy Scholten. Jennifer Pauls Gallery, Sacramento, Calif., March 31–April 28, 1990. Sculpture.

Joyce Treiman. Santa Barbara Museum of Art, Santa Barbara, Calif., June 23–August 5, 1990. "The Artists Series: Monotype Portraits of Artists."

People in the News

In Memoriam

David M. Robb, former CAA president and professor emeritas of art history at the University of Pennsylvania, died April 9, 1990. He was 86. A Guggenheim fellow and Fulbright scholar,



David M. Robb, 1903–1990
PHOTO: BACHRACH 1960

Robb graduated from Oberlin College in 1926 and received a doctorate from Princeton University in 1941. An expert on medieval art,

he taught at the University of Pennsylvania for 35 years, until his retirement in 1974. CAA vice-president in 1950 and 1951 and president in 1960 and 1961, he served on the Board 1945–49 and 1961–65. He was also an active supporter of the Society of Architectural Historians in its early years. He co-authored, with J. J. Garrison, *Art in the Western World*, a widely used college text. He also authored the *Harper History of Painting: The Occidental Tradition* and *The Art of the Illuminated Manuscript*.

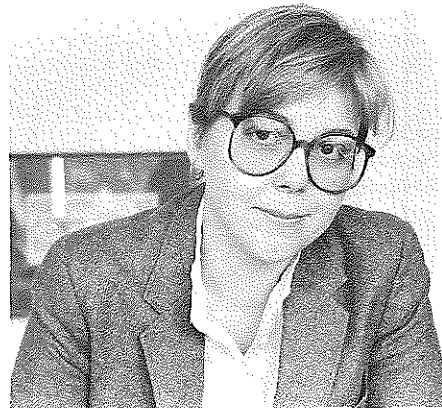
A memorial fund honoring Robb has been established to benefit the fine arts collections of the library of the University of Pennsylvania. Contributions may be sent to: Daniel Traister, Special Collections, Van Pelt Library, University of Pennsylvania, Philadelphia, PA 19104-6206; 215/898-7088.

Thomas Baird, art history professor, died March 28, 1990, at the age of 66. He was professor emeritas of fine arts at Trinity College in Hartford, Conn., where he taught from 1970 until his retirement in 1988. Previously he had been associate director of Harvard University's Dumbarton Oaks Research Center for Byzantine and Pre-Columbian Art and curator at the National Gallery of Art, both in Washington, D.C.

Felton L. Gibbons, an art historian specializing in Italian Renaissance art, died April 10, 1990. He was 60. Gibbons had taught at Princeton University for over 20 years and wrote several books. He received his PhD from Harvard University in 1961, went on to teach at Princeton, and retired in 1982. He was a Fulbright scholar and a fellow of the Harvard University Center for Italian Renaissance Studies in Florence. After the 1966 floods in Florence, he administered the Committee to Rescue Italian Art.

Raymond Parker, artist, died April 14, 1990, at the age of 67. A New York-school abstractionist, Parker is known for his use of color. He received his BA and MFA from the University of Iowa. He moved to New York in 1951 and in 1955 began teaching at Hunter College, where he remained until his retirement last year. He exhibited with the Kootz, Fischbach, Betty Cunningham, and Susan Caldwell galleries in New York, and he also was given solo exhibitions at the Solomon R. Guggenheim Museum, the San Francisco Museum of Modern Art, and the Phillips Collection. His work is in the collections of the Museum of Modern Art, the Guggenheim Museum, the Whitney Museum of American Art, the National Gallery of Art, and the Tate Gallery.

Kathleen Shelton, associate professor and chairman of the Department of Art at the University of Chicago, died March 26, 1990, at the age of 43. A specialist in Roman and Early Christian art, she published *The Esquiline Treasure* in 1981. In 1983 she won the Porter Prize, awarded annually by CAA for the most distinguished article in the *Art Bulletin*. After receiving her BA from Smith College and two



Kathleen Shelton, 1946–1990
PHOTO: PATRICIA EVANS

MAs and a PhD from Columbia University, she lectured at Columbia in its Department of Art History and Archaeology from 1970 to 1973.

Contributions to the Kathleen J. Shelton Memorial Fellowship fund may be sent to: Art Department, University of Chicago, 5540 S. Greenwood Ave., Chicago, IL 60637.

Academe

Phillipe Bordes, Barbara Keyser, and Susan Rather have been appointed visiting fellows at the Yale Center for British Art for the academic year 1990–91. They will pursue research related to British art and the center's own holdings.

Donald Desmett, artist and critic, has been named director of exhibitions at the Tyler School of Art, Temple University, Philadelphia. He was previously director of the art gallery at Cleveland State University in Ohio.

Helen A. Harrison has been appointed director of the Pollock-Krasner House and Study Center in East Hampton, N.Y.

Don Kimes, painter, has been appointed associate professor of art at American University, Washington, D.C., where he will teach painting and drawing.

Peter H. Pawlowicz, assistant art history professor at East Tennessee State University, has received a fellowship to the Center for 17th- and 18th-Century Studies at the University of California, Los Angeles.

H. Barbara Weinberg has been made a professor of art history at Queens College, N.Y., where she has been on the faculty since 1972.

Museums and Galleries

Kenneth L. Ames has been appointed chief of the historical survey at the New York State Museum in Albany, N.Y. He was formerly professor in the Winterthur Program in Early American Culture.

Franklin Kelly has returned to the National Gallery of Art, Washington, D.C., as research curator of American art. He was formerly curator of collections at the Corcoran Gallery of Art, also in Washington, and before that he worked at the National Gallery.

John Kent Lydecker has been named deputy director for education at the Metropolitan Museum of Art in New York. Lydecker is currently the executive director of museum education at the Art Institute of Chicago.

Carlos Arturo Picón has been named curator in charge of the Department of Greek and Roman Art at the Metropolitan Museum of Art in New York. Formerly curator of ancient art at the San Antonio Museum of Art, Picón succeeds Dietrich von Bothmer, who will assume the newly created position of distinguished research curator in the same department.

Davira S. Taragin has been made the Toledo Museum of Art's first curator of 19th- and 20th-century glass. Taragin was formerly curator of 20th-century decorative arts and design at the Detroit Institute of Arts.

Judith Stein has been promoted from associate curator to curator at the Museum of the Pennsylvania Academy of the Fine Arts in Philadelphia.



Judith Stein
PHOTO: KELLY AND MASSA

Bret Waller is the new director of the Indianapolis Museum of Art in Indiana. Waller has served for the past five years as associate director of the J. Paul Getty Museum in Malibu.

Sally Williams has been named assistant director for public information at the Brooklyn Museum, N.Y. Most recently, she was director of publicity at Bantam Books.

Programs, New & Revised

Art Workshop International sponsors study abroad programs in Assisi, Italy, and San Miguel de Allende, Mexico. Students enrolled in the drawing and painting program may earn 2–6 credits from the State University of New York, through Rockland County Community College. Art Workshop International, 463 West St., #1028H, New York, NY 10014; or Rockland County Community College, Art Dept., 145 College Rd., Suffern, NY 10901; 914/356-4650.

The Guggenheim Museum in New York will be closed for 18 months for renovation and expansion. The building, designed by Frank Lloyd Wright, will have a new 10-story tower with galleries and office space. The project is expected to be completed by fall 1991.

The University of Texas at Austin has formed a new interdisciplinary Center for the Study of Modernism. Richard Schiff is director of the center, which will coordinate graduate studies in modern art by augmenting existing programs. The center will also organize symposia, guest lectures, and seminars.

Grants, Awards, & Honors

Publication policy: Only grants, awards, or honors received by individual or institutional members of the College Art Association are listed. The grant/award/honor amount is not included. Please note the following format: cite name, institutional affiliation, and title of the grant, award, or honor, and (optional) use or purpose of grant. Please indicate that you are a CAA member.

Elizabeth C. Childs, assistant professor of art history at SUNY Purchase, N.Y., has received a National Endowment for the Humanities Summer Stipend in support of her project "In Search of Paradise: Photography, Painting, and the Image of Tahiti 1880–1905." She has also received an A.C.L.S. fellowship for her research project "Caricature, Symbol, and Contemporaneity in the Art of Honoré Daumier."

Alessandra Comini, professor of art history at Southern Methodist University in Dallas, Tex., was awarded the Grosse Ehrenzeichen für Verdienste um die Republik Österreich medal. She also has had an undergraduate art-history scholarship created in her name at Southern Methodist University by a former student.



Alessandra Comini

Vidya Dehejia, associate professor in the Department of Art History and Archaeology, Columbia University, received a National Endowment for the Humanities Fellowship for University Teachers to work on "Visual Narratives: Discourse in Early Buddhist Art."

Molly A. Faries, who teaches art history at Indiana University, has been awarded a National Humanities Center Fellowship for her monograph on Jan van Scorel.

Audrey Flack will be the guest speaker at the National Association of Women Artists, Inc.'s annual meeting in New York, May 29.

Wolfgang Freitag, librarian at the Fine Arts Library of Harvard University since 1964, has received the Art Libraries Society of North America's Distinguished Service Award.

Julius S. Held was honored by Columbia University in recognition of his 85th birthday by a two-day symposium in April. Columbia also hosted an exhibition of drawings from his collection, April 11–May 5. Held taught at Barnard College and in Columbia's graduate program in art history from 1937 until his retirement in 1970.

Robert J. Loescher, professor of art history, theory, and criticism at the School of the Art Institute of Chicago, has been presented with the Knight of the Cross of the Order of Queen

Isabella in appreciation of his endeavors to promote Spanish culture in the United States.

Sarah McCoubrey has received a National Endowment for the Arts Fellowship in painting, 1989; a Maryland State Arts Council Award, 1990; and a MacDowell Colony Fellowship.

Louis Waldman, a student in the art history program at the City University of New York Graduate Center, was named a Jacob K. Javits fellow for 1990-91. He was also awarded a grant-in-aid to attend the 1990 graduate seminar at the American Numismatic Society in New York.

J. Paul Getty Postdoctoral Fellowships have been awarded in the history of art and the humanities for 1990 to the following CAA members: **Cristelle Baskins**, College of the Holy Cross: "Gendered Initiatives: Narrative and Gender in Tuscan Domestic Painting." **Roger Benjamin**, University of Melbourne: "The Colonising Aesthetic: Modernism and Orientalist Painting, 1890-1930." **Jonathan Crary**, Barnard College and Columbia University: "Modernizing Sensation: The Problem of Neompressionism." **Jean Givens**, University of Connecticut: "The Mind's Eye: Observation and Image in 13th-Century England." **Padma Kaimal**, Colgate University: "Patronage and Style in Early Chola Temples." **Michelle Marcus**, Ramapo College of New Jersey: "A Style of Fashion: The Personal Ornaments from Hasanlu, Iran." **Katherine Taylor**, University of Chicago: "The Transformation of the Palais de Justice of Paris (1835-1914): Code and Equity." **Eleni Vassiliki**, London: "Ptolemaic Iconography at Thebes, Edfu, and Philae." **Lothar von Falkenhausen**, Stanford University: "Ritual and Art in the Chinese Bronze Age: Substitution of Media and Spread of Dynastic Cults."

Guggenheim Fellowships for 1990 have been announced, and the following CAA members have received this mark of distinction: **Vivian Endicott Barnett**, Solomon R. Guggenheim Museum, New York: Kandinsky's watercolors and gouaches. **Paul Barolsky**, University of Virginia: Vasari as a writer. **Jeffrey M. Blake**, St. Joseph's University: photography. **Vidya Dehejia**, Columbia University: discourse in early Buddhist art. **Michael S. Flier**, University of California, Los Angeles: the apocalypse in medieval Russian culture. **Joan Ungersma Halperin**, Saint Mary's College of California: a biography of Louise Hervieu. **Frank Sellitto**, Hemlock, N.Y.: photography. **William L. Vance**, Boston University: American literature and art, 1800-1920.

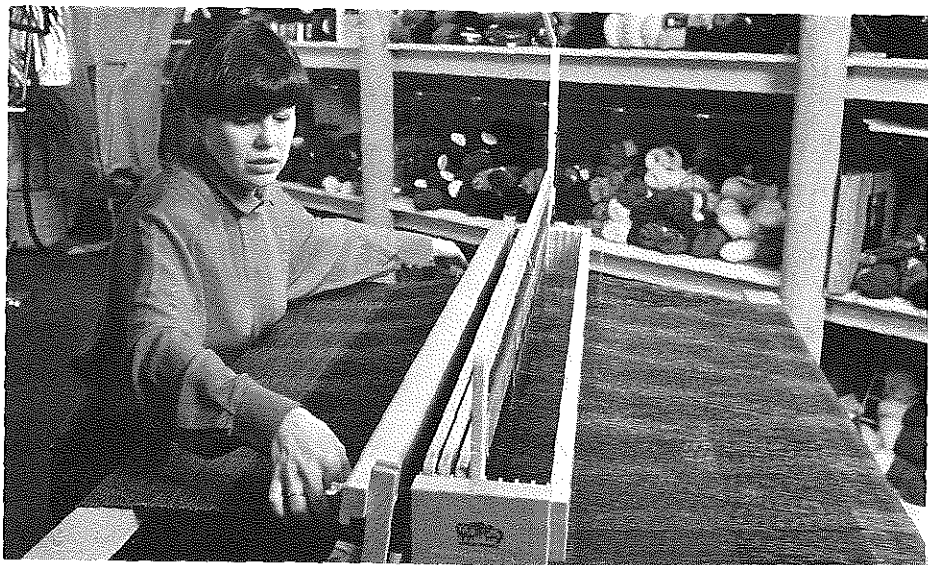
The Mid-America Arts Alliance has named the winners of its 1990 Visual Arts Fellowship competition, held in cooperation with the National Endowment for the Arts. The following CAA members have been thus honored: **Thomas Berding**, Springfield, Mo.; **Leila Daw**, Clayton, Mo.; and **Ken Stout**, Winslow, Ark.

Conferences & Symposia

Calls for Papers

The Women's Caucus of the Society for Photographic Education is soliciting proposals for presentations at the 1991 national conference in New Orleans, March 21-24, 1991. The Women's Caucus is committed to the advancement of women in photography and photographic education and to the advancement of women's issues in the exhibition, discussion, and teaching of image making. Possible topics: women image makers of New Orleans; (mis)representations of women; feminist pedagogy; secondary education; labor issues; the environment; history and theory. Send a one-page proposal including a description of the panel or individual presentation, possible panelists with a brief description of their work and background, and nominations for featured speaker to: Nancy Floyd, 27822 Violet St., Mission Viejo, CA 92691; 714/581-1239. *Deadline: July 1, 1990.*

26th International Congress on Medieval Studies, at the Medieval Institute, Western Michigan University, Kalamazoo, May 1991. Themes may include historicism and academism in French architecture and sculpture; shifts in the function and meaning of High Gothic sculptural types freed from dependence on the cathedral; the fragmentation of the visual community of Gothic art and architecture that reflect the urban environment of Europe. Send preliminary abstracts to: Dorothy Gillerman, 81A Washington Ave., Cambridge, MA 02140. *Deadline: October 1, 1990.*



To Attend

SMU in Taos Summer Festival, sponsored by the Meadows School of the Arts at Southern Methodist University in conjunction with Fort Burgwin Research Center, will present lectures, concerts, exhibits, and performances. The festival runs from June 5 to August 17. For information: 214/692-3510 or 505/758-8322.

Albert Pinkham Ryder, a symposium in honor of the exhibition at the Smithsonian Institution, will present highlights of the collaboration of scholars and conservators in the study of American art, showing how an artist's intentions can be revealed through a concerted examination of painting methods and materials. To be held June 11, 1990, the symposium is free of charge. To register: Leigh Culver, Director's Office, National Museum of American Art, Smithsonian Institution, Washington, DC 20560; 202/357-4511.

Pennsylvania Federation of Museums and Historical Organizations, dedicated to the preservation of Pennsylvania's heritage and culture, will hold its annual meeting in Buck Hill Falls, Pa., June 20-22. For information: Pennsylvania Federation of Museums and Historical Organizations, PO Box 1026, Harrisburg, PA 17108-1026; 717/787-3253.

Connecting Threads, the biennial national conference of the Handweavers Guild of America, will take place July 12-15, 1990, in San Jose, Calif. The conference will highlight the latest innovations in handicrafts that date back to prehistoric times. There will be seminars and workshops, talks by leaders in the handweaving

Contemporary weaving techniques are among the many handwoven arts and crafts forms to be presented at Connecting Threads, the biennial conference of the Handweavers Guild of America.

community, exhibitions, and demonstrations. For information: Convergence 90, PO Box 1808, Aptos, CA 95001-1808; 408/462-1117.

The 2nd International Conference on Word and Image will take place at the University of Zurich, Switzerland, August 27-31, 1990. Four plenary talks, along with thirty panels, will explore a multitude of topics related to word/image connections. To register: Swiss Institute for Art Research, Waldmannstr. 6/8, Postfach, CH-8024 Zurich, Switzerland; 01/251-2486.

The European Media Art Festival celebrates its 10th year in Osnabrück, West Germany, September 12-16, 1990. Developed from the International Experimental Film Workshop, the festival includes experimental films, video art, computer graphics, and other related performances. Exhibitions, symposia, and discussions will be held in conjunction with the festival. For information: Experimental Film Workshop, Box 1861, D-4500 Osnabrück, West Germany; 49/541-21658.

The 16th Annual Byzantine Studies Conference will be hosted by the Walters Art Gallery, Baltimore, Md., October 25-28, 1990. The conference is an annual forum for the presentation and discussion of papers on every aspect of Byzantine history and culture. For information: Nancy Patterson Sevcenko, Program Committee Chair, 6 Follen St., Cambridge, MA 02138; 617/492-0643.

Enzyme Treatments: The Science and the Application in Conserving Artistic/Historic Works is a seminar sponsored by Technology & Conservation and the MIT Museum, October 27-28, 1990. Speakers will discuss enzyme research, safety, and treatments as related to conservation. For information: Technology & Conservation, One Emerson Pl., Boston, MA 01224; 617/227-8581.

The American Studies Association will hold its annual meeting November 1-4, 1990, in New Orleans. For information: Office of the Executive Director, American Studies Assoc., 2140 Taliaferro Hall, University of Maryland, College Park, MD 20742; 301/454-2533.

Women and Authority is the theme of the 17th annual New England Medieval conference at the University of Connecticut, November 3-4, 1990. For information: Professor Fred A. Cazel, Jr., Dept. of History, U-103, University of Connecticut, 241 Glenbrook Rd., Storrs, CT 06269-2103.

Sacred Mountains in Chinese Art, an exhibition at the Krannert Art Museum, will feature a symposium on November 17, 1990, with two sessions: "Mountain Worship in Chinese Culture" and "Religious Daoism and the Chinese Mountains." For information: Sarah Handler, Krannert Art Museum, 500 E. Peabody Dr., Champaign, IL 61820; 217/333-1860.

Opportunities

Calls for Entries

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

Materials: Hard and Soft is accepting entries of works, in any craft medium, completed within the past two years for an exhibition sponsored by the Greater Denton Arts Council. For information: Materials: Hard and Soft, Greater Denton Arts Council, 207 S. Bell Ave., Denton, TX 76201. *Deadline: July 2, 1990.*

Women Artists 90 is sponsored by Matrix Gallery and Workshop of Women Artists. The exhibition will be October 10-November 9, 1990. Works in all media except installation, video, film, and performance, by U.S. women only, will be accepted. There is an \$8 fee/work, limited to 3 works. Cash prizes will be awarded. The gallery is also sponsoring another exhibition open to all, for all media except installation, video, film, and performance. There is a \$10 application fee. Send 10 slides with a slide list and a résumé. For information on both calls: Matrix Gallery, 1725 I St., Sacramento, CA 95814; 916/965-6403 or 916/441-4818.

Focus on Contemporary Arts, a program sponsored by the Culture and Arts Office at City Hall, Honolulu, is soliciting entries for a cultural event to be held in July 1991. The multimedia event will feature exhibitions of two- and three-dimensional artworks, installations, video art, music, and dance. For information: Nadine Tymon or Elaine Murphy, Mayor's Office of Culture and Arts, 530 S. King St., Rm. 404, Honolulu, HI 96813; 808/523-4674.

The 10th Annual Juried Riverwalk Art Festival and Exhibition is seeking entries in all media. A \$20 viewing fee is required. There will be cash and purchase awards. For information: Tracy Shue, 1990 Riverwalk Art Festival and Exhibition, One Markey Way East, York, PA 17401; 717/848-4000.

Grants and Fellowships

Fulbright Grants for research and university lecturing abroad in 1991-92 are offered by the Council for International Exchange of Scholars. About 1,000 grants are available for periods ranging from 3 months to a year. There are openings in over 100 countries, and, in many regions, the opportunity exists for multicountry

research. Fulbright awards are granted in virtually all disciplines, and scholars in all academic ranks are eligible to apply. Applications are encouraged from retired faculty and independent scholars. Application materials are available from Council for International Exchange of Scholars, 3400 International Dr., Suite M-500, Washington, DC 20008-3097; 202/686-7866. *Deadlines: June 15, 1990-January 1, 1991, depending on country.*

The Getty Grant Program offers a wide variety of grants to institutions and individuals in art history and the humanities for research, archival projects, publications, cataloging of collections, conservation, and other areas. Specific information about the types of grants offered and eligibility requirements is in the grant program's brochure, which is available in English, French, Italian, German, and Spanish. Getty Grant Program, 401 Wilshire Blvd., Suite 1000, Santa Monica, CA 90401. European applicants: Getty European Office, 13 rue Casimir Perier, 75007, Paris, France.

The Pollock-Krasner Foundation awards grants to professional artists for their personal, professional, and medical needs. The amount of the grant depends on the artist's situation. Equal weight is given to the merit and financial need of the applicant. Grants range from \$2,000 to \$20,000. For an application: Pollock-Krasner Foundation, PO Box 4957, New York, NY 10185; 212/517-5400.

The Columbia Society of Fellows in the Humanities will appoint a number of postdoctoral fellows in the humanities for the academic year 1991-92. The appointment carries with it the expectation of renewal for a second year. Eligible candidates must have received their PhD between January 1, 1986, and July 1, 1991. There is a \$31,000 stipend. For an application: Director, Society of Fellows in the Humanities, Columbia University, Box 100, Central Main Room, New York, NY 10027. *Deadline: October 15, 1990.*

The School of Historical Studies, at the Institute for Advanced Studies, is concerned with the history of Western and Near Eastern civilization, particularly Greek and Roman civilization, medieval and modern European history, Islamic culture, and the history of art. Specialists in these fields may apply for one- or two-term fellowships. For an application: Administrative Officer, School of Historical Studies, Institute for Advanced Study, Princeton, NJ 08540. *Deadline: October 15, 1990.*

The National Humanities Center offers fellowships for advanced study in history, philosophy, languages and literatures, classics, religion, history of art, and other liberal arts fields. Applicants must hold a doctorate or have equivalent professional accomplishments. Scholars should be no more than ten years beyond the completion of graduate study and engaged in research other than dissertation revision. Fellowships are usually for the full academic year. For applications: Fellowship Program, National Humanities Center, PO Box

12256, Research Triangle Park, NC 27709-2256. *Deadline: October 15, 1990.*

The Interpretive Research Program of the National Endowment for the Humanities is accepting applications for collaborative or multiyear projects that cannot be accomplished through individual one-year fellowships. All topics in the humanities are eligible, and projects are expected to lead to significant scholarly publications. Awards range from \$10,000 to \$150,000 for up to three years' duration. For an application: Interpretive Research Program, Rm. 318, Division of Research Programs, 1100 Pennsylvania Ave., NW, Washington, DC 20506; 202/786-0210. *Deadline: October 15, 1990.*

Andrew W. Mellon Faculty Fellowships in the Humanities at Harvard University are available for nontenured, experienced junior scholars who have completed, by the time of appointment, at least two years of postdoctoral teaching as college or university faculty in the humanities, usually as assistant professors. Special consideration will be given to candidates who have not recently had access to the resources of a major research university. A PhD is required and must have been received prior to June 30, 1989. The appointment is for one year with limited teaching responsibilities, departmental affiliation, and the opportunity to develop scholarly research. The salary is \$30,000. For an application: Richard M. Hunt, Program Director, Harvard University Mellon Faculty Fellowships, Lamont Library 202, Cambridge, MA 02138. *Deadline: November 1, 1990.*

The School of Historical Studies is making available two memberships to assistant professors whose research deals with the history of Europe and the Near East from antiquity to the present. At the time of their arrival, members must have served at least two but no more than four years at institutions of higher learning in the U.S. or Canada and must submit a written assurance from their dean or departmental chair that they may return to their positions after holding their membership at the institute. For applications: Administrative Officer, School of Historical Studies, Institute for Advanced Study, Princeton, NJ 08540. *Deadline: November 1, 1990.*

J. Paul Getty Postdoctoral Fellowships and Senior Research Grants are available for the 1991-92 academic year. Scholars from abroad are welcome to apply for both types of grants. Awards may be used wherever necessary to complete the proposed research. Information and applications for the 1991 competitions will be available in July 1990 from: Getty Grant Program, 401 Wilshire Blvd., Suite 1000, Santa Monica, CA 90401. *Deadline: November 9, 1990.*

Calls for Manuscripts

Art Journal is seeking articles for the issue titled "Uneasy Pieces: Controversial Works in the

History of Art from 1789 to 1950." Articles should deal with works of art that caused controversy such that attempts were made to censor the piece. The nature of the censorship could include prohibition or removal of the work from exhibition, modification of the work to make it more "acceptable," defacement or actual destruction of the work (sanctioned or unsanctioned), or restrictions as to who might view the work. Proposals or manuscripts should be sent to: Gerald Silk, Tyler School of Art, Temple University, Beech and Penrose, Elkins Park, PA 19126. *Deadline: July 15, 1990.*

What Is Romanticism? For a guest-edited issue of *Art Journal* titled "What Is Romanticism?" articles are sought examining 19th-century Romanticism as well as the contemporary response to it. Papers may examine thematic, theoretical, aesthetic, formal, and critical aspects of 19th-century Romanticism (ca. 1815-45). Papers that successfully revise, modify, or expand accepted perceptions about the movement and/or demonstrate the benefits of the application of novel methodological approaches are encouraged. Also especially welcome are papers studying Romanticism as a contemporary, international phenomenon evident in the art of the late 20th century. The goal of this issue will be to define and give an up-to-date historical identity to the movement.

Proposals should be sent to: Nina Athanassoglou-Kallmyer, Dept. of Art History, University of Delaware, Newark, DE 19716. *Deadline: September 1, 1990.*

The Philadelphia Social Studies Council is soliciting short articles from art historians for the Fall 1990 edition of *The Journal*. The central theme is art history studies in precollegiate and collegiate levels for the 21st century (emphasis should be given to technological and interdisciplinary requirements in art-historical studies on the eve of the next century). Send a one-page outline to: Alfonz Lengyel, 1522 Schoolhouse Rd., Ambler, PA 19002.

Publications

Thoughts on Art Education, by Rudolf Arnheim, **Aesthetic Persuasion: Pressing the Cause of Arts Education in American Schools**, by Stephen S. Kaagen, and **Education in Art: Future Building** are being released by the Getty Center for Education in the Arts as background material on arts education. *Thoughts on Art Education* is \$7.50 and the other two publications are free. These reports are available from: Getty Center for Education in the Arts, 1875 Century Park East, Suite 2300, Los Angeles, CA 90067-2561.

The Artist in Business provides artists with guidelines to managing their careers. It establishes a framework within which one can learn basic business operations; recordkeeping, taxes, and budgets; legal rights; and finding

additional funding. **Going Public: A Field Guide to Developments in Art in Public Places** is an overview of current issues, policies, and processes in the administration and preservation of public art. It examines integrating public art into community planning; community involvement and education; artist selection procedures; protecting the integrity of art and the artist; and the removal and relocation of public art. *The Artist in Business* is \$10 and *Going Public* is \$19.95. Both titles are available from: Arts Extension Service, Division of Continuing Education, 604 Goodell Bldg., University of Massachusetts, Amherst, MA 01003.

ArtistHelp: The Artist's Guide to Work-Related Human and Social Services is designed to identify the appropriate agencies offering health, financial, legal, and human services to artists. It lists addresses, phone numbers, contacts, and cost information. This directory was compiled under the auspices of the Research Center for Arts and Culture at Columbia University and is available for \$45 from: Neal-Schuman Publishers, 23 Leonard St., New York, NY 10013.

Financial Aid for Research, Study, Travel, and Other Activities Abroad is a resource for international funding opportunities. Each entry provides program title, sponsoring organization, address and telephone number, purpose, eligibility, financial support, duration, special features and limitations, number of awards, and deadline date. Written by Gail A. Schlachter and R. David Weber, it is available for \$40 from: Reference Service Press, 1100 Industrial Rd., Suite 9, San Carlos, CA 94070.

The Guide to Arts and Crafts Workshops contains detailed descriptions of short-term intensive programs worldwide. Encompassing over 30 disciplines in the fine arts; crafts; decorative, folk, and native arts and crafts; and practical crafts, sponsors include arts and crafts centers and organizations, schools, and individual artists. \$14.95 plus \$2 shipping from: Shaw Associates, 625 Biltmore Way, Coral Gables, FL 33134.

Index to American Photographic Collections, through the International Museum of Photography at George Eastman House, provides a comprehensive compilation of individual collections. For information: Suzanne Bravo, 800/343-2806.

Residencies

The MacDowell Colony offers residencies to professional and emerging artists (composers, writers, visual artists, film/video artists, interdisciplinary). Colony fellows receive room, board, and the exclusive use of a studio. The average length of a residency is 6 weeks. For information: Admissions Coordinator, MacDowell Colony, 100 High St., Peterborough, NH 03458; 603/924-3886 or 212/966-4860.

Deadlines: September 15, 1990, for winter-spring; April 15, 1991, for fall-winter.

The Bellagio Study and Conference Center in Lake Como, Italy, has residencies available for scholars and artists from any country in any discipline who have significant publications, compositions, or exhibitions to their credit. The residency is ideal for projects that do not require extensive laboratory or library resources. For an application: Bellagio Center Office, Rockefeller Foundation, 1133 Avenue of the Americas, New York, NY 10036. *Deadline: September 30, 1990, for July-August, 1991; December 31, 1990, for October-December, 1991.*

City Gallery, a nonprofit, municipal art gallery, funded and administered by the New York City Department of Cultural Affairs, offers internships in a variety of areas: research, exhibit planning, and program development. For information: Director, City Gallery, New York City Department of Cultural Affairs, 2 Columbus Circle, New York, NY 10019; 212/974-1150, ext. 382.

The National Gallery of Art is introducing an internship program for African Americans, Hispanic Americans, and Native Americans to increase their participation in museum professions. Internships are available in a variety of areas of specialization. Two full-time, 9-month internships will be offered in 1990-91. For information: Gail Feigenbaum, Academic Programs, National Gallery of Art, Washington, DC 20565; 202/842-6258.

Workshops and Schools

Amsterdam Summer University will provide weekly seminars on Vincent van Gogh organized to coincide with the exhibitions to be held at the Rijksmuseum Vincent van Gogh in Amsterdam and the Kröller-Müller Museum in Otterlo marking the centenary of the painter's death. For information: Amsterdam Summer University, PO Box 53066, 1007 RB Amsterdam, The Netherlands; 31/20-200225.

The Cleveland Institute of Arts's summer workshop program will feature instruction by several prominent artists in the fields of ceramics, glass, and painting. For information: William Martin Jean, Director of Continuing Education, Cleveland Institute of Art, 11141 East Blvd., University Circle, Cleveland, Ohio 44106; 216/229-0995.

Drexel University has announced the implementation of a new major in photography. The course of study will provide photography majors with a strong foundation in visual communication; the history of photography, art, and design; and photographic equipment and technology. For information: Mary Louise Martin, Drexel University, Nesbitt College of Design Arts, Philadelphia; 215/895-1675.

Peters Valley Craft Center offers a wide range of summer workshops extending from one to eight days, covering the disciplines of blacksmithing, ceramics, finemetals, photography, textiles, and wood. For information: Peters Valley Craftsmen, Inc., Layton, NJ 07851; 201/948-5200.

Miscellaneous

The ACM/SIGGRAPH Education Committee has instituted a library project whereby a limited number of sets of art-related materials from SIGGRAPH conferences—including art show catalogues, art show video catalogues, art show slide sets, and the 1989 art show special *Leonardo* issue—will be donated to university, college, and art museum libraries. Qualified institutions must have a strong program in computer graphics, computer art, or visualization with computers. A written proposal is required and must include: full name and address of institution (on letterhead); name and phone number of the head of the relevant department, complete address of the library where the materials would be housed, and an agreement to send a formal letter of acceptance of the donation. Send request to: Patric D. Prince, Director, Library Project, ACM/SIGGRAPH Education Committee, 160 W. Jaxine Dr., Altadena, CA 91001.

Columbia University is preparing a computerized catalogue and videodisk of 45,000 architectural drawings in the collection of the university's Avery Architectural and Fine Arts Library. A national database for locating graphic and archival materials on architecture is being developed, which will provide an impetus for other institutions to catalogue their own collections on computerized networks. The project will be completed by September 1991, at which time it will be made available to other institutions.

The New York City Department of Cultural Affairs, through its Arts Apprenticeship Program, offers counseling to students, postgraduates, and professional people interested in focusing career goals in the arts administration field. The service includes assistance in preparing résumés and advice in finding entry-level positions and internships in arts management. For career counseling, send a résumé to: Dept. of Cultural Affairs, 2 Columbus Circle, New York, NY 10019, Attn: AAP Career Counseling.

Ryerson and Burnham Libraries of the Art Institute of Chicago has acquired *The Artists File*, a microform publication of the clipping file on artists that is maintained at the New York Public Library. *The Artists File* was begun in 1911 and currently maintains over one and a half million clippings. Ryerson and Burnham is the only midwestern library to offer *The Artists File*, made possible the Woman's Board of the Art Institute of Chicago.

Classified Ads

The CAA newsletter accepts classified ads of a professional or semiprofessional nature (sales of libraries, summer rental or exchange of homes, etc.): 75¢/word (\$1.25/word for nonmembers); \$15 minimum.

Art Workshop International. San Miguel de Allende, Mexico, mid-December to mid-January, 1990-91. Work and live on the grounds of the famous Instituto. Painting and graphic studios adjoining Hotel Aristos with swimming pool. For information: Art Workshop, 463 West St., #1028H, New York, NY 10014.

Chinese Papermaking Villages. Study delegation, October 28-November 10, 1990. First formal delegation invited by Chinese. Observe and document vanishing rural working papermaking villages. Conferences, lectures, field trips, optional post-residential tour. Based in Hangzhou. Application information: J. Sugarman, Atlantic Paperworks, PO Box 2458, Providence, RI 02906; 401/751-8888. Or call CET, 800/225-4262.

Hand-Prepared Canvases. Belgian linen and pure white lead. Ready to use. Many sizes. Four or more 10% off. Saturn Hand Crafted Canvas Co., 718/389-8016.

Manhattan Loft for Sale. 3,780 sq. ft. Sunny, living/working loft in Chelsea. Rental income and/or division possible. Listed at \$575,000. Offers considered. Call Harmony Hammond, 212/924-1043 or 505/982-3932.

NYC Sublet Wanted. Artist would like to sublet loft or apartment during August. Please contact: E. Soffer, 115 Ricou St., Shreveport, LA 71107.

Researcher in Florence. Available 1/90-8/91. University of Michigan MA in Renaissance art. Access to major libraries/research institutions. Research tasks from all disciplines welcome. \$10/hour plus expenses. Robin Crum, Via Inghirami, 13, 50131 Florence, Italy. Tel: 055/5000617.

Soho Loft share with artist/designer. 2,500 sq. ft. Skylights, spacious, sunny. \$1,000/month. Own huge room, neat, no smoking. Leni, 212/925-1221.

Datebook

June 11

Deadline for submitting material for the July/August newsletter

June 15

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

August 2

Deadline for submitting material for the September/October newsletter

October 1

Deadline for submitting material for the November/December newsletter

October 1

Deadline for Millard Meiss Publication Fund applications

October 1

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

October 1

Deadline for prospective session chairs for 1992 to send session proposals to CAA conference program chairs

October 1

Deadline for submitting final abstracts for 1991 sessions to session chairs

February 20-23

Annual conference, Washington, D.C.

Act Now!

June

House and Senate draft NEA/NEH reauthorization bills; House votes on appropriations legislation. Write to your representative and senators!

July

House and Senate vote on reauthorization and appropriations bills. Write letters! Send telegrams! (See CAA Hotline, page 3)

August

House and Senate summer recess. Visit your legislators' district offices!

September

Final action on reauthorization and appropriations bills if not completed by the end of July. This is the last chance for you to act!!!



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

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