

# CAA NEWS

## 1993 Annual Conference

**T**he 1993 CAA annual conference will be held in Seattle, Washington, at the Seattle Sheraton. Sessions will run Thursday, February 4, through Saturday, February 6.

### Proposal Submission Guidelines

Proposals for sessions should be submitted to the program chairs in the form of a one-to-two page letter/essay framing the topic of the session and explaining any special or timely significance it may have for a particular field and/or discipline. When possible, outline potential panelists and procedures. Explanatory or supportive materials may be included. Send a c.v., biographical statement, mailing address, and work and home telephone numbers. Please enclose a self-addressed stamped postcard so that the chairs can acknowledge receipt of your proposal, and a SASE if you wish any materials returned.

To summarize CAA procedures: Only proposals *from members* will be considered. No one may chair a session more than once every three years (for example, session chairs in 1993 can not have served as chairs in 1991 or 1992). Program chairs will make their selections from among eligible proposals

solely on the basis of merit; however, if essentially the same proposal is received from two or more individuals, preference may be given to the individual from the region in which the conference will be held. Where proposals overlap, the program chairs reserve the right to select the most considered version or, in some cases, to suggest a fusion of two or more versions from among the proposals submitted. The program chairs may invite submissions from people who have not submitted proposals but whose experience, expertise, and outreach would, in the chairs' opinion, be important to shaping an interesting and balanced program. In doing so, program chairs will consider a

number of factors, including which topics were not covered in recent CAA conferences. All other things being equal, preference may be given to artists/scholars from the region in which the conference will be held.

### Art History Program Co-Chairs

Martha Kingsbury, professor of art history at the University of Washington, Seattle, received her B.A. from the University of Chicago (1962) and her M.A. and Ph.D. in art history from Harvard University (1963, 1969). She received a postdoctoral fellowship from



Seattle, site of the 1993 CAA annual conference

PHOTO: JAMES BELL

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# Annual Conference Update

## Sessions Added to 1992 CAA Program in Chicago

"The Destruction of Cultural Property." Chair: D. Fairchild Ruggles, Center for Advanced Study in the Visual Arts, National Gallery of Art, Washington, DC 20565. Sponsored by the CAA Committee for the Acquisition of Cultural Properties.

Art historians are accustomed to discussing the preservation of the past and the legacy of history. Often the past's material relics survive by chance: a textile used as a shroud in a sealed tomb, a collection of photographs preserved in an attic trunk, or a street and all its buildings preserved by a cascade of volcanic ash. However, for each monument, object, and cultural artifact that survives, millions more crumble and disintegrate. Unfortunately, some of those objects, though treasured for their beauty or as historical records, are destroyed as a result of human violence. The political events of the past year have made us keenly aware of the vulnerability of some of humankind's most fragile and important works of art. Papers are encouraged that address the issue of the destruction of artifacts of the past not only in Iraq and Kuwait during the present crisis, but in other times and places as well: Revolutionary France, Iran, Europe and Japan in World War II, and Cambodia. Also encouraged are papers discussing successful instances of intervention and protection. *Deadline for chair to receive proposals for papers: August 1, 1991* (see Announcement and Call for Participation, March/April 1991 CAA News insert, for guidelines for participation).

CAA Committee on Electronic Information and ARLIS/NA Joint Session. Call for papers on the uses of electronic databases for research and teaching purposes. Sought are papers on the purposes and uses of databases and/or interactive video disks created by scholars, and the challenges of the future of electronic manipulation of art-historical data. Send abstracts to: Virginia Kerr, 305 Central Park, Wilmette, IL 60091; 708/251-2945; fax c/o Deiss 708/491-5685. *Deadline: June 30, 1991.*

## Conference Position Available

A person is sought to serve as assistant to the projectionist/usher coordinator for CAA's 1992 annual conference in Chicago, to assist in recruitment, training, and on-site coordination of all projectionists and ushers hired for sessions. There will be 75 sessions, to be held at the Hilton Hotel and Towers, February 13-16, 1992. Three full days of work are required during the conference, plus a training session on the evening of February 12, and the assistant will be asked to provide local support for the coordinator's recruitment activities during the four months preceding the conference. Applicants should have previous experience in projection and supervision and should be a Chicago area resident. Salary: \$400 plus a complimentary hotel room during the conference. Send a letter of interest to CAA's usher/projectionist coordinator: Vicki Toye, Program Assistant, Film, National Gallery of Art, Washington, DC 20565.

## Abstracts and Cassette Tapes from 1990 Conference

Abstracts of papers presented at the 1991 CAA annual conference in Washington, D.C., are still available. The 289-page volume, *Abstracts and Program Statements 1991*, covers both art history and studio art sessions. Copies may be ordered from the CAA office for \$16 (\$17.50 nonmembers).

Cassette tapes of many of the 1991 sessions are available from Audio Archives. See page 15 for an order form.

## 1993 Annual Conference CONTINUED FROM PAGE 1

the American Council of Learned Societies for a year's work in Paris. She has been at the University of Washington since 1968 and has also taught at Reed College (humanities), at the University of Chicago (art history), and at Hiroshima University as a Fulbright lecturer for a year (art history and American studies). Kingsbury's contributions to 19th-century scholarship have appeared in the *Art Bulletin*, *Art Quarterly*, *Gazette des Beaux-Arts*, *Winterthur Portfolio*, *Artnews Annual*, *Art Journal*, and *Artweek*. Among her books and catalogues on 20th-century American art are: *Art of the Thirties* (Henry Art Gallery, University of Washington, 1972), *Art of the Pacific Northwest* (National Collection of Fine Arts, Smithsonian Institution, 1974), *Northwest Traditions* (Seattle Art Museum, 1978), *Art in Washington State: A History of 100 Years* (State of Washington, 1989), and *George Tsutakawa* (University of Washington, 1990).

Debra Pincus is an associate professor at the University of British Columbia, Vancouver. She received her B.A. from the University of Michigan, Ann Arbor (1956), and her M.A. and Ph.D. from the Institute of Fine Arts,

New York University (1963, 1974). She worked in publishing prior to taking up art history. As an art historian, she taught at Sarah Lawrence College before going to the University of British Columbia in 1975. She has received fellowships from the National Endowment for the Humanities and the Social Sciences and Humanities Research Council of Canada, and has been a visiting member at the Institute for Advanced Study, Princeton, N.J., and a summer fellow in Byzantine studies at Dumbarton Oaks, Washington, D.C. Her particular area of research is late medieval and Renaissance sculpture, focusing on Venice, and she has published articles and reviews in the *Art Bulletin*, *Burlington Magazine*, *Arte Veneta*, *Journal of Modern History*, *Renaissance Quarterly*, and *RACAR*. Her dissertation, *The Arco Fusari: The Building of a Triumphant Gateway in Fifteenth-Century Venice*, was published in the Garland series of dissertations in the fine arts (1976). Pincus is currently completing a study of the political and religious imagery of the tombs of the doges of Venice during the late medieval and early Renaissance periods and will be working next year on a study of the patronage of the 14th-century Venetian scholar-doge Andrea Dandolo.



Martha Kingsbury and Debra Pincus,  
art history program co-chairs,  
1993 CAA annual conference

## Art History Co-Chairs Program Statement

The 1993 CAA annual conference will be the first held in the Pacific Northwest. It will be an appropriate time and place to examine the outer boundaries and inner contours of the discipline of art history. Art history in America is at least an octogenarian now (the *Art Bulletin* began publication in 1913, eighty years before the Seattle meeting, and CAA was organized in 1911-12). At the edge of a new century, the field confronts issues and interrogates materials not originally in its purview. Within a broad context, the 1993 art history program seeks to highlight sessions that address aspects of "what art history has come to be as a cultural practice, and how."

Art history continuously redefines itself in relation to other academic fields. But are there factors integral to art history that either subvert or aggrandize the impacts of various disciplines? Also, how have the goals and strategies of art history been affected by the technologies—and economics—of, among other things, printing, photoreproduction, air travel, or computer databases?

Beyond the academic, how has art history structured itself in relation to other cultural practices? Exactly how does it use, and serve, the marketing of art, the political and ethnic uses of art, the criticism of art, and, of course, the changing practices of art history—its authority and pronouncements, its training and accreditations, its rewards and stature—shaped either openly or covertly by pressures from those who would own or make or simply see art?

We welcome the examination of current issues of art history's practice and identity, and also of its evolution as a field.

The emphasis of the 1993 art history program on "what art history has come to be as a cultural practice, and how" will take place in the context of a variety of sessions focused in customary ways on periods, regions, media, and issues. Sessions may be structured as individual presentations, as presentations with commentary, as debates, as sequences of case studies, or other formats.

Send proposals to both co-chairs, at the following addresses: Martha Kingsbury, 1207 Northeast 107th St.,

Seattle, WA 98125; and Debra Pincus, University of British Columbia, Department of Fine Arts, 6333 Memorial Rd., Vancouver, BC, Canada V6T 1Z2; after September 1, 1991: Center for Advanced Study in the Visual Arts, National Gallery of Art, Washington, DC 20565.

*Deadline for program chairs to receive session proposals: September 1, 1991.*  
—Martha Kingsbury and Debra Pincus

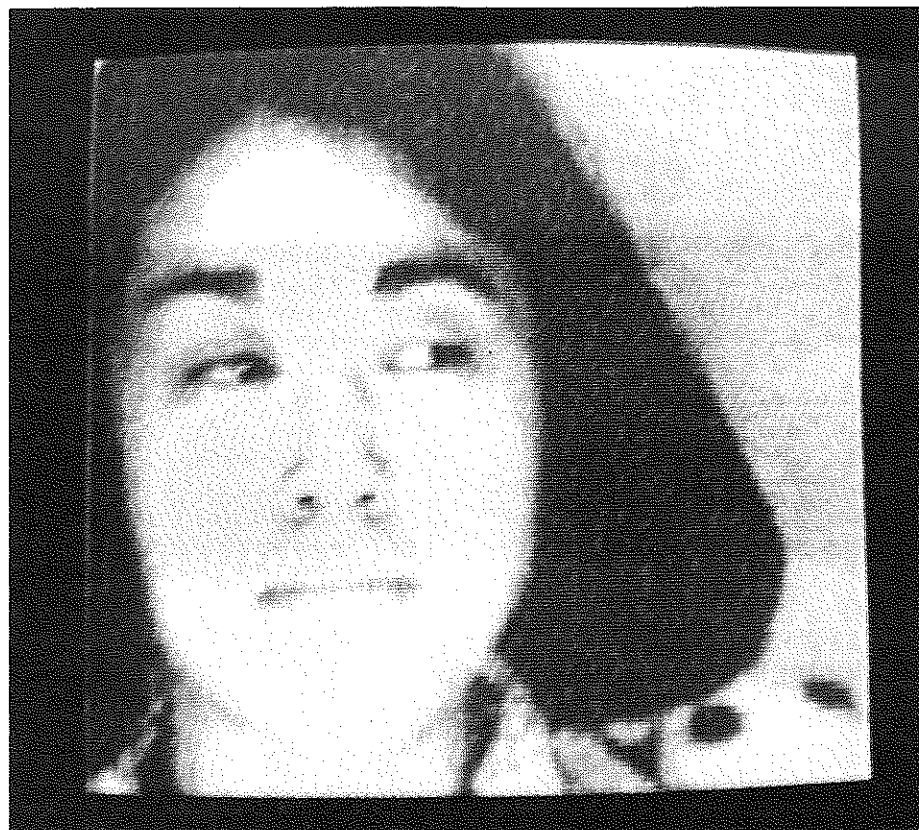
## Studio Art Program Co-Chairs

Rita Robillard is a mixed-media artist with B.A. and M.F.A. degrees from the University of California, Berkeley, and is a graduate of the Cooper Union in New York City, her home town. Her prints and paintings have been in several solo exhibitions in California and Washington and have been included in shows that have traveled to England, Singapore, Germany, Japan, and Mexico as well as São Paulo, Brazil, where she lived for three years. She has been a visiting artist at the University of Hawaii, Trinity College in Connecticut, and Scripps College in Claremont, Calif., and was a recent resident of the Dorland Mountain Arts Colony in Temecula, California.

She is currently on the faculty of Washington State University in Pullman, which is an agricultural region, and previously taught at the San Francisco Art Institute and at the



**Rita Robillard, studio art program co-chair, 1993 CAA annual conference**



**Norie Sato (Self-Portrait, 1978, slow-scan image), studio art program co-chair, 1993 CAA annual conference**

University of California at Davis. She has been an active member of the Women's Caucus for Art since 1978. Her current community activities and artwork are focused on being a downwinder to the Hanford Nuclear Reservation to the west and living just east of the Idaho National Engineering Laboratory.

Norie Sato is a visual and media artist living and working in Seattle. Her works on paper, glass, video, and computer have been shown extensively, including solo exhibitions at the Linda Farris Gallery, which represents her work in Seattle, Reed College in Portland, the Vancouver Art Gallery, and the Seattle Art Museum. Her work also includes public art projects in Seattle, Vancouver, the new Denver airport, and the Dallas Convention Center.

In addition to her artwork, she has been active in Seattle as a visual/media director for *and/or*, an artist-run organization; a board member and founder of the Center on Contemporary Art (COCA); a member of the Seattle Arts

Commission; and a member of the Seattle Planning Commission, where she worked with issues of city-wide concern such as zoning, land-use planning, and housing. She is a board member and chair of the Visual Arts Committee of the Western States Arts Federation in Santa Fe, a regional arts organization that includes twelve Western states.

Sato has taught at the Cornish College of the Arts and Western Washington University, and has been an artist-in-residence at the University of Oregon, Washington State University, Pilchuk Glass School, School of the Art Institute of Chicago, and Brandywine Workshop in Philadelphia.

## The Artist as World Citizen

The Pacific Northwest is a region of beautiful and varied landscape coupled with influences of Native American and Pacific/Asian cultures. Seattle's recent history shows an activist artist community with an innovative and influential public art program and artists involved at many levels of city structure. The region offers a unique location to

examine the question of "the artist as world citizen" and the expanding roles of the artist within these diverse communities. For the 1993 studio art panels, we propose a discussion of these roles and related topics. We are especially interested in proposals that change the traditional structure of panels and will try to negotiate appropriate spaces for them when necessary.

Some of the questions that have emerged for possible panel topics within this theme are: What is the role of the artist in political planning and the economic structure of a city or rural community? Are artists a demographic group that should participate and contribute to a region's overall planning effort (including such issues as zoning, housing, economics, waste disposal and other environmental factors, etc.)? What unique contributions do artists make in social services in and outside the institutions, i.e., teaching in correctional institutions, working with victims of war and trauma; as visionaries in the role of reclaiming or identifying cultural values; and in redefining the role of the academy within the larger community? What effect does this broad social construct have for the individual studio artist? How can the fragile development of the individual artist be supported and what form does the artist/entrepreneur take within his or her community?

We are also interested in the changing roles of the artist in the use of technology. How can artists participate in the development of high technology tools? Is there a role for artists that should be considered by high technology companies? Is there a new direction for educational connections between artists and high technology or a role in international communications? What are the aesthetic implications of new technologies?

We look forward to creative and broad interpretations of this theme and are hoping to expand our understanding of artists' roles and involvement in the world through this process.

Send proposals to: Rita Robillard, Washington State University, Fine Arts Dept., Pullman, WA 99164; 509/335-8686; fax 509/335-8986.

*Deadline for program chairs to receive session proposals: September 1, 1991.*  
—Rita Robillard and Norie Sato

# CAA News

## 1992 CAA Awards Committees

Nominations are sought for the following CAA awards to be presented at the 1992 annual conference in Chicago: Distinguished Teaching of Art History Award; Distinguished Teaching of Art Award; Frank Jewett Mather Award; Arthur Kingsley Porter Prize; Artist Award for a Distinguished Body of Work, Exhibition, Presentation, or Performance; Distinguished Artist Award for Lifetime Achievement; Alfred H. Barr, Jr. Award; Charles Rufus Morey Award; and CAA and National Institute for Conservation Joint Award for Distinction in Scholarship and Conservation.

A complete list of award committees and chairs will appear in the July/August newsletter. Nominations for award recipients should be sent c/o committee chair to College Art Association, 275 Seventh Ave., New York, NY 10001. *Deadline for nominations: October 1, 1991.*

## Art Bulletin Editorial Board Reorganizes

A new *Art Bulletin* editorial board has been appointed in response to the aim of the College Art Association to have all of its major committees and boards rotating and broadly representative of its membership. A call for nominations and self-nominations for the four positions at-large appeared in the November/December 1990 issue of *CAA News*. From that pool, Henry Drewal (University of Wisconsin), Lawrence Nees (University of Delaware), Patricia Mainardi (Brooklyn College and the Graduate Center of the City University of New York), and Annabel Wharton (Duke University) were selected to join five ex-officio members (Richard Brilliant, editor-in-chief; Walter Cahn,

past editor-in-chief; Keith Moxey, book review editor; Nicholas Adams, monograph series editor; and Larry Silver, chair of CAA's Art Historians Committee) and three members from the out-going editorial board (James Marrow, Donald Posner, and Richard Spear). The new board, which will serve from July 1991 through June 1994, is charged to study the future makeup of the *Art Bulletin* editorial board and the governance of the monograph series, submitting its recommendations to the Board of Directors by the autumn of 1993.

## Millard Meiss Subsidies

The College Art Association, through the Millard Meiss Publication Fund, provides grants for book-length scholarly manuscripts that have been accepted by a publisher but that cannot be published without a subsidy. Works about all periods and all areas of art history are eligible for Meiss grants, but awards are not given for catalogues, excavation reports, articles, or multiauthor volumes. Subsidy is interpreted to mean less than the total costs of production, that is, a substantial portion of production costs must be met by the publisher or from other sources. Although applicants for Meiss grants must be CAA members, applications are submitted by publishers, not authors. Commercial as well as university presses are eligible. Deadlines for applications are March 1 and October 1 of each year. Application forms are available from the CAA office.

## Address Changes

Permanent address changes should be sent to the CAA office as soon as possible, but at least six to eight weeks prior to the move. Please do not submit temporary summer or one-term (six months or less) address changes. By the time the change is entered on the computer, you will have returned to where you previously resided.

For members whose addresses are changing from domestic to foreign, please contact the CAA office to determine additional postage charges.



## ... and the Winner Is

In this column I will discuss several recent decisions and developments that have been the subject of prior legal update columns in this newsletter.

To follow up on a case I referred to in the September/October 1990 CAA News, Federal District Court Judge Charles S. Haight has recently ruled that Jeff Koons's polychromed wood *String of Puppies* infringed on professional photographer Art Rogers's *Puppies*. Judge Haight stated: "Koons' reproduction of the Rogers photograph in sculpture form does not preclude a finding of copyright infringement. The Copyright Act, 17 U.S.C. section 106, confers upon the copyright owner the exclusive rights to do and to authorize, *inter alia*, the preparation of derivative works. . . . Koons' sculpture is a derivative work based upon Rogers' photograph. . . . There is no question that 'an average lay observer' would recognize the sculpture 'String of Puppies' as having been appropriated from the photograph 'Puppies.'"

Koons argued that his use of Rogers's photograph constituted *fair use*. The fair-use doctrine is the subject of considerable debate. Fair use is a privilege that permits use of the copyrighted work without permission of the copyright holder. Congress, in enacting section 107, provided examples of fair use and the factors to be considered in determining whether a particular case falls within the doctrine. The examples include "criticism, comment, news reporting, teaching, and scholarship." The four nonexclusive factors that a court must consider are: (1) purpose and character of the use; (2) nature of the copyrighted work; (3) the amount and substantiality of the portion used; and (4) the effect on the market. Koons argued that his sculpture is a satirical comment on contemporary values. Judge Haight found that Koons's sculpture does not fall within any statutory examples, since "criticism" as used in section 107 refers to usage specifically addressed to a copy-

righted work. "Koons' sculpture does not criticize or comment upon Rogers' photograph. It simply appropriates it." Applying the four factors, the court found that the commercial nature of Koons's work, the creative rather than factual nature of Rogers's work, Koons's appropriation of the entire photograph, and that Koons's use impacted upon Rogers's *potential* markets precluded a finding of fair use.

Several recent cases highlight a constant theme in my previous columns—freedom of artistic expression and government censorship of the arts. On January 9, 1991, Los Angeles Federal District Court Judge John G. Davies, in the case of *Bella Lewititsky et al. v. the National Endowment for the Arts*, struck down the National Endowment for the Arts "obscenity pledge" as "the type of obstacle in the path of the exercise of fundamental speech rights that the constitution will not tolerate." He noted the importance of the role of the NEA and the impact on an organization's ability to receive future funds if it fails to sign an oath. Another problem with the obscenity pledge, according to Judge Davies, is that the role of the NEA as arbiter of obscenity is inconsistent with Supreme Court rulings that impose rigid procedural safeguards and standards. (A case brought by the New School for Social Research in New York, which raised similar issues, has also been settled, with the NEA agreeing not to enforce the obscenity pledge.)

The Lewititsky decision is a major victory for artistic freedom of expression and should serve as precedent for a case filed in Los Angeles on March 18, 1991, by Karen Finley, John Fleck, Holly Hughes, Tim Miller, and the National Association of Artists' Organizations (NAAO) against the NEA. The lawsuit challenges the denial by the NEA of funding to the plaintiffs after they had been unanimously recommended for funding by NEA's peer review panel. The artists allege, *inter alia*, that the NEA violated their First Amendment rights by denying their applications on impermissible political grounds and by failing to adhere to procedural safeguards mandated by the First Amendment. The artists and NAAO also challenge the constitutionality of the 1990 amendment to the reauthorization of the NEA requiring that "general standards of decency" be considered in the awards of all federally funded arts grants. They contend that "general

standards of decency" is vague and an impermissible content-based restriction.

A lawsuit brought by art scholars Dore Ashton, Max Kozloff, and Lucy Lippard, the Elaine Benson Gallery, and others against the director of the Office of Foreign Assets Control has also been resolved in favor of the plaintiffs. The plaintiffs wished to purchase from Cuban nationals or take on consignment from Cuban nationals, paintings, drawings, and sculpture by Cuban artists. They were prevented from doing so by a Treasury Department prohibition against U.S. nationals engaging in transactions of Cuban works of art. In August 1988 Congress passed the free trade in ideas, or Berman Amendment. Congress' purpose in the Berman Amendment was to eliminate any restriction on the flow of information protected by the First Amendment. Nevertheless, the U.S. Treasury Department singled out Cuban works for prohibition. The plaintiffs successfully challenged the discrimination on constitutional and Administrative Procedure Act grounds.

As noted in my last column (January/February 1991), after six years of consideration Congress finally enacted the Visual Artists' Rights Act (VARA) of 1990. VARA amends the copyright law and grants to visual artists limited rights of attribution and integrity. VARA aims to protect original art works from intentionally or carelessly inflicted damage. The legislation creates a uniform standard for protecting artists' rights, often referred to as "moral rights." VARA does not apply to all works of art, only to those defined in the legislation (a painting, drawing, print, or sculpture existing in a single copy or a limited edition of 200 or less, signed and consecutively numbered). The definition limits the grant of rights to claims concerning only the original work and does not protect the artistic image or any reproduction. Under VARA the rights created are not transferable, but may be waived in a contract. Fortunately, such a waiver must be in writing and must specifically identify the work and the uses of the work by the owner to which the waiver applies. VARA takes effect June 1991. Artists are nevertheless advised that their "moral rights" may still be best protected by a contract. This is particularly so with site-specific art works. —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/

**Rupert Garcia.** El Centro Cultural/Arte Contemporáneo, Polanco, Mexico. "Grabados y Carteles, 1967–1990."

### MIDWEST/

**P. Lynn Cox.** Frohring Art Center, Hiram College, Ohio, February 1991. Paintings and folding screens.

**Muriel Magenta.** Kansas City Art Institute, Kansas City, Mo., February 16–March 15, 1991. "Coiffure Carnival."

**Jim Nickel.** Atrium Gallery, St. Louis, March 22–April 27, 1991. Sculpture.

**Howardena Pindell.** G. R. N'Namdi Gallery, Birmingham, Mich., March 1–April 13, 1991.



**Rupert Garcia, Frida Kahlo, 1975, silkscreen, 23" x 17 1/2"**  
ACHENBACH FOUNDATION FOR GRAPHIC ARTS,  
FINE ARTS MUSEUMS OF SAN FRANCISCO  
PHOTO: LEE FATHERREE



**Audrey Flack, Civitas (detail), 1991, bronze, 12' high, 1 of 5 versions commissioned by City of Rock Hill, S.C.**

COURTESY LOUIS K. MEISEL GALLERY, NEW YORK

**Fern Shaffer.** Artemisia Gallery, Chicago, May 1–June 1, 1991. "Greenhouse Effect," paintings and installation.

### NORTHEAST/

**Carolyn Arnold.** South Central Community College Gallery, New Haven, Conn., April 9–May 3, 1991. Paintings.

**Banerjee.** Bertha Urdang Gallery, New York, February 5–March 3, 1991. "Carbontransfers."

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

**Judy Cuttler.** Bowery Gallery, New York, April 12–May 12, 1991. Paintings.

**Karen Erla.** Queens College Art Center, Flushing, N.Y., April 3–May 1, 1991. Works on paper.

**Henry Finkelstein.** Prince Street Gallery, New York, March 22–April 10, 1991. Paintings.

**Audrey Flack.** Louis K. Meisel Gallery, New York, April 27–July 12, 1991. "A Pantheon of Female Deities."

**Sharon Gold.** Stephen Rosenberg Gallery, New York, April 9–May 4, 1991.



**Douglas Kenney, *Sculpture #SC2*, 1990, saggar-fired ceramics, 24" x 19" x 12"**

**Daniel Heyman.** Upper Jewett Exhibition Corridor, Hopkins Center, Dartmouth College, Hanover, N.H., March 5–April 19, 1991. "Alumni Series."

**Nicholas Hill.** Greene Art Gallery, Guilford, Conn., May 1991. Paintings.

**Douglas Kenney.** Gallery Authentique, Roslyn, N.Y., May 3–June 1, 1991. Ceramics.

**Ann Elizabeth P. Nash.** Little Gallery, Nazareth College, Rochester, N.Y., April 1991. "Second Room."

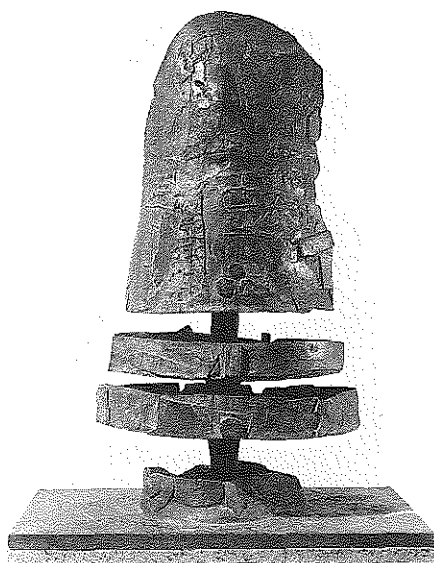
**Barbara Nessim.** Rempire Fine Art and Gallery, New York, April 11–May 11, 1991, and traveling. "Random Access Memories," computer art.

**Mimi Oritsky.** Amos Eno Gallery, New York, May 11–30, 1991. Paintings and works on paper.

**Florence Putterman.** Payne Gallery, Moravian College, Bethlehem, Pa., February 7–March 3, 1991. "A Twenty-Year Survey, 1970–1990."

**Lynn Sloan-Theodore.** Photography Center Gallery, 92nd Street Y, New York, April 1–May 2, 1991. "Faces of AIDS."

**Paul Suttman.** Philippe Staib Gallery, New York, March 14–April 20, 1991. "The Master-Pieces, 1981–1991," sculpture.



**Dimitri Hadzi, *Helmet Bell*, 1990, bronze, 30" x 19" x 11 3/4"**  
COURTESY LOUIS NEWMAN GALLERIES, BEVERLY HILLS

**Kim E. Tester.** John Lyman Center Gallery, Southern Connecticut State University, New Haven, Conn., April 1–30, 1991. "Environmental Images," drawings and prints.

**Leland Wallin.** Gallery Henoeh, New York, April 6–27, 1991. "Tabletop Toys and Toyscapes," paintings.

#### WEST/

**Les Barta.** Erb Memorial Union Gallery, University of Oregon, Eugene, May 6–June 14, 1991. Photocollages.

**Julia Couzens.** Christopher Grimes Gallery, Santa Monica, Calif., April 4–May 18, 1991. "Being Exposed: Mortal Lessons," drawings.

**Dimitri Hadzi.** Louis Newman Galleries, Beverly Hills, Calif., March 28–April 11, 1991. Sculpture.

**Glenn Hirsch.** Mace Space for Art, San Francisco, through April 13, 1991. "Biomorphic Fantasies," paintings.

**Michael Wright.** City Council Chambers Gallery, Buena Park, Calif., April 1–26, 1991. Computer art.

## People in the News

### In Memoriam

**Warren Chappell**, a book illustrator and graphic artist, died March 26, 1991, at age 86. A graduate of the University of Richmond, he also studied at the Art Students League in New York, where he went on to teach. In 1978 he became artist-in-residence at the University of Virginia. Chappell, along with illustrating numerous books on typography and literature, designed the typefaces Lydian and Trajanus.

**Gerald Cramer**, an art dealer and publisher, died March 17, 1991. He was 74. He ran Galerie Gerald Cramer in Geneva, Switzerland, from 1942 to 1983, where he published books and print editions.

**Leif Melgaard**, artist, died March 9, 1991, at the age of 92. His wood carvings are in numerous public collections. In 1985 he received the National Heritage Award from the National Endowment for the Arts.

**Bernard Rosenquit** died March 8, 1991, at age 68. An artist best known for his woodcuts and paintings, his work is in the collections of, among others, the Metropolitan Museum of Art, the Brooklyn Museum of Art, the New York Public Library, the Smithsonian Institution, the San Diego Museum of Art, Bryn Mawr College, and the Victoria and Albert Museum in London.

**Marion Dean Ross** died April 1, 1991. A professor at the University of Oregon, where he joined the faculty in 1947, he taught the history



**Marion Dean Ross, 1913–1991**  
PHOTO: PAUL NEEVEL

of architecture and landscape architecture. Beginning in 1963 he was the chair of the Department of Art History for 15 years. He published extensively and was active in historic preservation. After receiving a B.S. in architecture from Pennsylvania State College in 1935, he got his master's in architecture from Harvard University in 1937. He has received numerous honors, including American Institute of Architects awards, a Fulbright lecturer award, and the Distinguished Preservationist Award by the Historic Preservation League of Oregon. A reading room is named in his honor at the University of Oregon.

**Albert W. Wein**, sculptor, died March 30, 1991. He was 75. In 1973 he sculpted the largest granite bas-relief in the United States on the Libby Dam in Montana, a joint project of the United States and Canada. He was awarded gold medals from the National Sculpture Society and the National Academy of Design. He designed engraved glass for the Steuben division of the Corning Glass Company and the Penguin House for the Bronx Zoo.

**Frances Weitzenhoffer**, an art historian and editor specializing in Impressionist painting, died March 10, 1991, at age 46. She acted as a consultant to Christie's auction house and was chair of the committee that is working on a revised edition of Adelyn Breeskin's catalogue raisonné of Mary Cassatt. Educated at the University of Pennsylvania and Columbia University, she went on to earn her Ph.D. from City University of New York. She also studied at the Ecole du Louvre in Paris and was an instructor at Queens College.

**Ronald Wogaman**, former director of the South Street Seaport Museum in New York, died March 23, 1991, of AIDS. He was 40. In 1980 he became head of the history division at the Oakland Museum in California. He joined the South Street Seaport Museum in 1986, where he worked for two years until he became ill.

### Academe

**Anthony Alofsin** is director of the Center for American Architecture and Design at the School of Architecture, University of Texas at Austin.

The **Kansas City Art Institute** announces that the following associate professors have been promoted to the status of professor: **Richard Anderson**, liberal arts; **Milton Katz**, chair, liberal arts; **Jane Lackey**, chair, fiber; **Jack Lew**, chair, design; **Warren Rosser**, chair, painting and printmaking; and **Gary Sutton**, photography and video.

**David D. Nolta** has been appointed to the faculty of the Visual Arts Department, College of the Holy Cross, Worcester, Mass.

**Paul Rinaldi** has been appointed to the faculty of the American University in Cairo, where he will teach studio art and art history.

### Museums and Galleries

**Trevor Fairbrother** has been named Beal Curator of Contemporary Art at the Museum of Fine Arts, Boston. He had been acting curator in the Department of Contemporary Art at the museum.

**Stephen Fleischman** has been appointed director of the Madison Art Center, Madison, Wis. He was previously director of program planning at the Walker Art Center in Minneapolis.

**Genetta Gardner** is the director of the Bates College Museum of Art, Lewiston, Maine. She was formerly associate curator of paintings and sculpture at the Cincinnati Art Museum.

**Charles Parkhurst** has been appointed interim director and chief curator of the Smith College Museum of Art, Northampton, Mass. He was previously assistant director and chief curator of the National Gallery of Art in Washington, D.C.

**Paul Perrot** has been named director of the Santa Barbara Museum of Art. He was formerly director of the Virginia Museum of Fine Arts. Perrot succeeds **Richard V. West**, who retired in January 1991.

**Ted Potter**, director of the Southeastern Center for Contemporary Art, is retiring. He has been appointed the institution's director emeritus.

**Nicholas Reeves** has been appointed director of the gallery Daedalus Europe in Berkshire, England. He was formerly curator in the Department of Egyptian Antiquities in the British Museum, London.

**Kathleen Whitaker** has been named chief curator of the Southwest Museum in Los Angeles. She has been assistant professor of anthropology at California State University in San Bernardino and professor of anthropology at Crafton Hills College.

### Organization

**Susannah Simpson Kent** is the director of the Institute of Museum Services. She is currently on a leave of absence from the Graduate School of Museum Studies at George Washington University.

## Programs, New & Revised

The **Association of Sculpture and Engineering Technologies** has been formed to examine the relationships between sculpture and engineering—to foster relations between artists and engineers; to celebrate the development of innovative engineering technologies and the art that explores them; and to disseminate information through meetings, exhibitions, and publications. For the continued success of the association, it is seeking innovative engineers as participants, speakers, and delegates; works in engineering and art relevant to its mission; and sponsorship from companies seeking a high profile for innovative engineering achievements. For information: Colin Sanderson, Kirktonhill, Ratho, Newbridge, Midlothian EH28 8RU, Scotland.

The **Bibliography of the History of Art** is a new abstracting service for current art-historical literature. All types of publications will be surveyed, including 4,000 periodicals and selected art dealers' catalogues. There will be an estimated 24,000 references each year. BHA has a new computer system that differentiates between references of major and minor importance to a particular topic, employs a new bibliographic format based on international standards, and is published quarterly. For information: Getty Art History Information Program, Sterling and Francine Clark Art Institute, Williamstown, MA 01267; 413/458-8260; fax 413/458-8503.

The **Detroit Institute of Arts** has announced that, due to budgetary constraints, the museum's over 100 galleries will be divided into two areas, with one area to be open only mornings, the other only afternoons.

The **M. H. de Young Memorial Museum** in San Francisco has opened a permanent gallery devoted to the art of sub-Saharan Africa. The gallery is the first step in a long-term expansion of museum resources devoted to the traditional art of Africa, the Americas, and the islands of the Pacific.

The **Busch-Reisinger Museum**, Harvard University, will move to a new location, the second floor of Werner Otto Hall adjacent to the Fogg Art Museum, in October 1991. The museum, founded in 1901, is dedicated to promoting the enjoyment, study, and understanding of the art of German-speaking Europe.



**International Partnerships among Museums** provides American and foreign museums with the opportunity to establish interinstitutional ties by developing and conducting joint or complementary projects. Projects may involve educational programs, exhibition design, community outreach, conservation, or exhibition development. The goal of the program is to establish mutually beneficial, sustainable linkages between foreign and American museums with similar missions. For information: Department of International Programs, American Association of Museums, 1225 Eye St., NW, Washington, DC 20005; 202/289-1818. *Deadline for applications to participate in the program for 1991-93: June 1, 1991.*

**The Pierpont Morgan Library** has undertaken a comprehensive expansion and renovation project to be completed by October 1991. The plan includes the creation of an education center, permanent collections galleries, reinstallation of the period rooms, construction of a garden court, and increased handicapped accessibility.

**The University of Delaware** has announced a doctoral program in art conservation research, which will link modern scientific technology with art and humanities. Chandra Reedy, a conservation scientist for the Los Angeles County Museum of Art, has joined Delaware's faculty and will coordinate the curriculum for the new program.

**The Visual Artist Information Hotline, 1-800/232-2789**, provides information on and referral to organizations with funding, insurance, health services, legal assistance, colonies/residencies, and public art programs for visual artists. Individuals can call toll free from anywhere in the United States to reach the Arts Resource Consortium Library in New York City. The library's staff will give details on local and national sources of information and assistance.

## Grants, Awards, & Honors

*Publication policy: Only grants, awards, or honors received by individual or institutional members of the College Art Association are listed. The grant/award/honor amount is not included. Please note the following format:*

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

**Dennis Barrie**, director of the Contemporary Arts Center in Cincinnati, has received the Cheek Award for Outstanding Presentation of the Arts.

**Linda Butti**, adjunct assistant professor of art at St. John's University and Seton-Iona College, received a Staten Island Council on the Arts Grant to develop an art workshop for battered women at the Victim Services Agency in New York.

**Lynn Cox**, assistant professor of fine art at Westminster College, New Wilmington, Pa., received a Fulbright Research Grant for summer 1991. Cox will produce a series of Icelandic landscapes, which will then be organized for an exhibition and catalogue.

**Robert Cronin** of Connecticut has been awarded an Individual Support Grant from the Adolph and Esther Gottlieb Foundation.

**Cynthia M. Dantzic**, professor of art at Long Island University, Brooklyn, N.Y., has won the Trustees Award for Scholarly Achievement for her book *Design Dimensions: An Introduction to the Visual Surface*.

**Lois Marie Fink**, curator of research at the National Museum of American Art, was awarded Honorable Mention for 1990 by the Professional and Scholarly Publishing Division of the Association of American Publishers in the category of arts, literature, and language for her book *American Art at the Nineteenth-Century Paris Salons*.

**Katia Gushue**, an artist-teacher at Vermont College, has been awarded free studio space in New York for a year by the Marie Walsh Sharpe Art Foundation.

**Ann Elizabeth P. Nash** has been awarded an Individual Artist Grant from Artists Space, New York.

**Constance Laundon Pierce**, teacher at the Cleveland Institute of Art, has been selected as 1990-91 artist-in-residence at the Center for Arts and Religion in Washington, D.C. Pierce was also honored with a letter of special recognition from the House of Representatives of the 118th General Assembly of Ohio for Outstanding Achievement.

**W. Jackson Rushing**, assistant professor at the University of Missouri in St. Louis, has received a 1991 National Endowment for the Humanities Summer Stipend for a book project titled *Transformations in Native American Art since 1960*.

**The J. Paul Getty Museum**, Malibu, Calif., has announced that the following individuals will participate in their 1991-92 Guest Scholar Residency Program: **Maryan Ainsworth**, Metropolitan Museum of Art; **J. Robert Guy**, Princeton University Art Museum; **William B. Jordan**, independent scholar, Dallas; **Anne Korteweg**, Royal Library, The Hague; **Anna Maria Massinelli**, independent scholar, Florence; **Philippe Neagu**, Musée d'Orsay, Paris; **John Reeve**, British Museum, London; **Luigi Spezzaferro**, Università degli Studi di Roma, "La Sapienza," Rome; and **Yuna Zeck**, State Hermitage Museum, Leningrad.

**The J. Paul Getty Museum** has announced the participants in its 1991-92 Visiting Conservator Residency Program: **Anne Cartier-Bresson**, Atelier de Restauration des Photographies, Paris; **Paul Mitchell**, Paul Mitchell Limited, London; **Robert Fuchs**, Forschungsstelle für Technik mittelalterlicher Buchmalerei, Germany; **Doris Oltrogge**, Restaurierung und Konservierung von Schriftgut, Graphik und Buchmalerei, Germany; **Robert Futernick**, Fine Arts Museums of San Francisco; **Pierre Ramond**, L'Ecole Bouille, Paris; and **Dan Kushel**, State University College at Buffalo.

**The John Simon Guggenheim Memorial Foundation** has announced the recipients of its 1991 fellowships, and the following CAA members have been thus honored: **Janet Abramowicz**, artist, New York City, and senior lecturer on fine arts, Harvard University: a study of Morandi's still-life paintings; **Jonathan Knight Crary**, assistant professor of art history, Barnard College, Columbia University: the crisis in perception, 1880-1900; **Harmony Hammond**, artist, Galisteo, N.Mex., and professor of art, University of Arizona: visual art; **Michael Ann Holly**, associate professor of art history, University of Rochester: studies in the historiography of Renaissance art; **Molly Nesbit**, assistant professor of art history, Barnard College, Columbia University: the language of industry; and **Thomas Roma**, photographer, and instructor in photography, School of Visual Arts: photography.

## Conferences & Symposia

### Calls for Papers

**The Arts Council of the African Studies Association** will hold its 9th Triennial Symposium on African Art, April 23-25, 1992, at the University of Iowa and the Museum of Art, both in Iowa City. Paper proposals from all disciplines are welcome, especially those that

emphasize cross-disciplinary and cross-cultural approaches. For information: Allen F. Roberts, Anthropology Dept., McBride Hall, University of Iowa, Iowa City, IA 52242. *Deadline: October 1, 1991, for paper proposals.*

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

**The University of Iowa's** Program for Modern Studies will host its graduate student conference, focusing on the theme of Modernism and

Historical Self-Consciousness, November 2-3, 1991. Submit abstracts or papers to: Program for Modern Studies, W35 AB, School of Art and Art History, University of Iowa, Iowa City, IA 52242. *Deadline: September 15, 1991.*

### To Attend

**Mistaken Identities: Examining Artists' Stereotypes** is a symposium to be held June 23, 1991, at the DeCordova Museum and Sculpture Park. The program is geared toward challenging the myth that artists are stranger than other individuals. For information: DeCordova Museum and Sculpture Park, Sandy Pond Rd., Lincoln, MA 01773; 617/259-8355.

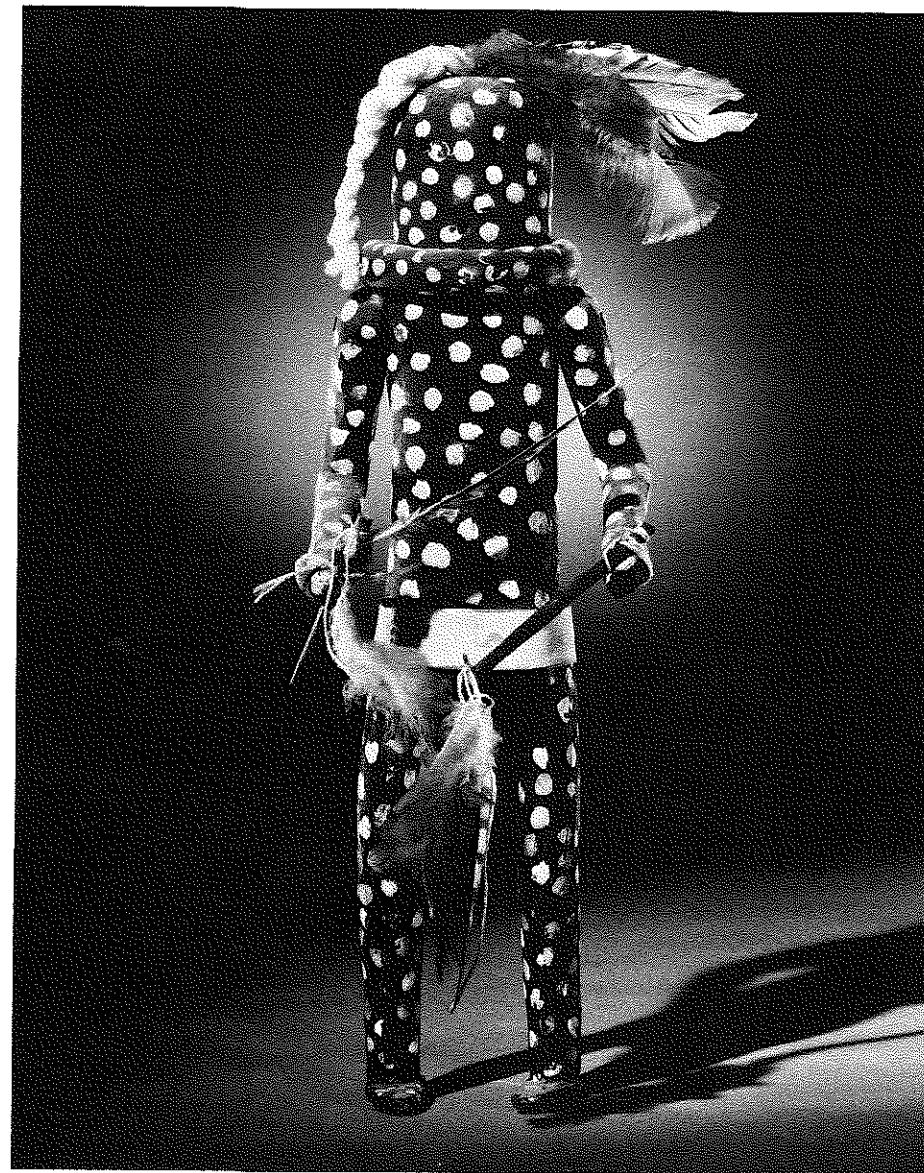
**New Forms in Willow** is a conference on crafts, fiber sculpture, and the environment, July 5-7, 1991, Ness Gardens, Wirral, Cheshire, England. For information send SASE to: Celia Lerner, Projects Environment, 11, Higher Downs, Altrincham, Cheshire WA14 2QL, England; 061 928 1966.

**Art in the Rural Society** is the theme of a conference to be held at Murray State University, July 19-20, 1991. Participants will explore the relationships between arts organizations and agencies, artists, and the public. The goal is to help the arts flourish in rural areas. Topics include social issues of art in rural life, economic impact of the arts, artistic quality, ethnic representation, and artists' rights. For information: Eagle Gallery, 4th fl., Price Doyle Fine Arts Center, Murray State University, Murray, KY 42071; 502/762-3052.

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

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

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



**Zuñi Kachina Doll, in "Objects of Myth and Memory," Brooklyn Museum, New York**  
MUSEUM EXPEDITION 1903, MUSEUM COLLECTION FUND, BROOKLYN MUSEUM

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

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

**Objects of Myth and Memory**, an exhibition of American Indian art at the Brooklyn Museum, will include a symposium that will examine intellectual and ethical questions about ethnological collecting and early museum representations of American Indian cultures. The symposium will be held October 26, 1991. For information: Brooklyn Museum, 200 Eastern Pkwy., Brooklyn, NY 11238; 718/638-5000; fax 718/638-3731.

**The Middle East Studies Association** will hold its 25th annual meeting in Washington, D.C., November 23-26, 1991. For information: Middle East Studies Association, 1232 N. Cherry Ave., University of Arizona, Tucson, AZ 85721; 602/621-5850.

# 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 in the craft media such as metal, wood, clay, fiber, glass, or paper. All work must have been completed within the past two years. Send no more than 3 slides, labeled, and indicate which works are not for sale. Two-dimensional works must not exceed 10 feet in any direction, and wall-mounted pieces are limited to 75 pounds. There will be cash awards. \$20 entry fee. For information: Materials: Hard and Soft, Greater Denton Arts Council, 207 S. Bell Ave., Denton, TX 76201. *Deadline: June 15, 1991.*

**The Mask 1991** is a juried competition sponsored by the Farrington-Keith Creative Arts Center and is open to all arts media depicting or incorporating the mask as an object or image. Cash prizes will be awarded. \$10 fee for one entry, \$5 for each additional. For information send SASE to: Clara Kott Von Storch Gallery, 8099 Main St., Dexter, MI 48130; 313/426-0236. *Deadline: June 24, 1991.*

**The Boston Drawing Show** is open to all New England resident artists. For information: Boston Center for the Arts, 539 Tremont St., Boston, MA 02116; 617/426-5000. *Deadline: June 28, 1991.*

**Six States of Clay: A Juried Midwestern Competition** invites artists from Missouri, Kansas, Iowa, Nebraska, Arkansas, and Oklahoma to submit entries for an exhibition to be held at the Kansas City Artists Coalition Gallery, October 4-26, 1991. For information: Kansas City Artists Coalition, 201 Wyandotte, Kansas City, MO 64105; 816/421-5222. *Deadline: July 1, 1991.*

## Grants and Fellowships

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

**The National Endowment for the Humanities** has fellowships available for individuals to pursue advanced study and research in disciplines of the humanities. **NEH Summer Stipends** support 2 months of full-time study and research. Faculty members of colleges and universities in the United States must be nominated by their institution, which can nominate up to three applicants. Individuals in nonteaching capacities at colleges and universities or individuals with no such affiliation may apply directly. **Travel to Collections Grants** assist individuals in traveling to use research collections of libraries, archives, museums, or other repositories. Awards help defray research expenses such as transportation, subsistence, lodging, photoduplication, and other reproduction costs. For information: Division of Fellowships and Seminars, Rm. 316, National Endowment for the Humanities, 1100 Pennsylvania Ave., NW, Washington, DC 20506. *Deadlines: Travel to Collections: July 15, 1991, for travel after December 1, 1991; NEH Summer Stipends: October 1, 1991, for summer 1992.*

**The Aaron Siskind Foundation** has grants available up to \$5,000 each for work in photography and related fields. Students are not eligible. Additional funds are available to support critical writing, publications, exhibitions, and related projects concerning the photographic work of Aaron Siskind. A concise description of proposed work should accompany a written request for information. For information: Aaron Siskind Foundation, 73 Warren St., New York, NY 10007. *Deadline: August 1, 1991.*

**Reference Materials Awards** are available for projects that organize essential resources for scholarship and improve access to information and collections. Awards are made in the categories of tools and access. Dictionaries, historical or linguistic atlases, encyclopedias, concordances, catalogues raisonnés, grammars, descriptive catalogues, and data bases are eligible in the tools category. Archival arrangement and description projects; bibliographies; bibliographical data bases; records surveys; cataloguing projects for prints, graphic, film, sound, and artifact collections; and indexes and guides to documentation are eligible in the access category. For information: Reference Materials, Rm. 318, NEH, Washington, DC 20506. *Deadline: September 1, 1991.*

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

**The Columbia Society of Fellows in the Humanities** will appoint a number of postdoctoral fellows in the humanities for 1992-93. The appointment carries with it the expectation of renewal for a second year.

Applicants must have received the Ph.D. between January 1, 1985, and July 1, 1992. The stipend is \$32,500, half for independent research and half for teaching in the undergraduate program in general education. Additional funds are available to support research. For information: Director, Society of Fellows in the Humanities, Columbia University, Box 100 Central Mail Rm., New York, NY 10027. *Deadline: October 15, 1991.*

**The Institute for Advanced Study** offers research fellowships of one or two terms for 1992-93 in the School of Historical Studies, which is concerned with the history of Western and Near Eastern civilization. A limited number of memberships are funded by the Andrew W. Mellon Foundation for scholars who participate in a program of seminars on the theme of Culture and the Church. A Ph.D. or the equivalent and substantial publications are required of all candidates. **Two-year memberships for 1992-94** are also available in the School of Historical Studies to assistant professors in the disciplines represented by the school—Greek and Roman civilization, the history of Europe, Islamic culture, and the history of art. At the time of their arrival, members must have served at least two and not more than four years as assistant professors in institutions of higher learning in the United States or Canada and must submit written assurance from their dean or department chair that they may return to their positions after holding membership at the institute. The stipend will match the combination of salary and benefits at the member's home institution. For information: Administrative Officer, School of Historical Studies, Institute for Advanced Study, Princeton, NJ 08540. *Deadlines: October 15, 1991, for 1- to 2-term memberships; November 1, 1991, for 2-year memberships.*

**The National Humanities Center** is offering fellowships in the humanities. Scholars from any nation may apply. Applicants must hold the doctorate or have equivalent professional accomplishments. Fellowships are awarded to senior scholars of recognized accomplishment and to promising young scholars, who should be no more than 10 years beyond the completion of graduate study and should be engaged in research beyond the revision of their dissertation. Fellows are required to work at the center, where they have private studies, library and manuscript-typing services, and other administrative support. Stipends are individually determined based on the needs of each fellow and the center's ability to meet those needs. For information: Fellowship Program, National Humanities Center, PO Box 12256, Research Triangle Park, NC 27709-2256. *Deadline: October 15, 1991.*

**The Mid Atlantic Arts Foundation** announces a new program, the Visual Arts Travel Fund, to assist curators and administrators from small to mid-sized organizations in attending conferences, workshops, and special exhibitions. Applicants must be employed as administrators or curators of a visual or media arts organization that is nonprofit, located in the Mid-Atlantic,

offers at least 3 professionally organized exhibitions per year and/or includes exhibition as at least 50 percent of its annual programming, and is an artist-run or small to mid-sized contemporary arts organization. For information: Mid Atlantic Arts Foundation, 11 E. Chase St., Suite 2A, Baltimore, MD 21202; 301/539-6656.

**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 artistic merit and financial need of the applicant. Grants range from \$2,000 to \$20,000. For information: Pollock-Krasner Foundation, PO Box 4957, New York, NY 10185; 212/517-5400.

## Calls for Manuscripts

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

*Memoirs of the American Academy in Rome* invites the submission of papers in the fields represented in the Classical School of the Academy, including classical studies, the history of art, and postclassical studies. Authors who have worked in the academy library are invited to contribute as well as fellows and other members of the academy community. The editors are seeking ambitious articles of major interest, between 35 and 75 double-spaced typed pages. Copies of the illustrations, but not the originals, should be included. If the manuscript is done on a computer, include the disks and identify the program used. Disks and manuscripts will not be returned. Send to: Joseph Connors, American Academy in Rome, via Angelo Masina 5, 00153 Rome, Italy.

## Publications

**The American Art Directory and Who's Who in American Art** for 1991-92 are currently available. The *American Art Directory* provides contact information and facts on more than 7,000 art organizations, museums, libraries, schools, and corporate art holdings throughout the United States and Canada. *Who's Who in American Art* profiles over 11,500 contributors to the visual arts field in the United States, Canada, and Mexico. Entries contain a concise biography

and contact information. Each publication is \$159.95. To order: Customer Service, R. R. Bowker Company, PO Box 31, New Providence, NJ 07974; 800/521-8110; fax 908/665-6688.

**The Artist's Friendly Legal Guide** is a comprehensive guide to questions about copyright, reproduction rights, contracts, ethical standards, recordkeeping, and taxes. The book includes checklists and samples of contracts, invoices, purchase orders, and tax forms. To order send \$18.95 plus \$3 postage and handling to: North Light Books, 1507 Dana Ave., Cincinnati, OH 45207; 800/289-0963.

**The Artists' Guide to Philadelphia** provides comprehensive descriptions of art galleries, exhibition opportunities, and resources in the greater Philadelphia region including Bucks County, Allentown, and Bethlehem. The guide includes information about annual exhibitions, slide registries, arts organizations, and support services for the visual arts community. To order send \$11 to: Artists' Guide, PO Box 8755, Philadelphia, PA 19101.

**The Directory of Computer and High Technology Grants** lists funding sources for computers, software, and high-tech related grants. The directory profiles foundations, corporations, and federal programs and includes helpful information on how to secure grants. To order send \$44.50 plus \$4 handling charge to: Research Grant Guides, Dept. 3A, PO Box 1214, Loxahatchee, FL 33470.

**The Directory of New and Emerging Foundations** includes over 3,000 independent, community, and company-sponsored foundations. The directory provides 2 levels of information: in-depth descriptions of the large foundations, and core data for the smaller foundations. To order send \$95 plus \$4.50 shipping and handling to: Foundation Center, 79 Fifth Ave., New York, NY 10003; 800/424-9836.

**The Guide to Funding for Emerging Artists and Scholars** is a compilation of lists of resources and organizations that can help in preparing grant applications. Lists of the major funding sources among corporations, foundations, and communities are included. For a free copy, write to: President's Committee on the Arts and Humanities, 1100 Pennsylvania Ave., NW, Rm. 526, Washington, DC 20506.

**Studies in Modern Art** will be published by the Museum of Modern Art, New York, as a series of annual scholarly journals concentrating on works of art in the museum's collection and topics related to its holding in all media. The first issue, to be published in the fall, will focus on art of the 1960s. The publication is designed to provide scholars, students, and the public with a discourse on aspects of the museum's collection by its curators and outside scholars. Each volume will focus on a single topic, and themes will include specific historical periods, as well as techniques, movements, and institutions important to modern art. Future issues will also concentrate on the work of individual artists or on individual works of art of central importance.

**The National Institute for the Conservation of Cultural Property** has numerous publications available related to topics such as resources for collections care, strategies for collections care, and studies about collections care and conservation work. A complete list is available from: National Institute for the Conservation of Cultural Property, 3299 K St., NW, Suite 403, Washington, DC 20007; 202/625-1495; fax 202/625-1485.

**New York State Foundations: A Comprehensive Directory** includes current information on all independent, corporate, and community grantmaking foundations based in New York State. The cost is \$150 plus \$4.50 shipping and handling. To order: Foundation Center, 79 Fifth Ave., New York, NY 10003; 800/424-9836.

## Workshops and Schools

**The Cleveland Institute of Art** will hold 2-week summer workshops of intensive instruction by visiting artists. Workshops are not geared to beginners. This summer, workshops are offered in ceramics, glass, printmaking, papermaking, and painting. Additional shorter-term classes are available in drawing and other media. For information: Continuing Education, Cleveland Institute of Art, 11141 East Blvd., University Cir., Cleveland, OH 44106; 216/421-7461.

**The Mexico Photography Workshops** in Xico are week-long programs for both beginners and experienced photographers. For information: Otter Creek Photography, Hendricks, WV 26271; 304/478-3586.

**Modern Materials and Their Conservation Implications** is a course offered June 26-28, 1991, by the Conservation Analytical Laboratory, Smithsonian Institution, to artists, art teachers, art historians, and paintings conservators. For information: Francine Hall, CAL, MSC, Smithsonian Institution, Washington, DC 20560; 301/238-3700.

**The Rare Book School** will be held this summer at the Columbia University School of Library Service, New York. The school will offer various 5-day, noncredit courses on topics concerning rare books and special collections. The educational and professional prerequisites for these courses vary. Some are primarily directed toward working librarians and archivists; others are intended for academics; persons working in the antiquarian book trade; bookbinders and conservators; students of the history of books, writing, and printing; and those generally interested in the subjects being treated. For information: Rare Book School, School of Library Service, Columbia University, 516 Butler Library, New York, NY 10027; 212/854-4734; fax 212/854-7846.

## Miscellaneous

**Marketing Solutions** is a career advice service for visual artists in the United States and Canada. The service consists of analysis and evaluation of the artists work, followed by personalized recommendations on how they can promote their work and plan their careers. For information: Directors Guild Publishers, Marketing Solutions, PO Box 369PR, Renaissance, CA 95962; 800/383-0677.

**The Space Program** provides free studio spaces in New York to visual artists 21 years old and over. The studios are work space only and are available for periods of up to 1 year with an opportunity to reapply for a second. Submit slides of work, a résumé, and a written statement on why the studio space is needed. For information: Marie Walsh Sharpe Art Foundation, 711 N. Tejon St., Suite B, Colorado Springs, CO 80903; 719/635-3220. *Deadline: January 31, 1992.*

## Information Wanted

**John Crawley, 1784-1844**, an American painter, is currently the subject of research. If you know of paintings by this artist in public or private collections, contact: Ann C. Madonia, Muscarelle Museum of Art, College of William and Mary, Williamsburg, VA 23185.

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

**Horace Pippin's** work will be the subject of a major exhibition scheduled for 1993. A color catalogue is planned to document the work of this African-American artist who lived from 1888 to 1946. Anyone with information regarding his paintings and their present locations contact: Judith Stein, Pennsylvania Academy of the Fine Arts, Broad and Cherry Sts., Philadelphia, PA 19102; 215/972-7600.

## Datebook

**May 31**  
Deadline for submitting paper proposals to chairs of art history, studio art, and joint sessions for the 1992 CAA annual conference (see March/April 1991 CAA News insert)

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

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

**July 29**  
Deadline for submitting material for the September/October newsletter, to be published August 23


**September 1**  
Deadline for submitting session proposals to art history and studio art program co-chairs for the 1993 CAA annual conference (see page 1)

**September 19**  
Deadline for *Positions Listing* submissions, to be published October 18

**October 1**  
Deadline for nominations for 1992 CAA awards (see CAA News, page 5)

**October 1**  
Deadline for Millard Meiss Publication Fund Applications (see CAA News, page 5)


**February 12-15, 1992**  
CAA annual conference, Chicago




**CAA**

AUDIOTAPES AVAILABLE


**THE 79TH ANNUAL CONFERENCE  
OF THE COLLEGE ART ASSOCIATION  
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Washington, D.C.

<p><b>The Problem of Fetishism</b> #I10221-010, 011 (2 TAPES) \$18.00</p> <hr/> <p><b>The Face of the Gods: Art and Altars of the Black Atlantic World</b> #I10221-020, 021 (2 TAPES) \$18.00</p> <hr/> <p><b>Nineteenth-Century European Art</b> #I10221-030, 031 (2 TAPES) \$18.00</p> <hr/> <p><b>The Censorship Issue and the Media: Effects on Art, Artists and Audiences</b> #I10221-040, 041 (2 TAPES) \$18.00</p> <hr/> <p><b>A Better Mousetrap: Innovative Teaching Strategies in the Studio Arts</b> #I10221-050, 051 (2 TAPES) \$18.00</p> <hr/> <p><b>Interrelationships Between Art and Science in the 20th Century</b> #I10221-060, 061 (2 TAPES) \$18.00</p> <hr/> <p><b>Creators or Destroyers: Ethics, the Environment, and Art Materials</b> #I10221-070, 071 (2 TAPES) \$18.00</p> <hr/> <p><b>The NEA - The Next 25 Years</b> #I10221-080 (1 TAPE) \$9.00</p> <hr/> <p><b>Issues in Contemporary Latin American Art</b> #I10221-090, 091 (2 TAPES) \$18.00</p> <hr/> <p><b>Images of Abuse: Despair, Hope and Triumph</b> #I10221-100 (1 TAPE) \$9.00</p> <hr/> <p><b>Critical Theory, Film, and the Other Visual Arts</b> #I10221-110, 111 (2 TAPES) \$18.00</p> <hr/> <p><b>The Portable Muse: Prints as Visual Intermediaries</b> • session does not contain program by Hilarie Faberman #I10221-120, 121 (2 TAPES) \$18.00</p> <hr/> <p><b>The Object as Subject</b> • session does not contain program by Janet Abramowicz #I10221-130, 131 (2 TAPES) \$18.00</p> <hr/> <p><b>Capitol Centers: Spaces of Power in Pre-Columbian Mesoamerica</b> • session does not contain program by John M.D. Pohl #I10221-140, 141 (2 TAPES) \$18.00</p>	<p><b>Body Count: The Contemporary Body in Sickness and Health</b> #I10221-150, 151 (2 TAPES) \$18.00</p> <hr/> <p><b>Somos Artistas: Who Is a "Hispanic" Artist?</b> #I10221-160, 161 (2 TAPES) \$18.00</p> <hr/> <p><b>Nationalism and Internationalism in the Modern Art of Eastern and East-Central Europe, ca. 1900-1945</b> #I10221-170, 171 (2 TAPES) \$18.00</p> <hr/> <p><b>The Romantic Sublime in Europe and America</b> #I10221-180, 181 (2 TAPES) \$18.00</p> <hr/> <p><b>The Gender Politics of American Art and Culture</b> #I10221-190, 191 (2 TAPES) \$18.00</p> <hr/> <p><b>Censorship and the Visual Arts: Current Issues and Historical Perspectives</b> • session does not contain program by Christiane Andersson #I10221-200, 201 (2 TAPES) \$18.00</p> <hr/> <p><b>Conservation and Artistic Intent</b> #I10221-210, 211 (2 TAPES) \$18.00</p> <hr/> <p><b>Cultural Identity and Design</b> #I10221-220, 221 (2 TAPES) \$18.00</p> <hr/> <p><b>The Question of Biography</b> • session does not contain program by Gail Levin #I10221-230, 231 (2 TAPES) \$18.00</p> <hr/> <p><b>Nonfunctional Crafts: Does the Argument Hold Water?</b> #I10221-240, 241 (2 TAPES) \$18.00</p> <hr/> <p><b>Medieval Women and Their Patrons: Architectural Space and Decoration</b> #I10221-250, 251 (2 TAPES) \$18.00</p> <hr/> <p><b>Gay and Lesbian Sensibility in Photography</b> • session does not contain program by Allen Ellenzeig #I10221-260, 261 (2 TAPES) \$18.00</p> <hr/> <p><b>Monuments and The Politics of Representation, 1865-1990</b> #I10221-270, 271 (2 TAPES) \$18.00</p>
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## 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. All ads must be prepaid.*

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

**Establish Your Own Art/Art History Program in Calais, France,** renting these facilities: three houses in urban center, suitable for offices, classrooms, studios, and student accommodations. Use our private collection of 3,000 books and 4,500 color slides for courses. Take advantage of optional service of program administrator (Ph.D. Columbia University; long experience teaching in U.S. and Europe). Accept whole or part of package. (The movable part is also available in London.) Calais and its region offer museums, medieval through Baroque monuments, Impressionists' beaches, marble quarries, and rapid transit to Paris, Bruges, London, and beyond. Giverny not far. Write: Dr. B. Watson, 40 River Court, Upper Ground, London SE1 9PE, England; or telephone or fax (71) 633-9466.

**14 Sculptors Gallery,** 164 Mercer St., New York, NY 10012, is currently accepting applications for membership and invitational exhibitions. Send slides, résumé, SASE c/o Julie Small-Gamby.

**Historic District of Savannah, Georgia.** One square mile of 18th- and 19th-century buildings, parks, and fountains. 1839 townhouse, 2 bedrooms, 2 1/2 baths, beautifully restored, furnished. July 1–August 30. \$750/month plus utilities, \$750 security. 912/233-0441.

**New York City Rental.** Art historians and artists—need a place to stay during business trips to New York? A small bedroom, in an apartment on East 63rd Street, is available to rent weekly (\$150) or monthly (\$450). Call: 212/308-1592.

**Performance on Incest.** . . . *and no one heard me scream* by Ann Meredith. As a survivor of abuse, Meredith captures the essence of the loss of innocence and reveals the depth of emotions tortured by the impact of betrayal. Incorporating voice, computer-generated sound, light, photographic projection, and movement, Meredith creates a multidimensional ritual performance about incest, be it physical, sexual, emotional, or spiritual. For information and scheduling, performance fees, space requirement, and travel costs, contact Ann Meredith, 111 Fourth Ave., 8G, New York, NY 10003; 212/777-3130.

**Philadelphia Artists' Cooperative.** Artist-owned living and working space in renovated former factory. 15' ceilings, huge windows, lots of green

space, historic, progressive community. Downpayment: \$3.50/sq. ft.; monthly coop fee: \$0.53/sq. ft. Three units still available. Call David LaFontaine or Marilyn Rittenhouse at 215/546-1146.

**Psychotherapy for Artists.** Psychologist/art therapist with specialization in helping with creative block, depression, anxiety, and sleep problems. Soho location. Free consultation. Dr. Robyn Cooper, 584 Broadway, New York, NY 10012; 212/966-2316.

**Summer Loft Sublet.** Full art studio, kitchen, bath, 24-hour secure, great location, high ceilings. \$1,400. 111 Fourth Ave., 8G, New York, NY 10003.

**Sunny, Private Retreat.** 15 acres with streams. View of Rondout Reservoir; custom-built modified saltbox, gourmet kitchen with Garland stove, granite countertops, and oak cabinets, 2 tile baths, 2 bedrooms, 2 fireplaces (master bedroom and living room), oak floors, finished basement with washer/dryer, oil heat. 2 hrs. NYC. Low taxes. Catskill Park, N.Y. \$290,000. Owner: 212/929-8718.

**Translations.** Art history article, books. German to English, Italian to English. Copy available on disk, Word Perfect 5.1. W. J. Wegener, Biblioteca Hertziana, via Gregoriana 28, 00187 Rome, Italy; fax 6790740.



**College Art Association**  
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