1993 Annual Conference

The 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...
Annual Conference Update

1993 Annual Conference

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. parte and art history at American-studies King's College. Contributions to 19th-century scholarship have appeared in the Art Bulletin, Art Quarterly, Gazette des Beaux-Arts, Winterthur Portfolio, Artcurial Annual, Art Journal, and Artforum. Among her books and catalogues on 20th-century American art is Art of the Thirties (Denny Art Gallery, University of Washington, 1972), Art of the Pacific Northwest (National Collection of Fine Arts, Smithsonian Institution, 1974), Northwest Traditions (Seattle Art Museum, 1970), Art in Washington State: A History of 100 Years (State of Washington, 1989), and George Tzitizikas (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 Dunbarton 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, Art News, Journal of Modern History, Renaissance Quarterly, and RACAR. Her dissertation, The Arco Funebre: The Building of a Triangular 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.

Abstracts and Casette Tapes from 1991 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$5 nonmembers). Cassette tapes of many of the 1991 sessions are available from Audio Archives. See page 15 for an order form.

Martha Kingbury and Debra Pincus, art history program co-chairs, 1993 CAA annual conference
Examining the question of "the artist as world citizen" and the expanding roles of the artist within these diverse communities. Among the studio art proposals, we propose a discussion of these roles and related topics. We are especially interested in examining projects 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 include: 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 involving such concerns as zoning, housing, economics, waste disposal, and other environmental factors? What unique contributions do artists make in social services and in and outside the institutions, i.e., teaching in correctional institutions, working with victims of war and trauma, or visionaries in the role of reclaiming or identifying cultural values, and in redefining the role of the academy with the local community? What effect does this broad social construct have for the individual artist studio? 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 topic and are hoping to engage understanding of artists' roles and involvement in the world through this program.

Norte Sato (Self-Portrait, 1978, photo scan image, studio art program co-chair, 1993 CAA annual conference)

Norte Sato is a visual and media artist living and working in Seattle. She was an active member of the Women's Caucus for Art since 1978. Her current community activities and artwork are focused on being a downriver to the Hanford Nuclear Reservation to the west and living just east of the Idaho National Engineering Laboratory.

Seattle, WA 98125; and Debra Pincus, University of British Columbia, Department of Fine Arts, 6033 Memorial Rd., Vancouver, BC, Canada V6T 2Z8; 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 Program Co-Chairs

Norte Sato (Self-Portrait, 1978, photo scan image, studio art program co-chair, 1993 CAA annual conference)

Norte Sato is a visual and media artist living and working in Seattle. She was an active member of the Women's Caucus for Art since 1978. Her current community activities and artwork are focused on being a downriver to the Hanford Nuclear Reservation to the west and living just east of the Idaho National Engineering Laboratory.

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Legal Update

... 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 infringes on professional photographer Art Rogers's Judge Haight stated: "Koons's reproduction of the Rogers photograph in sculpture form does not preclude a finding of copyright infringement. The Copyright Act, 17 U.S.C. section 108, contains a provision for a user to obtain a written license to make an authorized reproduction of a copyrighted work, but it does not empower the user to obtain a written license to reproduce a copyrighted work in a different form and, thereby, to make an unauthorized reproduction of the same work. Koons's sculpture is a derivative work based upon Rogers's 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 users of the copyrighted work without permission of the copyright holder, Congress, in exercising 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) amount and substantiality of the portion used; and (4) effect on the market. Koons argued that his use of Rogers'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 Lewitisky 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 free speech rights that the constitution will not tolerate." He noted the importance of the role of the NRA and the impetus 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 NRA as an 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 NRA agreeing not to enforce the obscenity pledge.) The Lewitisky 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 NRA. The lawsuit challenges the denial by the NRA of funding to the plaintiffs after they had been unanimously recommended for funding by NRA's poor review panel. The artists allege, inter alia, that the NRA 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 NRA 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 Donna Asch, Max Kozloff, and Howardena Pindell against 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 Berlin Amendment. Congress' purpose in the Berlin 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 1989. VARA amend the copyright law and grants to visual artists "limited rights of attribution and integrity." VARA aims to protect original 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 those defined in the legislation (painting, drawing, sculpture existing in a single copy or a limited edition of 200 or less, signed and consecutively numbered). The statute limits the grants of rights to claims concerning only the original work and does not protect a photographic 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 protected in a contract. Thus particularly with so 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, date of exhibitions, nature. Please indicate CAA membership.

Photographs are welcome but will be used only upon office. Photographs cannot be returned.

ABROAD/


MIDWEST/


NORTHEAST/


RUPERT GARCIA, PRIDE KAHLO, 1975, ALUMINUM AND BRONZE, 23 X 17 1/2 IN. COURTESY OF THE ARTIST. PHOTO BY STEPHEN SCHNEIDER.
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 1979 he became artist-in-residence at the University of Virginia, Chappell, along with illustrating numerous books on typography and literature, designed the typeface Lytus and Trapper.

Gerald Canner, an art dealer and publisher, died March 17, 1991. He was 74. He ran Gallery Gerald Craney in Geneva, Switzerland, from 1942 to 1985, where he published books and print editions.

Leif Madsen, artist, died March 9, 1991, at the age of 82. His wood engravings are numerous public collections. In 1985 he received the National Heritage Award from the National Endowment for the Arts.

Bernard Sasson died March 4, 1991, at age 68. An artist best known for his woodcut and printmaking work. He was 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, Brooklyn Museum, and the Victoria and Albert Museum in London.

Marion Dean Ross died April 2, 1991. A professor at the University of Oregon, where he joined the faculty in 1947, he taught the history of architecture and landscape architecture.

Beginning in 1965 he was the chair of the Department of Art History for 15 years. He published extensively on art and its function in historical preservation. After receiving a RISD in architecture from Pennsylvania State College in 1936, he got his master's in architecture from Harvard University in 1955. He has received numerous honors, including American Institute of Architects awards, a Fulbright lecturer award, and the Distinguished Preservation 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 bust-relief in the United States on the Ebby Dain in Montana, a joint project of the United States and Canada. His was awarded gold medals from the National Sculpture Society and the National Academy of Design. He designed engraved glass for the Steinbeck division of the Corning Glass Company and the Pengii House for the Swan door.

Franz Weitzenhoffer, an art historian and editor specializing in Impressionist painting, died March 10, 1991, at age 86. She had been a consultant to Christie’s auction house and was chair of the committee that is working on a revised edition of Alfred Brokers’ reference guide to Impressionists 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 Queen’s College.

Ronald Weygman, former director of the South Street Seaport Museum in New York, died March 20, 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 Alsdorf 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 Ackleson, liberal arts; Milton Fried, liberal arts; Juan Lackey, chair, School of Art; Jack Lew, chair, design; Warren Rossiter, painting and printmaking; and Gary Sutton, photography and video.

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

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

Museums and Galleries

Tervor Fairamount has been named Curator of Contemporary Art at the Museum of Fine Arts, Boston. He has been acting curator in the Department of Contemporary Art at the museum.

Stephen Hirschman has been appointed director of the Madison Art Center, Madison, Wis. He was previously director of 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 Forest has been named director of the Santa Barbara Museum of Art. He was formerly director of the Virginia Museum of Fine Arts. Forest succeeds Richard W. West, who retired in January 1991.

Ted Potter, director of the Smithsonian's National Museum of the American Indian, is retiring. He has been appointed the institution's director emeritus.

Nicholas Barnes has been appointed director of the gallery Danielus Kriske in Berkshire, England. He recently retired in London in the Department of Egyptian Antiquities in the British Museum, London.

Kathleen Wilkie has been named chief curator of the Southeastern Center Museum of Art. She has been assistant curator of anthropology at Williams College Museum of Art. Wilkie succeeds John J. West, who retired in 1990.

Rebecca Fleischman has been appointed director of the museum David Skidmore in Bethesda, Maryland. She previously worked at the National Museum of the American Indian and the U.S. Department of the Interior.

Susannah Simpson Kent is the director of the Center for the Study of American Art at the University of Chicago.

Programs, New & Revised

The Association of Sculpture and Engineering Technologies has been formed to examine the relationships between sculpture and engineering—both 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, who works in engineering and art relevant to its mission and sponsorship on companies offering a high profile for innovative engineering achievements. For Information: Colin Saunders, Kimmel, Saleh, Newbridge, Midland, MI 48628, USA, Scotland.

The Bibliography of the History of Art is a new, scholarly resource for current art-historical literature. All types of publications will be reviewed, including books, periodicals, and select art dealers' catalogues. There will be an estimated 24,000 references per year. It has a new computer system that differentiates between references of major and minor importance. To use the database, select art-historical literature, and be informed of further developments, interested in the study of art can subscribe to the Bibliography of the History of Art.

The Detroit Institute of Arts has announced that, due to budget cuts, 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 Beach-Raiminger Museum, Harvard University, will move to a new location, the former site of Otto Wein Farm in October 1991. The museum, founded in 1919, is dedicated to promoting the enjoyment, study, and understanding of the art and civilizations of Europe.
Grants, Awards, & Honors

Publications policy: Only grants, awards, or honors received by individual or institutional members of the College Art Association are noted. The granting/institution honor amount is not included. Please note the following format:

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

Donald Barrie, director of the Contemporary Arts Center in Cincinnati, has received the Crown Award for Outstanding Presentation of the Arts.

Linda Bufi, assistant professor of art at St. John's University and Seton Lyons College, received a grant from the United States Island Council on the Arts Grant to develop an art workshop for battered women at the Victims 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 feminist landscapes, which will then be organized for an exhibition and catalog.

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

Cynthia A. Dantile, professor of art at Long Island University, Brooklyn, N.Y., has been named the Trustee Award for Scholarly Achievement for her book, Design Drawing: An Introduction to the Visual Sphere.

Lois Marie Fink, curator of research at the Denver Museum of Nature and Science, received a grant from the University of Colorado Science Foundation for the creation of the exhibit "Prehistoric Art: The First Artists in the Americas." Fink will travel to New York to present the exhibit at the American Museum of Natural History.

The John J. Alcatrza Foundation has awarded a grant to Zulfi Kachani Doll, an artist from Pakistan, for her project, "Objects of Myth and Memory," at Brooklyn Museum, New York.

Conference & Symposia

The Arts Council of the African Studies Association will hold its Sixth Annual Symposium in the 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. Ruben, Anthony Depts., Mt. Holyoke Hall, University of Iowa, Iowa City, IA 52242. Deadline October 2, 1991, for paper proposals.

To Attend

Mikaelson Identifies: Examining Artists' Relationships to their Work is a symposium to be held March 26-27, 1991, at DeWitt Wallace and Sculpture Park, the program is geared toward challenging the myths that artists are stranger than other individuals. For information: DeWitt Wallace and Sculpture Park, Sandy Pen foti, Lincoln, NE 68507.

New Forms in Williams is a conference on crafts, fiber sculpture, and the environment. For information: Susan M. Johnson, Cooper Union, New York.

The 9th Annual Conference on Textiles, to be held April 2-7, 1991, at Purdue University, West Lafayette, Ind., is an interdisciplinary forum on the history, theory, practice, and development of textile knowledge and the art of textile making. For information: Lise Lee Peterson, 400 S. 4th, Dye Time Fine Arts Center, Murray State University, Murray, KY 42761/602-762-2053.

The National Association of College Teachers of Art, which will hold its annual conference on the history, theory, practice, and development of textile knowledge and the art of textile making. For information: Lise Lee Peterson, 400 S. 4th, Dye Time Fine Arts Center, Murray State University, Murray, KY 42761/602-762-2053.

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The National Endowment for the Humanities has established two fellowships for historians to promote advanced study and research in diaspora and postcolonial studies. Stipends support 2 months of full-time study and research. Fully members of colleges and universities in the United States must be nominated by their institution, which can nominate up to three applicants. Individuals in normative capacities at colleges and universities, or in other fields or disciplines with no affiliation may apply directly. To Travel to Collectors’ Galleries One thousand dollars is available to support research in collections of libraries, archives, and museums. Opportunities will arise in the conceptions governing interdisciplinarity, with sessions dedicated to critical aspects of cultural and methodological interest. For information Thomas W. Goutz, Kunsthistorisches Institut der Freien Universität, Margensstrasse 2-3, 10006 Berlin, Germany (030) 775-015/120/126 fax (030) 773-03 10.

The 20th International Congress of the History of Art will be held in Berlin, July 15-20, 1992. $400 exchange, with sessions devoted to critical aspects of cultural and methodological interest. For information: W. Walton McConnell Ave., Los Angeles, CA 90007.

The theme is artistic exchange, with sessions sponsored by Mount Holyoke College, 508 South College Street, South Hadley, MA 01075; 500-616-116/129/129; the University of Arizona, Tucson, AZ 85721; the Brooklyn Museum, 200 Eastern Parkway, Brooklyn, NY 11238; The School of the Museum of Fine Arts, Boston, MA 02115; and the University of Texas, Austin, TX 78712.

For information: Convention Services, 100 Pennsylvania Avenue, N.W., Washington, DC 20004; fax 202-682-1816.

Grants and Fellowships

The Fulbright Scholar Program is open to scholars at all academic ranks, as well as professionals outside academia and independent scholars. Applicants must be U.S. citizens and hold a Ph.D. or equivalent professional qualifications. For information: U.S. Information Agency, 1111 North Capitol Street, N.W., Suite B-520, Washington, DC 20004; fax (202) 663-2147.

The American Council of Learned Societies offers grants in the humanities and the social sciences. Applications are invited in all fields of the liberal arts and science that involve a commitment to the advancement of humanistic knowledge. The grants are intended to assist individuals in planning and conducting research and creative work. The grants may support individuals working independently, joint projects between individuals, and projects involving a group of scholars working together. Awards are made to institutions to support projects that organize essential resources for scholars engaged in research and writing in the humanities. The grants are available to institutions of higher learning in the United States or Canada and must not exceed $100,000 per year. The maximum length of each award is 18 months. Applications may be submitted for two consecutive years. The maximum amount of any single grant for the two years is $200,000. For information: Council of Learned Societies, 50 F Street, N.N., Washington, DC 20001.

The American Antiquarian Society offers fellowships in the humanities and the social sciences. The fellowships are awarded to individuals who are actively engaged in research in the humanities and who would benefit from residence at the American Antiquarian Society. The fellowships are designed to provide research opportunities for individuals who are engaged in scholarly research in the humanities and the social sciences. The fellowships are available to individuals who are actively engaged in research in the humanities and the social sciences. The fellowships are designed to provide research opportunities for individuals who are engaged in scholarly research in the humanities and the social sciences. The fellowships are available to individuals who are actively engaged in research in the humanities and the social sciences. The fellowships are designed to provide research opportunities for individuals who are engaged in scholarly research in the humanities and the social sciences. The fellowships are available to individuals who are actively engaged in research in the humanities and the social sciences. The fellowships are designed to provide research opportunities for individuals who are engaged in scholarly research in the humanities and the social sciences. The fellowships are available to individuals who are actively engaged in research in the humanities and the social sciences. The fellowships are designed to provide research opportunities for individuals who are engaged in scholarly research in the humanities and the social sciences. The fellowships are available to individuals who are actively engaged in research in the humanities and the social sciences. The fellowships are designed to provide research opportunities for individuals who are engaged in scholarly research in the humanities and the social sciences. The fellowships are available to individuals who are actively engaged in research in the humanities and the social sciences. The fellowships are designed to provide research opportunities for individuals who are engaged in scholarly research in the humanities and the social sciences. The fellowships are available to individuals who are actively engaged in research in the humanities and the social sciences. The fellowships are designed to provide research opportunities for individuals who are engaged in scholarly research in the humanities and the social sciences. The fellowships are available to individuals who are actively engaged in research in the humanities and the social sciences. The fellowships are designed to provide research opportunities for individuals who are engaged in scholarly research in the humanities and the social sciences. The fellowships are available to individuals who are actively engaged in research in the humanities and the social sciences. The fellowships are designed to provide research opportunities for individuals who are engaged in scholarly research in the humanities and the social sciences. The fellowships are available to individuals who are actively engaged in research in the humanities and the social sciences. The fellowships are designed to provide research opportunities for individuals who are engaged in scholarly research in the humanities and the social sciences. The fellowships are available to individuals who are actively engaged in research in the humanities and the social science.
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 23

June 13 Deadline for Listings Submission, to be published July 10

July 29 Deadline for submitting material for the September/October newsletter, to be published August 25

September 1 Deadline for submitting session proposals to art and studio art program co-chairs for the 1992 CAA annual conference (see September/October newsletter, to be published September 1)

Information Wanted

John Crawford, 1764-1841, 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. Madigan, Musaeum Museum of Art, College of Williams and Mary, Williamsburg, VA 23185.

A Window Home Cottage Catalogue is being prepared for publication under the sponsorship of the Spiritaner Gallery. The work, titled Lloyd Goodrich and Ederith Havens Goodrich, Pratt Institute Museum of Art, should be under the direction of Abigail Brooks Geib. 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 commentary written on the house's works by the Goodriches. For anyone with knowledge of previous unrecorded works, as well as unpublished papers, letters, or other information on the artist, contact Spiritaner Gallery, 507 78th St., New York, NY 10021; 212-879-7899. (Send 212-249-0227

Hippolyt Pippenger'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 1920 to 1986. 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; 215-972-6700.

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The Other History of Art. By William M. Wann and Fred Biro. By Anna Biro. $18.00.


The Fast Preserved. By William M. Wann and Fred Biro. By Anna Biro. $18.00.

Seeing Yourself Historically: The Importance of Art in the Classroom. By William M. Wann and Fred Biro. By Anna Biro. $18.00.

Sculpture in Context: Site-Specific Sculpture and the Community. By William M. Wann and Fred Biro. By Anna Biro. $18.00.

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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. Is 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: $3,500 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. Psychiatrist/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. $1,100. 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. from 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 6990740.