After eleven years of dedicated service, Ellen Lanyon is leaving the editorial board of Art Journal. Lanyon is an artist whose first show was at the cooperative Superior Street Gallery in Chicago in 1958; in 1962 she had what she considers her first true solo exhibitions, at Zabriskie Gallery in New York and B. C. Holland in Chicago. Her works have been featured in over 50 other exhibitions, and she has shown over the years at Richard Gray, Chicago, and Odyssia and Susan Caldwell, both in New York. Currently, Berland-Hall Gallery in New York is hosting an exhibition of Lanyon’s paintings, April 30-May 23, 1992, and a monograph is being published. Having taught at the School of the Art Institute of Chicago, Parsons, and the School of Visual Arts as well as having been a visiting artist at numerous universities, she is now associate professor of painting at the Cooper Union. To her, “Teaching is the reflection of one’s self, a reaching out, to transmit experience and knowledge so that it will not die with you.” Time away from teaching and the studio (a loft in SoHo) is absorbed by participating in activist groups and enjoying her personal life. Lanyon is married to the artist Roland Ginzel, with whom she has raised two children—their son is a partner with his wife in the site-specific sculpture collaborative Kristin Jones/Andrew Ginzel, and their daughter, Lisa Ginzel, is a painter living in Chicago.

Several weeks ago Lanyon and I discussed Art Journal, its editorial board, and her personal involvement with both. She began her service in 1981, when she joined the board as representative of CAA’s Artists’ Committee. The other board members were Anne Coffin Hanson, George Sadek, and Irving Sandler. In the early 1980s, the quarterly had reached a crossroads, and its mission—to serve the modernist field and the CAA artist membership—was examined. It was decided that its structure was not well defined and content was not focused on the needs of the constituency. Therefore, theme issues were instituted, with guest editors recruited to organize individual issues. Art Journal’s philosophy, centered around the idea of theme issues, has been developing ever since. With recent

CONTINUED ON PAGE 8
Sydle Zemering Retires

Sydle Zemering attended her first CAA conference in 1973 in New York, and she has been the placement coordinator ever since. She has worked with hundreds of individuals who were session chairs, and the reviews for the book that she has written about the conferences and the people with whom she has worked are filled with stories of her dedication and kindness.

1993 CAA Awards—Send in Your Nominations

Nominations are sought for the following CAA awards to be presented at the 1993 annual conference in Seattle: Distinguished Teaching of Art Award; Distinguished Teaching of Art History Award; Frank Jewett Mather Award for art criticism; Arthur Kingsley Porter Prize for an Art Bulletin article; Artist Award for a Distinguished Body of Work. Bicentennial, Presentation of Performance; Distinguished Artist Award for Lifetime Achievement; Alfred H. Barr, Jr., Award for Museum Leadership; Charles Rufus Morey Award for a book in the history of art; and CAA and National Institute for Conservation Joint Award for Distinction in Scholarship and Conservation. Nominations for award recipients should be sent to: College Art Association, 275 Seventh Ave., New York, NY 10001; Deadline: October 1, 1992.

Guidelines for the 1994 Annual Conference

The 1994 annual conference will be held in New York, with the New York Hilton and Tower serving as headquarters. Sessions will take place Thursday, January 27, through Saturday, January 29. Chair of the art history program is Jerrilynn D. Dodds, and the art history program is co-chaired by Archie Rand and Lowery S. Sims.

Proposal Submission Guidelines

Session proposals 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, potential panelists and procedures should be outlined. Exploratory or supportive materials may be included. Send a c.o.d. biographical statement, mailing address, and work and home telephone numbers. It is recommended that you enclose a self-addressed stamped postcard so that chairs may acknowledge receipt of your proposal, and an SASE if you wish any materials returned.

To summarize: CAA procedures are as follows: Session chairs will not review proposals from CAA members and, once selected, session chairs must remain members in good standing throughout the duration of the conference. No one may chair a session more than once every three years (for example, individuals who were session chairs in 1992 or 1993 cannot chair sessions in 1994). Submissions from CAA affiliated societies for co-sponsored sessions are welcome. 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 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.

Deadline for program chairs to receive session proposals: September 1, 1992.

Art History Program Chair

Jerrilynn D. Dodds is associate professor of architectural history at the School of Architecture of City College of the City of New York. She has taught at Columbia University, Duke University, and University of North Carolina at Chapel Hill, and will be visiting associate professor at Harvard University in fall 1992. Her research centers on the meaning of artistic interchange between divergent cultures, in particular as it occurs in the arts of medieval Spain. Dodds is the author of Architectural and Ideology in Early Medieval Spain (Penn State Press, 1991); winner of the ASHAHS Distinguished Publication Award: editor of Al-Andalus: The Islamic Arts of Spain (Metropolitan Museum of Art, 1992) and Essays in Honor of Whitney Stoddard (Coza, 1986); and co-editor, with V. Mann and T. Glick, of Convivencia: Art and Society in Medieval Iberia (Jewish Museum, 1992). She has been the placement coordinator ever since she has worked with hundreds of individuals who were session chairs, and the reviews for the book that she has written about the conferences and the people with whom she has worked are filled with stories of her dedication and kindness.

The CAA annual conference has been held every year since 1936 in cities throughout which art historians express a sense of bewilderment and disenchantment. The questions that arise in this study that is, but has last many of those theoretical, ideological, and geographical terms that have been offered a measure of professional identity within the discipline.

There is, first, a tension between a nostalgia for the center of the discipline—or for the time when a center could be legitimately and unapologetically defined—and the emergence of subjects from the geographical, social, and economic "margins." And there is, second, a growing perception that the study of the work of art as an object of formal investigation and intentional meaning is separate from, or even incompatible with, its consideration within social history or a theoretical structure, as if most traditional art

**CAANews**

**Editor**

Susan M. Ball

Managing Editor: Virginia Wageman

Editor: Nancy Rosenbaum

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excluded from the field, such as commercial arts, traditional crafts, film, and decorative arts, among others; and by exploring the historiography of the founders of the discipline and the implications of their work. 

Finally, both the art history and studio art programs chair wish to encourage the creation of joint sessions that explore the mission of the artist and the art historian, and those issues of the communication of the work of art that binds them. Send proposals to: Jerrilynn D. Daddis, CAA, 275 Seventh Avenue, New York, NY 10001. Deadline for receipt of proposals: September 1, 1992.

Jerrilynn D. Daddis

Studio Art Program

Archie Rand is a painter, muralist, and graphic artist from New York. He has had over 40 solo museum and gallery exhibitions and has been showing for 25 years. He attended the Art Students League of New York and received a B.F.A. from Pratt Institute. His work is represented in many museums and private collections. He has done work in illustration, animation, sculpture, and painting. Rand is the recipient of the Engeldoll Award, Awards in the Visual Arts, and a fellowship from the New York Foundation for the Arts, and an award in sculpture from the National Endowment for the Arts. His writings on art have appeared in Arts and Tenue Collo. A recent university lecture series on the graduate faculty of the School of Visual Arts, New York, and is currently graduate program artist-in-residence at the Maryland Institute College of Art’s Hoffer School of Painting and Mount Royal School of Art.

Lowery S. Sims is associate curator in the Department of 20th-Century Art at the Metropolitan Museum of Art, where she has been on the staff since 1972. She received her B.A. from Queens College (1970), where she was elected to Phi Beta Kappa, and her M.A. from John Hopkins University (1972). She is a doctoral candidate at the Graduate Center of the City University of New York. Sims has taught at Queens College, City University of New York, and at the School of Visual Arts, New York, and has lectured at, among other places, Princeton University, Vassar College, Detroit Institute of Arts, Columbia Museum of Art, University of Contemporary Art in New York, Louisiana Museum of Modern Art, UCLA, and the Massachusetts Institute of Technology. She served as a member of the New York City Commission on the Status of Women and has sat on the boards of the Caribbean Center and Art Table. In 1987 she was appointed by Governor Mario Cuomo to a five-year term on the Board of Trustees of the Commission on the Arts.

Sims has written extensively on contemporary artists, with a special interest in African, Latino, Native, and Asian-American artists. Her 1991 recipient of CAA’s Frank Jewett Mather Award for distinction in art criticism.

Studio Art Program

Statement

During the 1960s and 1970s the practice of art was influenced by theories of strategy, ethics, and criticism. For the 1994 CAA annual conference, the studio art sessions will reconsider the revisions and purposes of art. Emphasis will be placed on the relationship between ideas and art by current and newly emerging artists and their audiences. The complexity of this relationship suggests many approaches to mediating the act of making art and pursuing a career in the arts.

One consideration would be the effect of the current situation in determining art practice, another the prognosis for future corporate and individual support of the arts. This, in turn, leads to the questions of whether there might be new avenues of patronage for artists. The situation with regard to public funding has raised questions of subject matter, content, and the assuaged audiences for art. The consensus of public funding should be examined, assessing the influence it has had on the artist. Questions that should be addressed: Who is the public in public funding? How might the projected changes in public funding policies impact on the interactions between artists and audiences? Furthermore, the working arrangements within the field need to be considered in the light of artistic intentions. How do we define the interactions between artists and institutions in terms of cultural prerogatives, artistic intentions, and institutional logics? What are the protocols for artists working with communities? The role of pedagogy in this situation cannot be overlooked. The manner in which the coordinates between art making and career are predicated by curricula and programming in art schools is an important consideration. This impinges on a determination of the intentions and expectations of students and faculty in art schools. What are the stipulations for an appropriate studio education? What systems are accountable for the prominent directions in studio educations? How do these avenues become susceptible to transformation? What has been the result of the emphasis on theory in art pedagogy? Finally, what are the sources of artistic inspiration today? What sources remain viable? Which provide new input?

We feel that these are among the most pertinent and relevant questions within our field today. We anticipate challenging and varied submissions on these topics and look forward to the exchange of ideas from the field. Send proposals to Archie Rand, 565 5th Street, Brooklyn, NY 11231. Deadline for receipt of proposals: September 1, 1992.

Archie Rand and Lowery S. Sims
contract sets forth which rights are to be granted to the publisher and which rights are to be retained by the author, as well as what the rights do in the work and the percentage split on the marketing of those rights.

Grant of Rights: Rights are usually divided into primary rights and subsidiary rights. Primary rights include the exclusive right to publish in trade books in the English language and are generally for the life of the copyright. The period is usually 70 years, although there are some rare cases where the period runs for the lifetime of the author plus 70 years. Subsidary rights are generally for the life of the work and the percentage split on the publication of the book.

Permissions and Documentation: The obtaining of permissions and documentation is of particular concern to the author and publishers. This subject is more fully documented in the CAA guidelines. The author should be sure the publisher secure permissions and pay the cost of permissions up to a stated amount, or at least one half of the permission fee. More likely, the form contract will require that the author pay for permissions and documentation. At minimum, an advance should cover the author's fees for permissions if the publisher has not agreed to pay the tab. Alternatively, fees may be deducted from the author's royalties as received.

The publisher may also be given the right to reissue the manuscript. The period is usually 70 years. 

Authorization to Publish: The publisher should be obligated to publish the manuscript within a certain time period after the receipt of a "satisfactory" manuscript. The period is usually 9 months and 18 months. In the event that the work is not published, the author is entitled to return the manuscript to the author, and any fees payable shall be borne as follows: X percent by the Author, and X percent by the Publisher. The author's share shall be paid in the first instance by the Publisher, and shall be debited against his account.

The CAA has drafted for the author, who intends to publish the manuscript, a tentative form of model contract. The following is an example of a negotiated clause: "The author's name shall be credited as the author of the work and the percentage split on the number of books published."

From the Executive Director

National Council on the Humanities

The National Humanities Alliance has issued the following statement, dated December 18, 1991, on the National Council on the Humanities: Since its establishment in 1965, the National Endowment for the Humanities (NEH) has become one of the most important institutions supporting scholarship and other humanities activities in the United States. In the words of William G. Bowen, President of the Andrew W. Mellon Foundation: "It is not an exaggeration to say that the decision-making process concerning the budget for NEH...and subsequent administration of the funds have an absolute decisive impact on the health and character of the humanities in America..."

For this reason, the National Humanities Alliance (NHA), a coalition of seventy scholarly and other organizations concerned with the humanities in the United States, has taken up its full support for the NEH and to emphasize the importance of the composition of the National Council on the Humanities to the general functioning of the NEH. We do so now because the terms of nine of the twenty-six members of the Council expire in January 1992.

The authoritative legislation authorizing the National Council on the Humanities is contained in the 1965 legislation which states that the Council shall be "a council of not more than twenty-six members, in such representation as the President may designate, and shall be composed of scholars and public representatives, at least nine of whom shall be scholars and the remainder public representatives..."

The National Humanities Alliance is concerned that at least nine of the twenty-six members of the Council should have academic credentials. Concerning return of the materials, since the same subject. Concerning return of the materials, since the United States is not an exaggeration to say that the decision-making process concerning the budget for NEH...and subsequent administration of the funds have an absolute decisive impact on the health and character of the humanities in America..."

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issues dedicated to censorship and
upcoming issues that will tackle
ecology, Native American art, an
art, and political journals, the
publication is concerned with itself
with politically charged, critical
in modern society. According to
historically, the art world has always
responded to the pressures of the
times. The art community can speak
out as a political entity via words and
imagery. We hope to hear this
different voice. However, we have also
planned theme issues dealing with
humanism, poet and artist collaborations, performance,
Soviet photography, and old
art. "Historically, the art world has always
enjoyed the freedoms gained in the
world."
Solo Exhibitions by Artist Members

Solo exhibitions by artist members include:

- **Members:** city, dates of exhibition, medium.
- **Solo:** Diane McGregor. Space allows.
- **Charles Gniech. McHenry County College**

**Peoples in the News**

**In Memoriam**

*Aaron BOBEN, a printmaker, died April 3, 1992, at age 84. After training at the Art Institute of Chicago and the Art Institute of Chicago, he was artist-in-residence at Southern Illinois University in 1941. In 1948 he went to the University of Wisconsin, Madison, as artist-in-residence, from which he retired in 1973. His works were exhibited internationally, including at the Metropolitan Museum of Art, the Whitney Museum of American Art, and the Brooklyn Museum. Bohen also was noted for his two volumes and two books.*

*James Brooks (born March 8, 1954). He was a member of the New York School of Abstract Expressionism, he first studied at Art Students League in Manhattan, New York, from 1978 until his retirement in 1977. A famous and influential teacher, Johnson's survey of modern art went so popular that it could only be held in the main auditorium. His easily readable and oversimplified account included a remarkable number of his students to become artists, historians, and dealers, as well as devoted and insightful collectors. In 1979 she was awarded the College Art Association's Award for Distinguished Teaching in Art History.*

*Ellen Hulda Johnson, professor emerita of Oberlin College and honorary curator of modern art at the Allen Memorial Art Museum, died on March 23, 1992, at Frank Lloyd Wright home in Oberlin, Ohio, at the age of 81. Her death came two weeks after the opening at the Allen of the "The Living Object: The Art Collection of M. H. de Young," which she had been able to offer. Born in 1910 in Warren, Pennsylvania, Johnson taught art history at Oberlin College from 1938 until her retirement in 1977. A famous and influential teacher, Johnson's survey of modern art went so popular that it could only be held in the main auditorium. His easily readable and oversimplified account included a remarkable number of his students to become artists, historians, and dealers, as well as devoted and insightful collectors. In 1979 she was awarded the College Art Association's Award for Distinguished Teaching in Art History.*

*Evelyn Lord Smithson, a professor of classics and an archaeologist who studied Greece in the Homeric age, died March 5, 1992. She was 62 years old.She died suddenly on the excavations of the ancient Agora in Athens. She received a B.A. from the University of Washington in 1944, in M.A. in 1946, and a Ph.D. from Bryn Mawr College. From 1953 to 1962 she was a research assistant at the Institute of Advanced Study in Princeton, and then worked at the State University of New York at Buffalo, where she served two terms as chair of the Classics Department.*

**Academe**

Robert W. Baldwin was promoted to associate professor with tenure in the Art History Department at Connecticut College, New London.

Glen F. Dasher, a sculptor and associate professor who had been named assistant chair of the Department of Art and Art History at the University of Virginia, died February 6, 1992, at age 65. Professor Dasher had been at the University of Virginia for 28 years and was known for his work in the area of the history and development of religious art.

Eva Hesse, a sculptor and installation artist, died February 23, 1992, at age 55. Her work was exhibited in major museums and galleries around the world, including the Whitney Museum of American Art, the Metropolitan Museum of Art, and the Guggenheim Museum.

**In Memoriam**

*Edward Johnson undertook everything she did with a discerning eye for art, students, and colleagues. She loved life and loved people very deeply. Her presence transformed the Oberlin community and is now sorely missed.*

*—Elizabeth Brower, Oberlin College.*

*Lucy M. Lewis, a Native American potter, died March 12, 1992. Although her height was never recorded, she was believed to be 55 years old. Her works have been exhibited in numerous museums and embassies internationally, and are in the collections of the Smithsonian Institution in Washington, D.C., and the Midwestern Indian Museum in New York. She grew up in the Aczona, New Mexico, pueblo, a Pueblo Indian community. Lewis was a well-told artist who won many awards, including the New Mexico Governor's Award in 1983.*

*Thomas W. Lyman, a well-known scholar in Renaissance sculpture and architecture, died February 6, 1992, at age 62. A professor in the Art History Department at Emory University, he contributed especially to the medieval survey at the CAA annual meeting. His major work was on the Romanesque pilgrimage church of Saint-Sernin in Toulouse. In addition to numerous articles, articles, and contributions to scholarly compendia, he wrote French Renaissance Sculpture: An Architectural Bibliography.*

*—Saint-Grégoire in Toulouse, The French Romanesque Builder is being published by Penn State Press. As one of the more famous churches in France, the monastery is a reminder of the importance of Romanesque architecture.*

*Edward Johnson undertook everything she did with a discerning eye for art, students, and colleagues. She loved life and loved people very deeply. Her presence transformed the Oberlin community and is now sorely missed.*

*—Elizabeth Brower, Oberlin College.*

*Sewell Sillman, a painter, poet, and print publisher, has been appointed chair of the Department of Art and Art History at the University of Oregon in Eugene, Oregon, where she has been on the faculty for the past 6 years. He replaces James M. Davis, who retired after 25 years of service to the university.*

Anne Gibson, formerly of the Department of the History of Art at Yale University, has joined the faculty of the University of California at Berkeley as an associate professor in the Program in Art History and Criticism.

James Hewitt has been named associate dean of the College of Arts at Ohio State University. He was previously assistant dean of the college.**
Anthony Jones has resigned as president of the School of the Art Institute of Chicago. He has accepted the appointment as director of the Royal College of Art in London.

Museums and Galleries

Fatime Cobos is curator of the art collection and curator at the Museums and Galleries of San Francisco. She has been appointed curator of monumental art at the San Francisco Museum of Art. Cobos is currently at the University of California, Berkeley, where she is pursuing a degree in art history. She was formerly a curatorial assistant at the San Francisco Museum of Art.

Douglas Deutches, formerly curator of fine arts at the University of California, is now a curator at the San Francisco Museum of Art. He was formerly a registrar and lecturer at the Santa Barbara Museum of Art in California. He was assistant director of special exhibitions at the National Museum of Art in Washington, D.C.

Conferences & Symposia

The Third Floor Renaissance Symposium in the History of Architecture, held in September, 1992, was the first in a series of history of architecture symposia. The symposium was organized by the Canadian Centre for Architecture in association with the University of British Columbia. The symposium was attended by over 200 architects and historians from around the world.

To Attend

Textiles in Daily Life is the focus of the Textile Society of America's biannual symposium to be held September 24-26, 1992, at the Seattle Art Museum's new downtown facility. A group of scholars, museum professionals, and artists from North America and abroad will be in attendance. The symposium will begin with a keynote address by Barbara J. Nicholas, president of the Textile Society of America, and will feature daily life in textiles in the late 20th century.


ISABE was held in conjunction with the IAB conference, which was held in September, 1992, in London. The conference was attended by over 200 architects and historians from around the world.


ArtWatch International has been founded by P. D. Tarlow, an art historian at the University of California, Berkeley. The organization is dedicated to disseminating information in a timely manner concerning potentially harmful practices in the conservation and preservation of artwork. By informing the interested public via the international press of potentially harmful practices, it is hoped that the public will be more aware of the dangers associated with these practices.

Programs, New & Revised

Grants, Awards, & Honors

The American Institute of Arts has awarded a grant to the School of the Art Institute of Chicago. The grant will be used to support the institute's department of art history.

Publications: The American Institute of Arts has announced the publication of a new series of scholarly works, the American Institute of Arts Quarterly. The first issue will be published in January, 1993, and will be available for $20 per issue.

Awards

The Rabe and Dave Price Foundation has announced a grant to the Museum of Fine Arts, Boston. The grant will be used to support the museum's program of international exhibitions.

For information: Lynn Cox, Director of Marketing, Museum of Fine Arts, Boston, CA 02114.
Grants and Fellowships

The National Endowment for the Humanities has several programs to support college teachers and fellowships. NEH Fellowships for University Teachers are available for college teachers who have taught at least 3 years and who have completed at least 3 years of college and are employed by an eligible institution of higher education. They are open to all college teachers who are not recipients of NEH grants. Applications for the 1992-93 academic year are due September 1, 1992. For more information: NEH, 10th Floor, 1301 Constitution Avenue, NW, Washington, DC 20520; 891-2775. 

NEH Fellowships for College Teachers and Independent Scholars provide grant support to college teachers and independent scholars for a minimum of 3 years professional experience. The fellowship is for professional development, research, and writing. For more information: NEH, 10th Floor, 1301 Constitution Avenue, NW, Washington, DC 20520; 891-2775.

News May 1992

The School of Historical Studies at the Institute of Advanced Study of Princeton University is now accepting applications for its 1993 Summer Institute. The School will be offered in June-August 1993. Fellows are appointed as assistant professors and as postdoctoral scholars in the School of Historical Studies. The School is open to scholars who are completing or have completed a doctorate and who are regularly employed in an academic or research institution. The School is not open to independent scholars. The stipend is $4000 per month. Applications are due March 31, 1993. For information: Richard H. Rice, Director, School of Historical Studies, 110 Prospect Avenue, Princeton, NJ 08540; Tel. 609-258-6800.

The School of Historical Studies will offer, in cooperation with the Institute for Advanced Study, a fellowship for independent scholars for the academic year 1993-94. The stipend is $3000 per month. Applications are due March 31, 1993. For information: Richard H. Rice, Director, School of Historical Studies, 110 Prospect Avenue, Princeton, NJ 08540; Tel. 609-258-6800.

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Information Wanted

A catalogue of drawings by Alexandre Calame is being prepared by Valentina Anker, following the 1987 publication of the catalogue of his paintings. *Le Catalogue des dessins du peintre genevois Alexandre Calame (1810-1864)* is sponsored by the Swiss National Fund for Scientific Research and the Museum of Art and History of Geneva. All information regarding these drawings, including a photograph if possible, is sought. Send to: Catalogue des dessins d’Alexandre Calame, Boîte postale 251, CH-1233 Bernex, Switzerland.

Women Artists and Aging is the subject of current research for an article and a book. Women artists over 50 who deal with aging in their art and/or wish to respond to a questionnaire, state your willingness to participate. Anonymity will be protected if a subject so desires. Contact: Joanna Frueh, Dept. of Art/224, University of Nevada, Reno, NV 89557-0007.

Datebook

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

August 3
Deadline for submitting material for the September/October newsletter, to be published September 2

June 12
Deadline for submissions to *Careers*, to be published July 10

September 1
Deadline for program chairs to receive session proposals for the 1994 annual conference (see page 3)

October 1
Deadline for nominations for 1993 CAA awards (see page 2)

February 3–6, 1993
CAA annual conference, Seattle