

CAANES

Face to Face with Ellen Lanyon

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 Ginzl, with whom she has raised two children—their son is a



Ellen Lanyon
PHOTO: JOANNE SAVIO
THE COOPER UNION

partner with his wife in the site-specific sculpture collaborative Kristin Jones/Andrew Ginzl, and their daughter, Lisa Ginzl, 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

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CAA Protests Denial of Grants

As requested at the CAA Annual Business Meeting, February 14, 1992, CAA president Larry Silver sent a letter to John Frohnmayer, then chair of the National Endowment for the Arts, questioning the procedures allegedly used when grants, which had been recommended by a peer review panel, were denied to Franklin Furnace and Highways. The letter, dated February 28, 1992, reads:

"On behalf of the artists and art historians who are members of the College Art Association, thirteen thousand strong, I write to express our concerns regarding the rejection by the Council of the National Endowment for the Arts of two grants—one to the Franklin Furnace Archive, New York, the other to Highways, Santa Monica—that had been recommended for approval by an endowment peer panel of experts.

"According to information published in reliable newspaper accounts, irregular procedures were employed in the evaluation of materials from eight grant applications, including the two that were rejected. What we in the arts community and the CAA find particu-

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CAA News

Sydelle Zemerling Retires

With April 1992 marking the beginning of her 25th year at the College Art Association, Sydelle Zemerling, placement coordinator, has decided to retire. After working for the United Parents Association doing newsletters, she came to CAA on April 1, 1968, as a part-time clerical worker, overseeing a staff of three. Early on she did bookkeeping and catalogued the review books that came into the office. She eventually moved on to placement, where over the years she worked with Gene Lessard, Nanette Rodney, Rose Weil, and Minerva Navarette, among others.



Zemerling 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 people in the CAA office over the course of her career, and she says, "It's been an experience." She said that she will miss her co-workers, the excitement of the conferences, and the people with whom she has developed relationships over the years. Her plans for the future include a trip to Europe with her husband and fulfilling numerous other goals she has set for herself. The College Art Association is proud to have had Sydelle Zemerling serve it with such dedication and selflessness, and she will be sorely missed.

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, Exhibition, Presentation, or Performance; Distinguished Artist Award for Lifetime Achievement; Alfred H. Barr, Jr., Award for museum scholarship; 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.*

Affiliated Society News

CAA wishes to extend special thanks to the American Society for Hispanic Art Historical Studies (ASHAHS) for its co-sponsorship of the session "Old World—New World—Old World: Cultural Interaction between Europe and Colonial Ibero-America," at the 1992 CAA annual conference in Chicago. For their contribution, the acknowledgment of which was inadvertently omitted from the March/April newsletter, we express our appreciation.

CAA would like to remind its affiliated societies that they are eligible to receive meeting space at the annual conference in 1993 in Seattle for either a session or a business meeting. Affiliated societies are also encouraged to submit proposals to the art history and/or studio art program chairs for sessions to be co-sponsored at the 1994 conference in New York (see page 3 for guidelines).

Corrections

Two addresses of session chairs, which were announced in the calls for papers insert to the March/April newsletter, were incorrect. For Julie Harris, art history session chair of "Art and Legends about Art in the Middle Ages," her address is 1738 Chicago Ave., Apt. 702, Evanston, IL 60201. For James Sturm, studio art session chair of "Commix," his address is 2202 N. 40th St., Seattle, WA 98103.

Guidelines for the 1994 Annual Conference

The 1994 annual conference will be held in New York, with the New York Hilton and Towers 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 studio art 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. Explanatory or supportive materials may be included. Send a c.v., 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: chairs will consider proposals *only from CAA members* and, once selected, session chairs must remain members in good standing through the 1994 annual 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

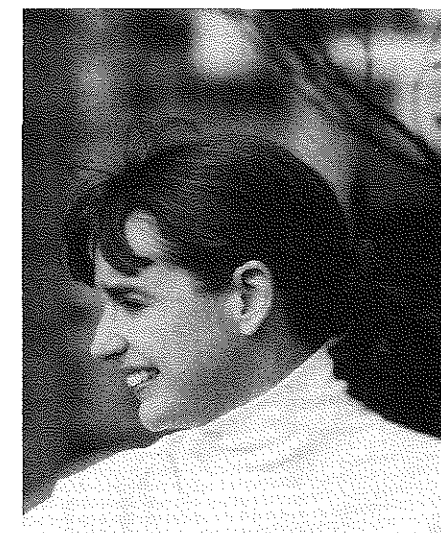
proposal is received from two or more individuals, preference may be given to the individual from the region in which the conference will be held. Where proposals overlap, the chairs reserve the right to select the most considered version or, in some cases, to suggest a fusion of two or more versions 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 *Architecture*



Jerrilynn D. Dodds

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* (Gesta, 1986); and co-editor, with V. Mann and T. Glick, of *Convivencia: Art and Society in Medieval Iberia* (Jewish Museum, 1992). She has published and lectured widely on early medieval and Romanesque architecture and arts produced by and for Christians, Muslims, and Jews.

Dodds was special consultant to the Metropolitan Museum of Art for the exhibition "Al Andalus," and is consulting curator (with Vivian Mann) to the Jewish Museum for the upcoming "Convivencia" exhibition. Particularly concerned with issues surrounding the representation of art on film, she has collaborated on two documentary films: a screenplay written with Pablo Romero for Canal + España titled *Al Andalus: Las Artes Islámicas de España*, and *A Mosque in Time*, created with filmmaker Edin Velez under the auspices of the Program for Art on Film. Her current area of research centers on issues of representation and the meaning of monumental painting for Christians and Muslims on the medieval Iberian peninsula.

Art History Program Statement

The CAA annual conference has increasingly come to be one of the terms through which art historians express a sense of bewilderment and disenfranchisement concerning a field of study that is protean, that has lost many of those theoretical, ideological, and geographical boundaries that once 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 a physical object with formal properties and intentional meaning is separate from, or even incompatible with, its consideration within social history or a theoretical structure, as if most traditional art

historians were not interested in history or social art historians were unconcerned with the object.

Indeed, a recent survey of CAA members indicates that both art historians who perceive themselves as "traditionalists" and those who see themselves as "theorists" find serious problems in the CAA conferences related to the tension between "quality" and "democracy" in session programming. The problem is, of course, that both traditionalists and theorists see their approach as "quality" and the necessary inclusion of the other as the exasperating lapse of standards necessary to maintain democracy.

Such polarization effects the way our discipline is structured and taught, and influences its complexion for generations. Entrenched attitudes concerning what is at the center or the margins of art history will determine the allocation of a teaching position of forty years duration, or of acquisition funds that leave a deep mark on an important public art collection.

It is clear by now that art history cannot exclude, as a discipline, the study of any society, culture, or group that creates art, and would be weakened enormously by the establishment of an official hierarchy of subjects. Nor can it put any one approach or method in isolation. What we can do, however, is bring the debate back to CAA—not so much through a struggle for the turf of so many ballrooms at the New York Hilton, though this no doubt will continue—but by providing a number of sessions that act as forums for debate that can channel energies within the discipline away from polarized characterization of one another and toward generative discourse.

In addition to a wide range of familiar sessions, we would like to propose a limited number of sessions in two molds: (1) sessions on single problems, works of art, moments, themes, or ideas that incorporate divergent and opposed approaches—in which colleagues who style themselves as "traditionalists" and "theorists" would share the podium; (2) sessions exploring the origins and boundaries of the discipline in three ways: by addressing our internal polemics in very specific terms; by mining those values, materials, and methods that we will require from other disciplines as we embrace places and subjects occasionally

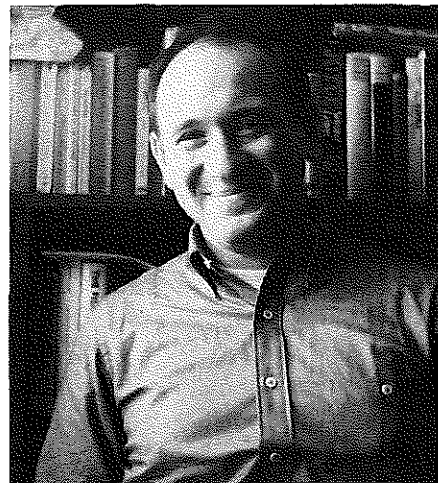
excluded from the field, such as commercial arts, traditional crafts, film, and decorative arts, among others; and by exploring the historiography of the founders of the discipline and the implications of their work.

Finally, both the art history and studio art program chairs 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. Dodds, c/o CAA, 275 Seventh Avenue, New York, NY 10001. *Deadline for receipt of proposals: September 1, 1992.* —Jerrilynn D. Dodds

Studio Art Program Co-Chairs

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, stained glass, and sculpture, and has been cited for original contributions in the fields of religious iconography and acrylic technology. His murals at the Jerusalem Teachers' College were the world's first permanent full-spectrum exterior murals.

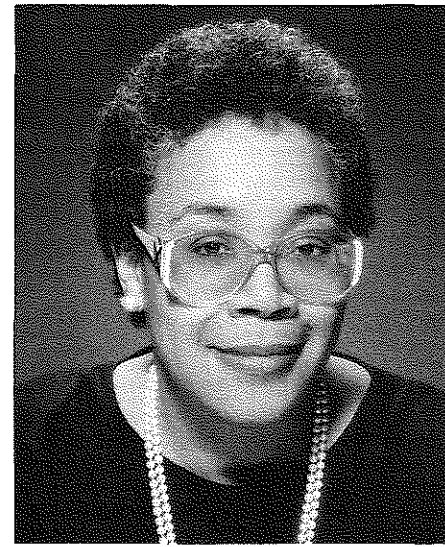
Rand is the recipient of the Engelhard Award, Awards in the Visual Arts 6, a fellowship from the New York State Foundation for the Arts, and an award in sculpture from the National



Archie Rand

Endowment for the Arts. His writings on art have appeared in *Arts* and *Tema Celeste*. A frequent university lecturer, he is 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 Hoffberger 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 Johns 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, Columbus Museum of Art, University of



Lowery S. Sims

Pennsylvania, University of Arizona at Tucson, and the Hirshhorn Museum and Sculpture Garden.

Sims has served on panels for New York City's Department of Cultural Affairs, the New York State Council on the Arts, the National Endowments for the Arts and the Humanities, the Metropolitan Transit Authority of New York City, and the Metropolitan Life Foundation. A juror for exhibitions nationally, she has also been a guest curator at Queens Museum, Studio Museum in Harlem, Pratt Institute, Cooper Union, New Museum of

Contemporary Art in New York, California Museum of Afro-American History and Culture, Mint Museum, and the Contemporary Art Center, New Orleans. She has 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 New York State Council on the Arts.

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

Studio Art Program Statement

During the 1970s and 1980s the practice of art was influenced by questions of theory, strategy, and discourse. For the 1994 CAA annual conference, the studio art sessions will reconsider the missions and purposes of art. Emphasis will be placed on issues that highlight less concepts and tactics, and more personal and relational, even ethical, aspects of art making and exhibiting. These will be illuminated through a discussion of the relationship between 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 effects of the current situation in determining artistic endeavor, 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 assumed audience for art. The phenomenon 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 logistics? 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 significant and practical responses from the field. Send proposals to Archie Rand, 326 55th Street, Brooklyn, NY 11220. *Deadline for receipt of proposals: September 1, 1992.*

—Archie Rand and Lowery S. Sims

Legal Update

Publishing Contracts

CAA is in the process of revising its *Guidelines on Fair Use of Visual Materials: Reproduction Rights in Scholarly Publications*. In that connection, the more general subject of publishing contracts has been identified as a subject of discussion, particularly the special concerns of authors of scholarly art texts. This column sets forth a general overview of the clauses in a publishing contract and the legal and business issues in connection with those clauses.

A deal between an author and a publisher is created by the negotiation of the publishing contract. It is beyond the scope of this article to discuss the benefit of lawyers versus agents in contract negotiation. Usually, lawyers charge an hourly rate and agents a percentage of the deal. Lawyers, however, may act in the capacity of agents and charge a percentage if the lawyer places the book with the publisher.

The purpose of this article is to make the process of negotiating a publishing contract less mysterious and difficult. Publishers usually have a printed standard form contract, although the form differs from publisher to publisher. There is leeway in negotiating these standard form contracts with respect to both the business and the legal issues, although some clauses are more negotiable than others. The principal terms of the publishing contract set forth the services required of the author, the business terms of the agreement, and the scope of the grant of rights in the work to the author.

The Copyright Act of 1976 grants to the author of original works of authorship the original copyright in the work. The rights of copyright include the rights to reproduce the work, to create derivative works, and to distribute the work in copies. This act also provides the author with the right to grant exclusive and nonexclusive rights as well as the right to retain rights. The publishing

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 who will market the rights 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 usually include the exclusive right to publish in trade books in the English language in the United States. Authors should be wary of a grant of rights broader than the publisher's traditional expertise, particularly in the granting of rights to media other than in book form, i.e., television, audio, and film. Subsidiary rights may include nonexclusive or exclusive rights and may include foreign language rights, dramatic rights, and radio and television rights. While primary rights are generally for the life of the copyright (life of the author plus 50 years), subsidiary rights provisions may provide for their termination if the publisher fails to exercise such rights. Each right granted should have a royalty attached to it, and the licensing of such rights by the publisher should be subject to the prior written approval of the author.

Royalties: Specific royalties should be left to negotiation in each case, although 10 to 18 percent is not uncommon for scholarly publications, using a sliding scale based on the number of copies sold. From the author's perspective, royalties should be based on a percentage of retail list price and not on discount or net price.

Advances: This is the money paid to the author as an advance against future royalties earned. The size of the advance often represents the publisher's commitment to the book and its anticipated profit. The larger the advance, the more likely that the advertising budget for the book will also be significant.

Delivery of Manuscript: The delivery of manuscript clause often causes the most legal problems between author and publisher. The author is required to deliver a satisfactory or acceptable manuscript to the publisher. Until recently, court cases have held that a publisher was required only to act in "good faith" in rejecting a manuscript. Two recent cases in New York required a publisher to

provide editorial assistance before rejecting a manuscript. In the event the manuscript is unacceptable, the advance should be recouped, if at all, only from the author's sale of the book to a third party.

Permissions and Documentation: The obtaining of permissions and documentation is of particular concern to the author of art history and art publications. This subject is more fully documented in the CAA guidelines. The author should request that the publisher secure permissions and pay the entire cost of permissions up to a stated amount, or at least one half of the permission fees. More likely, the form contract will require that the author pay for permissions and documentation. At a minimum, an advance should cover the author's costs 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 responsibility of securing permissions for reproduction rights outside the English language rights for North America. The following is an example of a negotiated clause: "Any permissions required for the inclusion, in the Work, of any copyrighted material shall be obtained by the Author, and any fees payable therefore 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."

Publishers Obligation 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 between 9 and 18 months. In the event that the work is not published, the agreement should provide for its automatic termination with all rights granted to revert to the author. The author should be entitled to retain all payments made to him or her in addition to any other remedies he or she may have. (Other situations should also permit rights to revert, such as the bankruptcy of the publisher.) Most scholarly authors do not have enough clout to influence production decisions, such as the number of books printed or the advertising budget; however, a clause may be obtained requiring the publisher to

provide and advertise the work in accordance with the highest standards of scholarly publishing and the professional reputation of the author.

Warranty and Indemnity: These clauses are negotiable. The author's responsibility should be limited only to an actual breach of warranties (usually copyright, privacy, and libel) and to no more than the amount received under the contract (more difficult).

Free Copies: The author should try to negotiate for more than the ten free copies that may usually appear in the standard form and for a discounted price of 40 percent on author's purchases. The number of copies will depend on the number of books published.

Other Clauses: Clauses on revisions, authorship credit, return of materials, and competing works are of importance to authors of art history and art texts and are negotiable. The Author's Guild contract does not contain an option clause or a noncompetition clause. The latter must be particularly carefully drafted for the author, who intends to write in his or her area of expertise, publishing additional works on the same subject. Concerning return of the manuscript and materials, since the materials may consist of original artwork, it is important that the publisher be obligated to return the original manuscript and be held accountable for any loss of materials or original artwork. It is also important that the author be provided with royalty statements every six months and further impose a penalty for the failure to provide accurate statements as agreed to in the contract.

In conjunction with the anticipated revision of the CAA guidelines, CAA is interested in collecting data on authors' experiences with either obtaining permissions or with publishing agreements, specifically focusing on problem areas and any successful resolution of such difficulties.

Case Update: For those of you who have been following the *Art Rogers v. Jeff Koons* case in this column, an appellate court recently ruled in favor of Art Rogers on his claim of copyright infringement. —*Barbara Hoffman, CAA Honorary Counsel*

From the Executive Director

National Council on the Humanities

The National Humanities Alliance has issued the following position 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 the single most important institution supporting scholarship and other humanities activities in the United States.¹ In the words of William G. Bowen, President of the Andrew W. Mellon Foundation: 'It is not an exaggeration to say that the decisions made concerning the budget for NEH . . . and subsequent administration of the funds have an *absolutely decisive* impact on the health and character of the humanities in America.'²

"For this reason, the National Humanities Alliance (NHA), a coalition of seventy scholarly and other organizations concerned with the humanities in this country, wishes to reiterate 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 authorizing legislation³ assigns the following responsibilities to the National Council on the Humanities: (a) advising the Chairman of the NEH on policies, programs, and procedures for carrying out the Chairman's functions and (b) reviewing and making recommendations to the Chairman on the applications for financial support submitted to the Endowment. These responsibilities call for Council members who bring a range of expertise and

breadth of experience to their work on the Council. The diversity of Council members' interests and backgrounds determines the kind of advice they can provide on grant decisions, policies, and procedures.

"Scholars, educators, and other citizens working in the humanities view the Council as serving the Endowment and the general humanities community in a way that parallels the leadership provided by the National Science Board, although they recognize that the science panel is vested with far greater authority as well as resources.

"The legislation requires that NEH Council members be appointed by the President with the advice and consent of the Senate. The statute requires that Council members must: (1) be private U.S. citizens; (2) be 'recognized for their broad knowledge of, expertise in, or commitment to the humanities'; and (3) 'have established records of distinguished service and scholarship or creativity.' Further, Council members must 'provide a comprehensive representation of the views of scholars and professional practitioners in the humanities and of the public throughout the United States.' In other words, Council members must bring not only the highest qualifications but also a broad range of perspectives, which is critical to the effectiveness of such a body. We recognize that the legislation calls for representation of the views of both scholars and the public, and, in fact, the Council has included both scholarly and public members since the beginning, although there are no reserved 'scholarly' or 'public' seats on the Council.

"The National Humanities Alliance urges that scholars nominated to serve on the Council have the credentials called for in the legislation. Likewise, individuals nominated from among the general public should have records of strong commitment to the humanities. Further, we urge on-going attention to achieving the comprehensive representation—across disciplines⁴ and intellectual viewpoints—that is called for in the legislation.

"Finally, the NHA notes the directive in the legislation to consider 'recommendations' on Council appointments 'by leading national organizations concerned with the humanities.' Such organizations, whose primary commitments are to the work of the humanities, can be helpful in identifying individuals

representing a range of viewpoints who are actively engaged in scholarship as well as the public humanities."

We are publishing this statement in the newsletter so that our members will be aware of this important issue. There are nine critical positions open on the National Council on the Humanities to be filled by the President of the United States. We will keep you up to date regarding the nominees; please stay on top of this issue, and let the U.S. president know your views.

—*Susan Ball*

Notes

1. The National Humanities Alliance (NHA) was formed in 1981 to unify the public interest in support of federal programs in the humanities. The NHA is the only coalition that represents the humanities as a whole: Scholarly and professional associations; organizations of museums, libraries, historical societies, higher education, and state humanities councils; university and independent centers for scholarship; and other organizations concerned with national humanities policies. The Alliance also speaks in behalf of individuals engaged in research, writing, teaching, and public presentations in the humanities.
2. William G. Bowen's testimony was presented 17 March 1988 on behalf of the National Humanities Alliance before the Interior and Related Agencies Subcommittee at a hearing regarding the Fiscal Year 1989 appropriation for NEH.
3. The National Foundation on the Arts and Humanities Act of 1965 (P.L. 89-209). All quotations of the legislation are drawn from the compilation of the law through 1986 (the most recent compilation) but with cognizance of changes enacted through the 1990 reauthorization.
4. The legislation states that 'the term "humanities" includes, but is not limited to, the study and interpretation of the following: language, both modern and classical; linguistics; literature; history; jurisprudence; philosophy; archeology; comparative religion; ethics; the history, criticism, and theory of the arts; those aspects of the social sciences which have humanistic content and employ humanistic methods; and the study and application of the humanities to the human environment with particular attention to reflecting our diverse heritage, traditions, and history and to the relevance of the humanities to the current conditions of national life.'

issues dedicated to censorship and upcoming issues that will tackle ecology, Native American art, Latin American art, and political journals, the publication is concerning itself with politically charged, critical issues in modern society. According to Lanyon, "Historically, the art world has always responded to the pressing issues of the times. The art community can speak out as a political entity via words and imagery. We hope to fortify this political voice. However, we have also planned theme issues dealing with Romanticism, poet and artist collaborations, performance, Soviet photography, and old age." With regard to the controversy over "political correctness," Lanyon points out that each issue is planned three years in advance, and that "the journal strives to be politically responsible and aware—a current label for this activity is 'PC.'"

Lanyon continually emphasized that *Art Journal* is not a commercial magazine, but rather a scholarly quarterly that serves the CAA membership and the profession. From everything she's heard, it has been well received, even the controversial censorship issues, which people appreciated for their uncompromising aesthetic. She explained, however, that the journal always tries to respond to the feedback of the membership. After the Artists' Committee of the Board of Directors criticized the journal for being too historical, the editorial board created a ten-page artist-generated section, usually with a special editor. The board emphasizes to guest editors that they are not to dwell on historical issues alone, but rather should serve the entire constituency by maintaining balance in each issue.

Art Journal has faced many challenges in the eleven years that Lanyon has worked on it. Among them was the journal's redesign, which was instituted with the spring 1991 issue. The new look inside and out was aimed at attracting more advertisers in the hope that added revenue would allow for more color printing and increased distribution, possibly to specialty bookstores, newsstands, and museum shops. Referring to the design firm that undertook the journal's transformation, Lanyon said, "Harakawa Sisco is to be

lauded." Another hurdle has been the restructuring of the editorial board, as mandated by the recently revived CAA Publications Committee, which, as Lanyon explained, "has brought about a more bureaucratic attitude toward the production of CAA periodicals."

Volunteering is the key concept to understanding the depth of appreciation owed to Lanyon, and the entire editorial board. Lanyon said, "I hope for the most part the membership realizes how much of a volunteer effort this [*Art Journal*] is for the people who work on it." Why do they do it? She says it is because of a genuine interest in making a contribution to the profession. "We all have an investment in this activity. It energizes me because I feel I'm reaching out. I work in the studio all day, so I communicate through activism. Also, I like being part of the publishing world." As she explains, each member of the editorial board has a particular in-depth knowledge and perception, which helps to make each issue the best possible document. There used to be four members of the board, now there are eight. "This expansion is an effort to encompass a wider geographic and multicultural representation, and we pay strict attention to gender. There is a genuine concern for this democratization, which has led to a new system of open nominations and self-nominations."

As for her experiences on the board, she is quick to say that it has been easy, but also a challenge and very educational. "Having the opportunity for a dialogue with art historians, sharing information and ideas, is what makes the editorial board so productive. The atmosphere is always charged with collaborative effort." Her advice to future board members: "Bring your own lunch! No, all kidding aside, be flexible, anticipate a lot of creative conceptualizing, and enjoy the challenge."

When asked what of her personally was evident in *Art Journal*, she said: "I was able to introduce the sensibility of midwestern and western art to the attention of the editorial board. When I joined, I was still living in Chicago. I was able to talk about artists, historians, and writers who hadn't had a voice before. Now there are others from these regions on the board as well. It's no longer an 'East Coast consortium.' I think I may have been brought on for that reason—to broaden the scope of the

journal." The issue that she guest edited in 1985, "The Visionary Impulse: An American Tendency," reflects the sensibility of that part of the country. As she explains, "It was focused on the Imagists of Chicago, the Bay Area, and the Southern rim, as they related to the influences of Surrealism, but who, in turn, established a truly American vision. I felt very strongly about bringing this sensibility into the mainstream and having it recognized as an established 'ism.' It is so rewarding when a visual artist can make that contribution. It gives one a sense of another available dimension." Lanyon doesn't think the journal will change much once she leaves the board; she feels that new generations will bring new issues. "I'm going to miss being on the board, but I'm glad to make way for new energies." As to where *Art Journal* needs to go from here, Lanyon hopes that it will remain a conscientious voice of CAA, stay as nonsubjective as it has been, and continue to be scholarly and topical.

With the end of Lanyon's term of service to *Art Journal* comes the end of an important stage in its history, which Lanyon has greatly helped to shape. In her words, her legacy to *Art Journal* has been "helping to create the journal as it is today. Since it seems to be well received, my editorial board colleagues and I seem to have been successful in what we set out to do. I spent the 1970s as an activist in the feminist movement; in the 1980s it was *Art Journal*, and that was part of making a change with the freedoms gained in the 1970s through feminism. Now in the 1990s—there's a new group that is becoming very active, and they are out to make a lot of changes—the Women's Action Coalition." If Lanyon accomplishes with that group all that she has done with *Art Journal*, they could not ask for a better volunteer. The College Art Association applauds Ellen Lanyon for her dedication and acknowledges with gratitude her many contributions *Art Journal* and CAA.

—Nancy Boxenbaum

Denial of Grants

CONTINUED FROM PAGE 1

larly distressing is the allegation of unequal treatment and unusual prior screening by NEA staff officers of materials from these organizations, the majority of which have played significant roles in prior arts controversies. We would appreciate clarification from you about these disturbing reports—in particular the establishment of so-called working groups of National Council members, which meet outside the formal Council structure to discuss unspecified matters of internal concern. We would like to inquire specifically about the meeting that occurred on January 30, 1992, with certain members of the National Council, and we request an explanation concerning the circumstances, if any, that led Randy McAusland, Deputy Program Director, to identify the applications of these organizations for special review.

"By what circumstances was the Council made aware of the content of the controversial tape from Franklin Furnace when the peer panel did not review the tape? According to an article in the *Philadelphia Inquirer*, February 7, 1992, there has been an effort underway to retool the Endowment's procedures, tighten the control of information, sidestep public scrutiny of advisory panel decision making, and ferret out potential 'problem grants.'

"We would like to signal our regret at the denial of funds to umbrella arts organizations, such as Franklin Furnace and Highways, based on individual items in their portfolios. We do not wish to argue the merits of any individual organization but rather to insist on a general principle. Inasmuch as these and similar organizations support the creative work of large numbers of artists over an entire season, to deny funding for such groups on the basis of segments of individual performances does violence to any notions of due process and freedom of artistic expression.

"In light of previous support of similar and varied endeavors of such organizations by the NEA, we have reason to doubt the stated criteria of artistic merit as the basis for overturning the panel recommendation at the level of the Council. Such instances of the Council overriding the considered recommendations of the peer review panel arouse grave concerns in the CAA and general arts community.

"We therefore call upon you to respond to the College Art Association in writing within the next month regarding these allegations of irregular procedures,

which go beyond the question of the rejection of these specific grants to allegations that a conservative staff with ties to the White House and Congress is asserting bureaucratic control of policy and process in contravention of NEA mandate, which prohibits partisan viewpoint discrimination in arts funding. In addition, we request clarification of the Council's role in relation to the careful decisions made by a peer review panel, and assurances that such decisions are not made based on fear of political reprisal.

"CAA is opposed to the adoption of procedures that have the effect of sidestepping public scrutiny and have the potential to make the National Endowment for the Arts a 'political' tool. Vague standards such as 'decency' or 'artistic excellence' can too easily become a subterfuge for unconstitutional discrimination based on viewpoint unless accompanied by fair and explicit procedures of decision making.

"Allegations of inequity at the NEA on the staff level suggest that a review of both formal and informal, stated and unstated procedures with a full disclosure of criteria used in the selection process needs to be offered publicly in order to counter the appearance of impropriety or unconstitutional political considerations in the awarding of NEA grants. Only with full public disclosure to CAA and to the general arts community can you fully reestablish the impartiality, integrity, and authority of the NEA. In the context of the announcement of your departure in May 1992, full disclosure and discussion of these issues becomes all the more imperative."

In response to this letter, Silver received the following form letter from Anne-Imelda Radice, NEA senior deputy chair, dated March 6, 1992 (the same letter was sent by Radice to many other individuals and nonprofit organizations): "Chairman Frohnmayer has asked me to respond to your recent letter concerning the decision by the National Council on the Arts to reject two applications at its February meeting.

"First of all, applications are judged on the basis of artistic merit as evidenced by materials submitted for consideration and the track record of the organization. By statute, panels make the initial recommendations as to which applications should be funded, but after that, their work is finished. It is the statutory role of the National Council on the Arts to make the final recommendations to the Chairman. In cases where the Council

recommends rejecting an application, the Chairman cannot, by law, overturn that recommendation and fund such a project.

"As part of our efforts to be more accountable to Congress and the public, as well as to improve our processes, we have instituted working groups composed of members of the National Council to review in depth each of the program categories under consideration of a particular session of the Council. These working groups have the opportunity to look closely at the work of the panel and to review any applications. In this way, we anticipate a more fully informed discussion at the Council meeting over the relative merits of applications.

"Your letter complains about the National Council's recent decision to reject applications to the Visual Arts Program. The Council discussed at length the two applications that were ultimately rejected. It reviewed in depth the materials submitted by the applicants, and on that basis, found them without sufficient artistic merit to receive funding. While it is true that most recommendations to reject are made at the panel level (panels reject nearly 2/3 of the applications we receive), the Council does have a deliberative responsibility and an obligation to recommend which grants should or should not be funded. On the rare occasions when the Council chooses to overturn a panel recommendation, it does so only through extensive information-gathering, review of the application and supporting materials, and open debate.

"The Council's open and informed decision in these two cases does not demonstrate any disregard for the panel process. Some have argued that this is an instance of politicizing the process. This is not true. Rather it is a normal part of the check and balance system of decision-making. Every step of our system depends upon individuals making subjective aesthetic judgments about the merits of applications. The Council did its job, just as the panel did before. It is entirely reasonable that from time to time there will be disagreements as to quality and merit. Some have also said that this is an instance of homophobia or blacklisting. Again, this is not true. The Council and the Arts Endowment do not discriminate on the basis of an applicant's sexual orientation.

"The question in this case was the artistic merit of two particular applications. The Council recommended to reject, and the process was fair."

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/

Diane McGregor. Solani, Atelier Mischa Nogin, Vienna, April 1992. "Celestial Sojourn," mixed media on paper.

MID-ATLANTIC/

Jeff Gates and Lisa Lewenz. Baltimore Museum of Art, March 11–May 24, 1992.

Fred Wilson. Maryland Historical Society, Baltimore, April 3–May 30, 1992. "Mining the Museum," installation.

MIDWEST/

Chris Berti. Northern Indiana Arts Association, Munster, June 7–27, 1992. Sculpture.

Charles Gniech. McHenry County College Gallery, Crystal Lake, Ill., July 17–August 14, 1992. Paintings and drawings. **Laura A. Sprague** Art Gallery, Joliet Junior College, Joliet, Ill., February 10–28, 1992. Paintings, drawings, and lithographs.

James Juszczuk. Jan Cicero Gallery, Chicago, February 14–March 14, 1992. Paintings.

Phyllis Plattner. Elliot Smith Contemporary Art, St. Louis, March 6–April 1, 1992. "Shifting Perspectives," works on paper.

John R. Roth. Wisconsin Academy Gallery, Madison, May 3–29, 1992. Sculpture and furniture.

NORTHEAST/

Sara Baker. Children's Museum, Boston, April 1992–97. Neon installation.

Les Barta. Pittsburgh Filmmakers, Pittsburgh, Pa., May 6–30, 1992. Instructional Building Gallery, Odessa College, Odessa, Tex., April 13–May 8, 1992. Photographic constructions.

Elizabeth (Sue) Collier. Upper Jewett Exhibition Corridor, Hopkins Center, Dartmouth College, Hanover, N.H., March 9–April 19, 1992.

Michael Davis. Newark Museum, Newark, N.J., April 1–May 31, 1992. Baskets.

Hank De Ricco. 55 Mercer Street Gallery, New York, March 10–28, 1992. "Here to There," installation.

Margaretta Gilboy. Print Club, Philadelphia, March 20–April 25, 1992. "Dreamers, Singers, and Drummers."

Louise Hamlin. Blue Mountain Gallery, New York, March 20–April 8, 1992. Paintings and pastels.

Ann-Elizabeth Nash. Community Darkroom, Rochester, N.Y., April 10–May 15, 1992. "Free Woman and American," photographs.

Miriam Schapiro. Guild Hall, East Hampton, N.Y., April 25–June 7, 1992. "The Politics of the Decorative."

Libby Seaberg. Merrill Hall Lobby, Stern School of Business, New York University, New York, April 6–May 1, 1992. "Bubbles, Blisters, and Pearls," installation.

Judith Shea. Whitney Museum of American Art at Philip Morris, New York, February 20–June 20, 1992. "Monuments and Statues," sculpture.

Regina Silveira. Queens Museum of Art, Flushing, N.Y., June 25–September 13, 1992. Drawings and silhouette distortions.

Jeffrey Silverthorne. Print Club, Philadelphia, March 20–April 25, 1992. Photographs.

Idelle Weber. Anthony Ralph Gallery, New York, April 1–May 2, 1992. "The Golden Bough Series," drawings.

Gina Werfel. Prince Street Gallery, New York, March 20–April 8, 1992.

SOUTH/

Jack Beal. Muscarelle Museum of Art, Williamsburg, Va., April 11–May 24, 1992. Works on paper.

Virginia Derryberry. Cumberland Gallery, Nashville, Tenn., May 16–June 14. Asheville Art Museum, Asheville, N.C., July 7–August 30, 1992. Paintings.

Audrey Flack. Wight Art Gallery, UCLA, March 22–May 17, 1992; Butler Institute of American Art, Youngstown, Ohio, June 28–August 9, 1992; National Museum of Women in the Arts, Washington, D.C., January 12–February 28, 1993. "Breaking the Rules: A Retrospective, 1950–1990."

Suzanne Hanson. Gallery II, University of Tennessee, Chattanooga, March 4–30, 1992. Mixed media on canvas.

Frank Hobbs and Tim Ford. Peden Gallery, Raleigh, N.C., June 5–July 11, 1992. Paintings.

Lila Katzen. Muscarelle Museum of Art, Williamsburg, Va., February 29–April 5, 1992. "Isabel, Columbus, and the Statue of Liberty," sculpture.

Carolyn Manosevitz. Caldwell Arts Council, Lenoir, N.C., December 1991.

WEST/

Kyung Sun Cho. Untitled, San Francisco, April 1–May 2, 1992. Paintings and drawings.

Ellen Lanyon. Sioux City Art Center, Sioux City, Iowa, April 11–June 1, 1992. Prints and drawings.

Laura Ruby. Honolulu Community College. "Stage Set—*Mise en Scène*," mixed-media sculpture.

People in the News

In Memoriam

Aaron Bohrod, a realist painter, died April 3, 1992, at age 84. After training at the Art Institute of Chicago and the Art Students League in New York, 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. Bohrod also won numerous awards and two Guggenheim Fellowships.

James Brooks died March 9, 1992. He was 85. A member of the New York School of Abstract Expressionists, he first studied art at Southern Methodist University and the Dallas Art Institute, and then went to New York in 1927 to attend classes at the Art Students League. Brooks worked during the Depression for the Federal Art Projects of the Works Progress Administration. He had his first solo exhibition at the Peridot Gallery, New York, in 1950. In 1951 he participated in the artist-organized "Ninth Street Exhibition." His work was part of the 1956 show "Twelve Americans," at the Museum of Modern Art, New York, as well as the museum's "New American Paintings," show in 1959, which traveled throughout Europe. He received numerous awards during his career, including one from the Carnegie International Exhibition in 1956 and the Art Institute of Chicago in 1957.

Marie-Helena Vieira da Silva, a painter associated with the School of Paris, died March 6, 1992. The Portuguese-born artist was 83 years old and had lived in Paris since 1928. Her work is in numerous collections including the Musée des Arts Modernes in Paris, the Tate Gallery in London, the Stedelijk in Amsterdam, and the Solomon R. Guggenheim Museum in New York.

Hans Jelinek, a graphic artist and professor emeritus of art at City College, New York, died March 13, 1992, at the age of 81. Jelinek was famous for his woodcuts, which garnered

numerous awards, including first prize in the 1943 Artists for Victory National Graphic Art Exhibition and the Pennell Prize of the Library of Congress. His works have been exhibited at institutions around the world, among them the Metropolitan Museum of Art, the Smithsonian Institution, the Boston Museum of Fine Arts, and the Victoria and Albert Museum. Born in Vienna, where he studied at the Academy of Applied Art and the University of Vienna, he came to the United States in 1938 and became a medical illustrator at the University of Virginia. In 1945 he moved to New York and was a professor at City College for 31 years. He also taught at the New School for Social Research and the National Academy of Design.

Ellen Hulda Johnson, professor emerita of Oberlin College and honorary curator of modern art at the Allen Memorial Art Museum, died of cancer on March 23, 1992, in her Frank Lloyd Wright home in Oberline, Ohio, at the age of 81. Her death came two weeks after the opening at the Allen of "The Living Object: The Art Collection of Ellen H. Johnson," which she was able to attend.

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 grew so popular that it could only be held in the main auditorium. Her vastly popular and oversubscribed courses inspired a remarkable number of her students to become artists, historians, and dealers, as well as devoted and insightful collectors. In 1978 she was awarded the College Art Association Award for Distinguished Teaching in Art History.

As a member of the collection committee at the Allen Memorial Art Museum, Johnson was instrumental in the acquisition of many of the modern and contemporary works in the permanent collection. Her strongest support and enthusiasm was always reserved for the art of the present. An early defender and chronicler of contemporary art, with a discerning eye for quality, Johnson identified and championed many artists on the brink of their mature careers. The "Young Americans" exhibitions she organized featured Robert Rauschenberg, Larry Poons, Bruce Nauman, and Jackie Winsor, among others. Under Johnson's influence the Allen was the first museum to show Frank Stella's Black Stripe paintings and to commission a permanent monumental sculpture by Claes Oldenburg; in the mid-1970s Johnson helped to select Robert Venturi to design his first museum building, the addition to the Allen that bears Johnson's name.

A pioneer scholar of contemporary art, Johnson's writings were distinguished by rigorous research, wide-ranging criteria, and extraordinary clarity of language. In her monographs on Paul Cézanne, Oldenburg, and Eva Hesse, and her books *Modern Art and the Object* and *American Artists on Art*, she stressed the importance of the individual artist's personality and intentions.

Johnson undertook everything she did with intense enthusiasm, catholic taste, generosity, and humor. Along with her scholarship and teaching, she bestowed devoted



Ellen Hulda Johnson, 1910–1992

attention to French wine, the Greek islands, snorkeling, and many close friendships with artists, students, and colleagues. She loved life and loved people very deeply. Her presence transformed the Oberlin community and is now most sorely missed.

—Elizabeth Brown, Oberlin College

Lucy M. Lewis, a Native American potter, died March 12, 1992. Although her birth date was never recorded, she was believed to be 93 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 Museum of the American Indian, New York. She grew up in the Acoma, New Mexico, pueblo, a Pueblo Indian community. Lewis was a self-taught artist who won many awards, including the New Mexico Governor's Award in 1983.

Thomas W. Lyman, a well-known scholar in Romanesque sculpture and architecture, died February 6, 1992, at age 65. A professor in the Art History Department at Emory University, he contributed repeatedly to the medieval sessions at the CAA annual conferences. His major work was on the Romanesque pilgrimage church of Saint-Sernin in Toulouse. In addition to numerous articles, abstracts, and contributions to scholarly compilations, he wrote *French Romanesque Sculpture: An Annotated Bibliography*. His *Saint-Sernin in Toulouse: The Art of the Romanesque Builder* is being published by Penn State Press. He was a member of the Académie des sciences, inscriptions, et belles lettres de Toulouse and on the board of directors of the International Center for Medieval Art.

David Stone Martin, an illustrator, died March 6, 1992. He was 78 years old. His work is in the collections of the Museum of Modern Art, the Metropolitan Museum of Art, the Art Institute of Chicago, and the Smithsonian Institution. He won numerous awards from the Society of Illustrators and the Art Directors Clubs of New York, Boston, and Detroit.

Sewell Sillman, a painter, art teacher, and print publisher, died April 5, 1992, at the age of 67. He executed, along with partner Norman Ives, print editions for Josef Albers, Walker Evans, Piet Mondrian, Ad Reinhardt, Jean Dubuffet, Jacob Lawrence, and Romare Bearden. Sillman studied at Black Mountain College and finished his studies at Yale University, from which he received a B.A. in 1951 and an M.F.A. in 1953. He remained at Yale on the faculty until 1966, when he left for the Rhode Island School of Design. He then went on to the University of Pennsylvania in 1985 as professor of art. He retired in 1990. His work is in the collections of the Museum of Modern Art, the Whitney Museum of American Art, and the Phillips Collection.

Evelyn Lord Smithson, a professor of classics and an archaeologist who studied Greece in the Homeric age, died March 9, 1992. She was 68 years old. For over 40 years, Smithson worked summers on the excavations of the ancient Agora in Athens. She received a B.A. from the University of Washington in 1944, an M.A. in 1946, and a Ph.D. in 1956 from Bryn Mawr College. From 1951 to 1962 she was a researcher at the Institute for 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.

Margaret Thompson, curator, died February 29, 1992. Thompson received her B.A. from Radcliffe College in 1931. She worked on the American School of Classical Studies' excavation of the Athenian Agora. In 1949 she was appointed curator of Greek coins at the American Numismatic Society, which awarded her the Archer M. Huntington Medal in 1961. She was made chief curator at the society, and at her retirement was named chief curator emerita. Thompson served as adjunct professor of art history and archaeology at Columbia University, 1965–87, which honored her with an honorary doctorate in 1986.

Academe

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

Glenn T. Dasher, a sculptor and associate professor, has been appointed chair of the Department of Art and Art History at the University of Alabama in Huntsville, where he has been on the faculty for the past 6 years. He replaces **Richard C. Pope**, who retired after 25 years of service to the university.

Ann Gibson, formerly with the Department of the History of Art at Yale University, has joined the Art Department of the State University of New York at Stony Brook as an associate professor in the Program in Art History and Criticism.

James Hutchens has been named associate dean in 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 an appointment as director of the Royal College of Art in London.

Museums and Galleries

Elaine Cobos is curator of the art collection and archives at the Museums at Stony Brook. She was formerly a registrar and lecturer at the Santa Barbara Museum of Art in California.

Douglas Dreishpoon, formerly curator of exhibitions and research at Hirschl and Adler Galleries, New York, has been appointed curator of contemporary art at the Tampa Museum of Art in Florida.

Peter H. Gordon is curator at the San Jose Museum of Art in California. He was assistant director of special exhibitions at the New York State Museum.

Dwight P. Lanmon, director of the Corning Museum of Glass for the past 11 years, has been named director of the Winterthur Museum, Garden, and Library. He succeeds **Thomas A. Graves**, who is retiring.

Jerome R. Selmer, executive director of the Southwest Museum, is leaving that institution to pursue personal interests.

Christine Swenson has been appointed curator of graphic arts at the Toledo Museum of Art. She was formerly associate curator of graphic arts at the Detroit Institute of Arts.

Organizations

Kenneth M. King has resigned as president of Educom, the association for information technology in higher education.

Judy Neiswander, former associate curator of decorative arts and sculpture at Harvard University Art Museums, is area editor for interior decoration for *Dictionary of Art*.

Programs, New & Revised

ArtWatch International has been formed by Professor James Beck of Columbia University, New York. The purpose of ArtWatch International is to disseminate information in a timely

manner concerning potentially harmful practices in the restoration and preservation of artworks. By informing the interested public via the international press of potentially harmful practices, it is hoped that the cultural and political institutions responsible for the sponsorship and treatment of the works of art will reconsider the consequences of their activities before permanent damage can occur. For information: James Beck, Dept. of Art History, 931 Schermerhorn Hall, Columbia University, New York, NY 10027; 212/854-4569; fax 212/749-5024.

The Census of Antique Art and Architecture Known to the Renaissance is an art-historical database of text and video images sponsored by the Warburg Institute, the Bibliotheca Hertziana, and the Getty Art History Information Program. The census is a database of Antique monuments, sculpture, reliefs, and objects, with Renaissance sketchbooks, manuscripts, drawings, and documents related to them. It is a tool for the study of the influence of classical art and architecture to be used by scholars, artists, architects, and others. For information: Bibliotheca Hertziana, via Gregoriana 28, 00187 Rome, Italy; 39 6 679 83235; fax 39 6 679 0740; or Warburg Institute, University of London, Woburn Sq., London WC1H 0AB, England; 071 580 9663; fax 071 436 2852.

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.

Les Barta has received the Best of Show award for his work *Bike/Rider*, a Cibachrome of a computer-generated photographic construction at the "Computer Art from the Western States" juried exhibition, Brigham City Museum, Utah. The award included a \$500 prize.

Van Deren Coke is the recipient of the 1991 Distinguished Career in Photography Award, a Friends of Photography peer award given to a senior figure who has demonstrated through a lifetime of work the highest standards of achievement in creative photography.

Phoebe Dufrene, assistant professor of art and design at Purdue University, received a Fulbright to conduct research on art education/art therapy for special populations in Mexico. She will be working with professors at the Universidad de Nuevo Leon and the Universidad de Colima. Dufrene also received a Purdue Global Initiative/MUCIA Grant to conduct similar research at the Universidade de São Paulo in Brazil.

Carma C. Fauntleroy, assistant director of administration and development at the Jane Voorhees Zimmerli Art Museum, New Brunswick, N.J., has been awarded the 1991 President's Award for Excellence in Administration by Rutgers, the State University of New Jersey, in recognition of exceptional creativity and initiative in administrative contributions to university programs.

J. Eugene Grigsby, Jr., has been honored by the citizens of Arizona and the Arizona Historical Society as one of the 1992 Arizona Historymakers. Historymakers are living men and women with substantial ties to Arizona who have been chosen for exceptional accomplishments in various fields.

Christopher Thomas has received 2 postdoctoral fellowships for 1992-94 from the Social Sciences and Humanities Research Council of Canada. He has also been appointed visiting assistant professor in the Department of History in Art, University of Victoria, Canada.

James B. Thompson has been granted a commission from the Oregon Arts Commission to produce a series of paintings for the Public Utility Commission Building in Salem, Oregon.

Tom Wolf, associate professor of art history at Bard College and director of the college's Proctor Art Center, has been awarded an Andrew W. Mellon Fellowship by the Metropolitan Museum of Art, New York. Wolf will use the grant to continue his work on a book about the Japanese immigrant painter/photographer Yasuo Kuniyoshi, who was active in the United States during the 1930s and 1940s.

Conferences & Symposia

Calls for Papers

The Third Front Range Symposium in the History of Art, September 18-19, 1992, seeks papers in the history of art. Faculty in fields other than art history are encouraged to participate. Papers should be 20 min. max. Send abstracts: Erika Doss, Dept. of Fine Arts, Campus Box 318, University of Colorado, Boulder, CO 80309-0318; 303/492-4483. *Deadline: June 19, 1992.*

The 3rd International Conference on Word and Image will be held August 15-21, 1993, at Carleton University, Ottawa, Canada. It will center on the coexistence of words and images in one (not necessarily aesthetic) object: the interface and fusion of word and image. Send abstracts of 250 words for papers of 25 min. duration: A. W. Halsall and David A. Goodreau, Centre for Rhetorical Studies, 1611 Dunton Tower, Carleton University, Ottawa, Ontario K1S 5B6, Canada. *Deadline: June 30, 1992.*

The 2nd World Congress on Art Deco will be held in Perth, at the University of Western Australia, October 1-4, 1993. The conference will be a forum for discussion on international, national, and regional issues related to the Art Deco style and its place within the debates about modernism. Send abstracts of 200 words max.: Coordinator of Conference Papers, Art Deco Society of Western Australia, 182 Broome St., Cottesloe, 6011, Western Australia. *Deadline: July 1, 1992.*

The American Society for Hispanic Art Historical Studies is sponsoring a session titled "New Research on the Art and Architecture of the Iberian Peninsula," to be held in conjunction with the 1993 CAA annual conference in Seattle. Both members and nonmembers of ASHAHS are invited to propose papers that reveal new approaches and new ideas about the art of the Iberian Peninsula during any time period. Papers must be limited to 15 min. max. Send one-page abstracts: Janice Mann, Dept. of Art and Art History, 150 Arts, Wayne State University, Detroit, MI 48202. *Deadline: September 1, 1992.*

Italian Art in American Public and Private Collections: New Attributions/New Iconography is a symposium planned for November 19-20, 1993. Sponsored by the Istituto della Enciclopedia Italiana in association with Fordham University, the meetings will be held at Fordham's Lincoln Center Campus in midtown New York. Speakers will receive honoraria, and papers will be co-published by the institute and Fordham University Press. Talks should be 30 min. Send abstracts or inquiries: Irma Jaffe, 880 Fifth Ave., New York, NY 10021. *Deadline: February 15, 1993.*

To Attend

Textiles in Daily Life is the focus of the Textile Society of America's 3rd biennial symposium, to be held September 24-26, 1992, at the Seattle Art Museum's new downtown facility. A diverse group of scholars, museum professionals, and artists from North America and abroad will be in attendance. Panels will address themes such as reconstructing daily life through archaeological textiles; textiles and daily life in early America; and textiles in the daily life of artisans. For information: Suzanne Baizerman, 2236 Commonwealth Ave., St. Paul, MN 55108.

The New England Renaissance Conference will be held October 9-10, 1992. For information: Patricia Emison, Dept. of the Arts, University of New Hampshire, Durham, NH 03824.

Disaster Prevention, Response, and Recovery: Principles and Procedures for Protecting and Preserving Historic/Cultural Properties and Collections is a conference to be held at the Massachusetts Institute of Technology, Cambridge, October 24-25, 1992. All lecturers are involved with safeguarding historic/cultural works and sites from damage and loss caused by natural and human-induced hazards. For information: Technology and Conservation, One Emerson Pl., 16M, Boston, MA 02114.

Educom will hold its annual conference October 28-31, 1992, at Johns Hopkins University, Baltimore. The theme is "Charting Our Course: Setting a National Agenda for Information Technology and Higher Education." The conference will include sessions, discussions, and a plenary meeting in which attendees will debate, define, and vote on a national agenda for information technology and higher education in the 1990s. This emerging agenda will target four critical areas: inter- and intra-institutional organization and change; teaching and learning; access to resources for learning and research; and new scholarship and the changing nature of information. For information: Educom, 202/872-4200; CONF92@EDUCOM (Bitnet); or CONF92@EDUCOM.EDU.

The Museum Computer Network is holding its annual conference October 28-31, 1992, at the Pittsburgh Hilton, in conjunction with the conference of the American Society for Information Science to be held October 25-29, 1992. There will be workshops, sessions on all aspects of museum computing, special interest group meetings, and exhibits of museum software and automation services. For information: Lynn Cox, MCN, 5001 Baum Blvd., Pittsburgh, PA 15213-1851; 412/681-1818; fax 412/681-5758.

Masterworks of Urban Furniture: But Not Where You Think is the theme of Historic Deerfield's 1992 fall forum, which will highlight urban craftsmanships in the 18th-century towns of Portsmouth, Baltimore, and Hartford. The program will take place November 6-8, 1992. For information: Fall Forums, Historic Deerfield, Box 321, Deerfield, MA 01342; 413/774-5581.

Opportunities

Awards

The Reba and Dave Williams Prize has been established for the best article on American Printmaking submitted to *Print Quarterly* during each calendar year. The competition will be judged by the editor and the editorial board, and the winning article will be published in the journal. The winner will also receive \$1,000. The contribution, which must be based on original research and thinking, may be devoted to any aspect of American printmaking from its origins to the present day. Its length must not exceed 5,000 words, including footnotes; up to 12 black-and-white illustrations are allowed, and these can be submitted initially as photocopies. Applicants must be undergraduate or graduate students at the time of submission, and must submit proof of this status. Send submissions to: *Print Quarterly*, 80 Carlton Hill, London NW8 OER, England; 071 625-6332; fax 071 624-0960. *Deadline: December 31, 1992.*

The Shimada Prize, sponsored by the Freer Gallery of Art and the Arthur M. Sackler Gallery and the Metropolitan Center for Far Eastern Art Studies in Kyoto, Japan, will award \$10,000 biennially for scholarship in the history of East Asian art to the author of an outstanding recent publication in the field. While the prize may be awarded to the author of a publication covering any topic related to the history of East Asian art, special consideration will be given to publications on East Asian painting. For information: Office of the Director, Arthur M. Sackler Gallery and the Freer Gallery of Art, Smithsonian Institution, Washington, DC 20560.

Calls for Entries

Counterpoint is a national juried photography, printmaking, and drawing exhibition open to works in color, black-and-white, or alternative photographic methods; all drawing and print media; or mixed eligible media executed within the last 2 years. Fee: \$22 for up to 3 entries; all entries must be 35-mm slides, labeled with name, title, medium, and dimensions (indicate top of work). SASE for return of slides. For information: Hill Country Arts Foundation, Smith-Ritch Theatre, Jeaneane B. Duncan-Edith McAshan Visual Arts Center, PO Box 176, Ingram, TX 78025; 512/367-5121. *Deadline: June 24, 1992.*

Quilts in Art is an exhibition to be held October 31, 1992-January 3, 1993, at the Schweinfurth Memorial Art Center. Selection will be based on design, creativity, and workmanship. Limit of 2 entries. Fee: \$8 for first entry; \$5 for second entry. Send SASE for information: Quilt Show Coordinator, Schweinfurth Art Center, 205 Genesee St., Auburn, NY 13021; 315/255-1553. *Deadline: October 1, 1992.*

Grants and Fellowships

The National Endowment for the Humanities has upcoming deadlines for the following grants and fellowships: **NEH Fellowships for University Teachers** provide support for members of the faculty of Ph.D.-granting universities to undertake full-time independent study and research in the humanities. *Deadline: June 1, 1992.*

NEH Fellowships for College Teachers and Independent Scholars provide grant support for teachers in 2-year, 4-year, and 5-year colleges and universities that do not grant the Ph.D.; for individuals employed by schools, museums, libraries, etc., and also for independent scholars and writers to undertake full-time independent study and research in the humanities. *Deadline: June 1, 1992.*

The NEH Division of Research Programs supports the preparation for publication of important texts and documents in the humanities, the preparation of reference materials, the conduct of large or complex interpretive studies, research conferences, and research opportunities offered through independent research centers and scholarly organizations. Institutions of higher education, nonprofit professional associations and scholarly societies, and individuals are eligible. *Deadline: June 1, 1992.*

The NEH Travel to Collections Program is to assist American scholars meet the cost of long-distance travel to the research collections of libraries, archives, museums, or other repositories throughout the United States and the world to consult research materials of fundamental importance for the progress of their scholarly work. *Deadline: July 15, 1992.*

NEH Summer Stipends support 2 months of full-time work on projects that will make a significant contribution to the humanities. In most cases, faculty members of colleges and universities in the United States must be nominated by their institutions for the competition, and each of these institutions may nominate 3 applicants. Individuals employed in nonteaching capacities in colleges and universities and individuals not affiliated with them may apply directly to the program. *Deadline: October 1, 1992, for 1993.* For information about each grant: 202/786-0466.

The United Kingdom Fulbright Commission has announced the availability of a professional arts fellowship for 1993-94 for an artist working in the fields of drawing, painting, or sculpture. The grantee will be provided the opportunity to pursue extended professional work in the U.K. Applicants must hold U.S. citizenship and have a minimum of 3 years professional experience. The successful candidate will be a yet-to-be fully established individual who has strong professional credentials and has produced several professional works but has not yet gained a major national or international reputation. The fellowship is for professional activity, creative exchange of ideas with British counterparts, and professional development through work. Applicants must submit one copy of a sample slide portfolio of recent work (with SASE for their return); slides should be labeled and a slide list enclosed; include a 5-page project

statement describing the nature of the proposed endeavor and the significance of the project to the field and the applicant's professional development. For application materials: U.K. Fulbright Professional Arts Award, Council for International Exchange of Scholars, 3007 Tilden St., NW, Suite 5M, Box N-UKVA, Washington, DC 20008-3009; 202/686-7878; for information: Karen Adams, 202/686-6245, or Thitaya Rivera, 202/686-6239. *Deadline: August 1, 1992.*

The Michigan Society of Fellows will offer 3-year postdoctoral fellowships at the University of Michigan to begin September 1993. Four fellowships will be awarded. The fields of study include all departments within schools and colleges at the university. Candidates should be near the beginning of their professional careers. To be eligible for consideration, one must have received the Ph.D. or comparable professional or artistic degree between January 1, 1990, and September 1, 1993. Fellows are appointed as assistant professors and as postdoctoral scholars in the Michigan Society of Fellows. The equivalent of one academic year is dedicated to teaching or departmental research; the balance of time is available for independent scholarly research and creative work and to participate in the intellectual life of the society of fellows. The annual stipend is \$26,000 plus a small supplement for travel and research costs. For information: Michigan Society of Fellows, 3030 Rackham Bldg., University of Michigan, Ann Arbor, MI 48109-1070; 313/763-1259. *Deadline: October 15, 1992.*

The School of Historical Studies at the Institute for Advanced Study has 2 types of memberships: memberships for one or two terms (September-December, January-April) are available to qualified candidates of any nationality specializing in the history of Western or Near Eastern civilization with particular emphasis on Greek and Roman civilization, the history of Europe, Islamic culture, and the history of art. Approx. 40 visiting members are appointed each year. The Ph.D. or equivalent and substantial publications are required of all candidates. They may receive member awards funded by the institute or NEH. *Deadline: October 15, 1992.*

Two-year memberships for 1993-95 are also available to two assistant professors in the above-mentioned areas. At the time of their arrival, members must have served at least two and not more than four years as assistant professor in institutions of higher learning in the United States or Canada and must submit a written assurance from their dean or departmental chair that they may return to their positions after holding their membership at the institute. Appointments are for two successive academic years (September-April) and for the intervening summer. The stipend will match the combined salary and benefits at the member's home institution. *Deadline: November 1, 1992.*

For information about both types of membership: Administrative Officer, School of Historical Studies, Institute for Advanced Study, Princeton, NJ 08540.

Studies in landscape architecture will be supported by Dumbarton Oaks with residential fellowships for the academic year 1993-94 to

scholars who are completing, or who have already completed, terminal degrees in a wide range of disciplines. Applications may concern any aspect of the study of landscape architecture. Grant assistance in studies in landscape architecture is also available for scholarly projects not associated with a degree or library research. For information: Studies in Landscape Architecture, Dumbarton Oaks, 1703 32nd St., NW, Washington, DC 20007; 202/342-3280. *Deadline: November 15, 1992.*

The Mid Atlantic Arts Foundation offers support to arts administrators through its Visual Arts Travel Fund. The program assists curators and administrators from small to mid-sized organizations to attend conferences, workshops, and special exhibitions. Applicants must be employed as an administrator or curator of a visual or media arts organization that meets the following criteria: nonprofit; located in Delaware, the District of Columbia, Maryland, New Jersey, New York, Pennsylvania, Virginia, West Virginia, or the U.S. Virgin Islands; offers at least 3 professionally organized visual or media arts exhibitions 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 (annual budget less than \$350,000). Applicants may apply for support to attend exhibitions within the region and conferences and workshops on a national basis. These events must be scheduled to take place outside the applicant organization's state. For information: Mid Atlantic Art Foundation, 11 E. Chase St., Suite 2A, Baltimore, MD 21202; 410/539-6656.

Call for Manuscripts

Masters of American Art is an full-color series that will examine the life, times, and art of 12 American artists. The following artists will be included: Thomas Cole, George Innes, Winslow Homer, John La Farge, John Sloan, Edward Hopper, Albert Bierstadt, James Whistler, Thomas Eakins, Albert Pinkham Ryder, George Wesley Bellows, and Maurice Brazil Prendergast. Authors must provide incisive biographical monographs that will also give instructive critical analysis of the artists' works. For information: James J. Kéry and Company, Westover Plantation, 15 Independence Pl., Atlanta, GA 30318; 404/351-8729; or 350 Fifth Ave., Suite 3304, New York, NY 10118; 212/971-9702.

Residency

Yellowstone National Park is accepting applications for its 1992 artist-in-residence program. Residencies (May 20-June 25, June 26-August 1, and August 2-September 7) will be awarded to professional artists whose work interprets or suggests a provocative and intimate relationship with the wildlife, scenes, and processes of the natural environment. Selected artists will work at the park's Madison Museum. During the residencies, artists will be asked to schedule short interactive programs for the visiting public.

Stipends and housing will be available. Applicants working in any art form, medium, or style will be considered. For information: Imagine Yellowstone, Box 168 Yellowstone National Park, WY 82190; 307/344-7381, ext. 2105.

Workshops and Schools

The 1993 Summer Institute in Italian Archival Sciences will be held June 28-August 6, 1993, at the Newberry Library Center for Renaissance Studies, for intensive training in the reading, transcribing, and editing of Italian vernacular manuscripts (1300-1650). There will also be a thorough orientation in the organization of Italian archives, libraries, and manuscript collections. The course will be conducted in Italian. Full-time faculty members and librarians with instructional responsibilities employed in American institutions of higher learning are eligible to apply for stipends of \$1,500, plus travel expenses and a \$1,200 allowance for room and board (for nonlocal scholars only). Faculty, research scholars, and advanced graduate students at universities affiliated with either the Newberry Library Center for Renaissance Studies or the Folger Institute are eligible to apply for special funds to attend. For information: Newberry Library Center for Renaissance Studies, 60 W. Walton St., Chicago, IL 60610-3380; 312/943-9090. *Deadline: March 1, 1993.*

The Arts Extension Service will hold its annual summer program in arts management, July 8-10, 1992. Introductory workshops and advanced-track discussions and presentations will cover issues such as developing a community cultural plan; making the arts accessible; audience development and the multicultural challenge; community arts presenting; arts festivals; raising corporate funds; and the artist as cultural worker. The fundamental workshop topics include planning, programming, board development, marketing, funding, and financial management. For information: Arts Extension Service, Div. of Continuing Education, 604 Goodell Bldg., University of Massachusetts, Amherst, MA 01003; 413/545-2360.

Miscellaneous

Alternatives for Art Historians is a document written in response to queries from students and their parents as to what they can do with an undergraduate degree in art history. Comments, corrections, and additions are sought. Send SASE for a copy: Charles M. Rosenberg, Dept. of Art, Art History, and Design, University of Notre Dame, Notre Dame, IN 46556; fax 219/239-8209; BORSO@IRISHMVS.CC.ND.EDU.

The Society of Historians of British Art was established during the 1992 CAA annual conference in Chicago. Art historians engaged in research regarding any aspect of this field are welcome. For information: Jody Lamb, School of Art, 436 Seigfred Hall, Ohio University, Athens, OH 45701; 1-800/766-8278.

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.

Apartment with Roof Garden in Rome. July through September 15. 5 minutes from the Vatican. \$1,800/month. Tel. 011-396 345-1965.

Art Bulletin. Complete set September 1968 to present. Sale or library donation. Write: Barbara Meyer, Box 227, Warrenton, VA 22186.

Art Workshop, Assisi, Italy. August 4-31, 1992. Live/work in a 12th-century hill town surrounded by the Umbrian landscape. Instructional courses in painting and drawing for all levels in all media, art history, creative writing, and the Italian language. Independent program for those wishing to work without instruction. Housing, most meals, studio space, critiques, lectures. Art Workshop, 463 West St., 1028H, New York, NY 10014; 212/691-1159.

Books on the Fine Arts. We wish to purchase scholarly out-of-print books on Western European art and architecture, also library duplicates and review copies. Please contact: Andrew Washton Books, 411 E. 83rd St., New York, NY 10028; 212/751-7027; fax 212/861-0588. Catalogues available upon request.

Educational Video: One-Piece Head Molds from Live Models. Instructional video by internationally known master sculptor, Mark Prent, takes you step-by-step through the process of molding the entire head, including hair, ears, and interior of the mouth. Employs safe materials. Includes innovative techniques and tips to simplify the process; prevents "drippiness" associated with conventional alginate molds. Resulting mold is also "lost-wax" suitable. *Includes one-piece hand and arm molds of adults and children.* No plaster bandages required. Unassisted, you can even make a mold of your own hand and arm. Also included is a revolutionary new system for making fast, easy one-piece foot and leg molds. A materials source list is provided right on the tape. Mark Prent has received many awards, including the John Simon Guggenheim Memorial Foundation Fellowship. *Better One-Piece Head Molds from Life*, VHS tape (approx. 75 minutes); \$49.95 plus \$3 shipping. Send check or money order to: Pink House Studios, Dept. NL, 35 Bank St., St. Albans, VT 05478. Vt. residents add 5% sales tax.

Exhibition Announcements. Full-color reproduction—12 pt., coated stock, 200-line separations—varnished. Write for samples: Images for Artist, 2543 Cleinview, Cincinnati, OH 45206.

For All Things Photographic. Use Duggal Downtown, Inc. CAA members receive a 20 percent discount on all services. Slide duplicates,

E-6, B+W, C-prints, computer imaging. Call 212/941-7000, or visit 560 Broadway, New York, NY 10012.

For Rent—Boston Area. For artist or art historian. Beautifully furnished 3-bedroom house near Harvard, avail. 9/1/92-6/30/93, 2 offices, library, 2 1/2 baths, fireplaces, all appliances, Steinway grand, parking, large artist's studio with excellent light (optional). \$1,800/mo. 617/926-0188. Member CAA.

Fresco Painting Workshop—Ceri, Italy, 40 kilometers north of Rome, August 1992. Intensive 3-week workshop offered in an unusual 16th-century palazzo. All aspects of fresco painting will be covered. Deadline for application—May 15. Write or call immediately for further details. Fresco Associates of Ceri, 133 Greene St., New York, NY 10012; tel./fax 212/473-5657; or 914/762-2970.

Landscape Painting on Location Workshop. August 14-16. The Sedalia Center in the Blue Ridge Mountains of Virginia. Led by Ron Boehmer and Frank Hobbs. 804/528-4795.

New York City Sublet. Live/work apartment, West 70s, photographer's space, 3 rooms with large darkroom, June-August, 2 or 3 months, one person, \$1,000 negotiable. 212/874-9025.

Robert Beverly Hale's world-famous lectures on 10 videotapes, artistic anatomy and figure drawing, given by him at the Art Students League, N.Y. Thirteen hours of instruction. Call 212/532-5003; or write Jo-An Pictures, Box 6020, FDR, New York, NY 10150.

Sunny Loft. Quiet, open space, 1,400' live/work, seven 7 1/2' x 4 1/2' windows (north plus east exposure), exposed brick, custom shoji, bookcases and storage, original maple floors, 1 bath, renovated kitchen (Garland stove), washer/dryer, air cond. \$430 main. \$285,000. 212/929-8718.

Sunny Custom Saltbox. Mountainside overlooking Rondout Reservoir, 15 acres, streams, cathedral ceilings, oak floors, living (fireplace), dining, foyer. Gourmet kitchen, granite counters, oak cabinets, Garland stove. 2 tile bathrooms, 2 bedrooms (master fireplace). Full basement, washer/dryer, oil/hot water. Decks and screened porch. Low taxes. 2 hr. NYC. \$195,000. 212/929-8718.

Translations. Specialized in art history/criticism. French, German, Spanish, English. Fast, reliable, available on disk or by fax. Call 718/797-1306.

Two Weeks in Russia. For artists working in 2-D media. Studios and excursions to historical sights around Moscow and St. Petersburg. Mid-June. Lynne Allen, Rutgers University, 908/932-8449.

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



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

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