

CAA NEWS

CAA Awarded 1993 NEA Challenge Grant

The College Art Association has received a 1993 NEA challenge grant in the amount of \$140,000 to establish and endow its newly initiated Professional Development Fellowship Program.

The goals of the fellowship program are to assist emerging artists in bridging the transition between graduate school and the professional world, to encourage artists from culturally diverse communities to pursue graduate degrees and professional careers in art, and to promote artists whose work may have been marginalized by their cultural diversity.

The Nathan Cummings Foundation was the original supporter of the Professional Development Fellowship Program, making a generous commitment of \$90,000 early on. This encouragement and funding by the Cummings Foundation will allow CAA to select the first round of fellowship recipients this spring, for students beginning their final year of study in fall 1993.

The fellowship program is designed to provide each recipient with

funding for two years. In the first year of the fellowship, direct grants of \$5,000 each will be awarded to Master of Fine Arts candidates to assist them in completing their graduate degrees and in mounting exhibitions to fulfill degree requirements. These funds will be used at the discretion of the recipient for meeting any planned or unplanned expenses during the final degree year. In the second year of the program, recipients begin their careers as artists, concentrating on developing their own ideas and work, while holding residency positions in partnership institutions such as museums, art schools, art centers, and universities. It is CAA's opinion that this opportunity for an emerging artist to concentrate solely on his or her own ideas and artistic output, along with the visibility of a professional exhibition, is significant, because though the transition from academic life to professional life is difficult for all students, it is especially so for students of color.

Criteria for selection will be excellence and financial need, with special attention given to artists who will adequately represent the cultural diversity of the artists' community and population of the United States. Four new fellowships will be awarded each year. M.F.A. students interested in applying for the next round of fellowships should expect to complete their degree requirements in the academic year 1994-95. Fellowship applications will be available by mid-August in visual arts graduate departments across the United States or from the CAA office. A December 31, 1993, application deadline is expected.

The NEA challenge grant represents a substantial contribution to

CAA's larger capital campaign, officially launched in 1992 (see *CAA News*, September/October 1992, page 1). Challenge grant recipients are required to match the NEA award 3 to 1 in nonfederal dollars over three years. CAA is committed to accelerating its ongoing fund-raising program to support the fellowship program beyond the three-year challenge grant period. The fellowship program has received an enthusiastic and supportive response from members who are interested in the next generation of artists, and they have expressed that support in both small and larger gifts. Most larger gifts can be divided into sums given over a two-to-three-year period. All gifts can be given in honor of or in memory of someone. With the help of the NEA challenge grant and CAA members, an endowment will be built to guarantee that the artist fellowships will continue in perpetuity.

CAA is one of 60 organizations nationwide chosen from the 268 applicants this year for the NEA challenge grant program. Of the total challenge awards, 13 were granted to arts organizations based in New York City. In a statement congratulating CAA, New York City Congressman Jerrold Nadler recognized CAA's past accomplishments and standards of excellence, stating, "this grant will help CAA to continue to fulfill its mission and make a significant contribution to our American culture."

CAA is applying to the National Endowment for the Humanities challenge grant program this year, with the intention of offering a similar professional development fellowship opportunity for graduate students in art history.

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May/June 1993

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CAA News, a publication of the College Art Association, is published six times a year. Material for inclusion should be addressed to:

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New York, New York 10001
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CAA News

Directory of People of Color in the Visual Arts

In 1989 the College Art Association initiated a project under the leadership of Board member Faith Ringgold to identify people of color in the arts. The informal survey was intended to aid CAA's Board of Directors in its commitment to bringing people of color in the arts into the nucleus of this organization's governing body, membership activities, programs, committees, and award nominations. The study also provided some rough evidence of the status of people of color in the arts in the academic world.

In the original identification project, the Board, guided by Ringgold, defined "people of color" as those who are of Asian, Native American, Hispanic/Latino, Pacific Island, African American/black descent, or any combination of these backgrounds, generally classified as people of color or nonwhite. They defined "in the arts" to include teachers of visual art or art history, visual artists, museum professionals, curators, art and architectural historians, arts administrators for visual arts organizations, art critics, etc.

This project led to an increased awareness of and sensitivity to the diversity of the membership and professions served by CAA. Four years later the Board of Directors and the membership as a whole are more diverse, as is the programming of the association. A significant new program is the Professional Development Fellowship Program, the aim of which is cultural diversity.

A Directory of People of Color in the Visual Arts will be published by CAA, under the auspices of the Committee on Cultural Diversity. This directory will be a valuable source for college and university art and art history departments, museums, grant committees, and search committees.

The data from the 1989 identification project has provided the starting

point for the directory. Some 900 names will be verified and updated. CAA will contact each of the individuals, as well as art and art history departments, museums, and other institutions to make the directory as complete and inclusive as possible.

We urge the membership to help us with this project by providing us with basic facts about people who should be included in the directory (name, address, profession/affiliation, and race/ethnicity). We are also interested in ideas about specific information you think the directory should include. Please send information to Melinda Klayman in the CAA office. *Deadline: July 1, 1993.*

Staff Additions

Melinda Klayman has been appointed assistant to the executive director. Previously she held internships at Intersection for the Arts, San Francisco, and at Franklin Furnace, New York, where she assisted in all aspects of public relations, advocacy work, and program coordination. She received a B.A. in 1992 from the University of California, Santa Cruz, with a double major in studio art and art history.

Irene Look has been named assistant to the deputy director. Before coming to CAA she worked as an administrative assistant at Lopez, Saltpeter and Associates, a design firm. She graduated from SUNY Binghamton in 1990 with a B.A. in history.

Renée Ramirez has been appointed editorial assistant. Her major responsibilities are CAA News and advertising for the CAA journals. She was formerly editorial assistant at McGraw-Hill, New York, and Chronicle Books, San Francisco. She holds a B.A. from Vassar College, 1989, with a major in English.

Annual Conference Update

Sessions Added to 1994 Program

Four sessions have been added to the 1994 annual conference program, to be held in New York, February 16-19. These sessions will be 1 1/2 hours (rather than 2 1/2). Although the deadline for receipt of proposals has been extended for these sessions, submissions must adhere in all other respects to the guidelines in the 1994 Call for Participation.

The CAA Education Committee is sponsoring the session: "Revisionism, New Theoretical Perspectives, and the Teaching of Art History." (Chair: Martin Rosenberg, Dept. of Art and Art History, University of Nebraska, Omaha, NE 68182.) As art history has been increasingly affected by perspectives drawn from feminism, social history, psychoanalysis, and literary theory, among others, research in the field has revealed a new critical and theoretical awareness. Our very view of the nature and relationship among such fundamental terms of art history as the artist, the work of art, meaning, and social and cultural context has been radically challenged and altered. The purpose of this session is to share successful ways in which this more open-ended, critically aware and theoretically informed view of art history has been brought into our classes at all levels of teaching, from introductory to graduate. Papers that provide new pedagogical paradigms for both what and how we teach are particularly welcome. Presentations should be limited to 15 minutes. *Deadline for receipt of proposals: September 1, 1993.*

The Education Committee will also sponsor: "Rethinking the Foundation." (Chair: Joseph Ansell, Dept. of Visual Arts, Otterbain College, Westerville, OH 43081.) Virtually all studio art programs

have some type of foundation sequence; oftentimes, these courses provide the only common experience for students who then specialize in such diverse fields as painting, sculpture, intermedia, or visual communication. For many decades, studio art programs throughout the United States have relied on a model derived from the Bauhaus for the structure and content of their foundation courses. Perhaps it is time to see whether this model is still efficacious. Have teachers moved away from this approach? Why have they chosen to do so and how are they doing it? Proposals are sought from studio art teachers who have discovered ways of incorporating into their foundation courses such important contemporary issues as feminism, gay and lesbian identity, cultural theory, and social history, among other topics. Presentations might also address reasons for maintaining the traditional approach to teaching foundations and/or ways of bringing together the old and the new. *Deadline: September 1, 1993.*

The Italian Art Society is sponsoring "Redefining the Palace: Innovations in Italy from Antiquity to 1800." (Chairs: Nicola Courtright, Dept. of Fine Arts, Amherst College, Box 2249, Amherst, MA 01002-5000; fax 413/542-7917; and Beth L. Holman, 1172 Park Ave., Apt. 9B/D, New York, NY 10128.) The palace is often presented as a static image that preserves conventional and conservative forms to justify political dominion. This session seeks instead to highlight innovations in palace design and decoration in Italy from antiquity to 1800. We invite papers that link changes in function and form to shifts in the organization, practices, and rituals of society. We welcome proposals that highlight the interrelationship of architecture, painting, sculpture, and furnishings. In this way we hope that a clearer picture of the palace as an ensemble and as a testing ground for new ideas in art and society will emerge. Send two copies of a 1-2 page abstract and c.v. with addresses and telephone numbers. *Deadline for receipt of proposals: July 1, 1993.*

The Art Libraries Society of North America is sponsoring "Which History of Photography? Rethinking the History and Literature of Photography." (Chairs: Peter Blank, Robert Goldwater Library, Metropolitan Museum of Art, 1000 Fifth

Ave., New York, NY 10028; fax 212/570-3879; and Max Marmor, Library, Institute of Fine Arts, 1 East 78th St., New York, NY 10021; fax 212/772-5807.) The ordination and dissemination of models of photographic practice has a profound impact on how we perceive the medium's inherent capabilities. This session will examine how various histories of photography have been assembled as well as how these histories have marginalized certain photographers and photographic practices. The incorporation of contemporary critical agendas with traditional histories as well as specific authors, methodologies, museums, publications, photographers, etc., may be examined. The role of historiography within the studio program and techniques that studio faculty can employ to reveal the full range of critical bias as institutionalized in the literature may also be discussed. Proposals must be sent to both program chairs. *Deadline for receipt of proposals: June 1, 1993.*

Corrections, 1994 Call for Participation

In the session statement for "Artistic Coupling" (chairs: Susan Felleman and Peter Chametzky), the word "didactic" (line 9) should have been "dyadic."

The co-chair of the session "Art, Earth, and Medicine: A Healing Approach" is Jean Thomsen, not Thompson.

Guidelines for the 1995 Annual Conference

The 1995 annual conference will be held in San Antonio, Texas, with the Marriott Rivercenter serving as headquarters hotel. Sessions will take place Thursday, January 26, through Saturday, January 28. Co-chairing the art history program are John R. Clarke and Mari Carmen Ramírez, and the studio art program is co-chaired by Kathy Vargas and Liliana Wilson.

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. Proposals must be accompanied by a session proposal submission form (see page 15). 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 1995. No one may chair a session more than once every three years (for example, individuals who chaired sessions in 1993 or 1994 cannot chair sessions in 1995). 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 identical proposals are 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.

Both the art history and studio art program chairs wish to encourage the submission of joint sessions that explore the changing role of artists and art historians in the process of dismantling local/global categorizations, as well as the role of art in global communications.

Deadline for program chairs to receive session proposals: September 1, 1993.

Art History Program Co-Chairs

John R. Clarke is Annie Laurie Howard Regents Professor of the History of Art at the University of Texas at Austin. He has taught at Vassar College, the University of Michigan, Ann Arbor, the University of California at San Diego, and Yale University. He has been at Texas since 1980. Clarke regularly teaches the history of Roman art and architecture, art historical methodology, and topics in art since 1960. His *Roman Black-and-White Figural Mosaics* appeared in 1979 in the CAA Monograph Series. It demonstrates how many mosaic compositions respond not only to the surrounding architecture but also address the viewer's movements through the spaces they adorned. *The Houses of Roman Italy, 100 B.C.-A.D. 250: Ritual, Space, and Decoration* (Berkeley, 1991) presents a range of houses, from tenements to villas, examining how enduring patterns of Roman wall and floor decoration tellingly bear the cultural, religious, and social imprints of the people who lived with them. Through seventeen case studies Clarke demonstrates that, no matter how closely a wall painting or mosaic conformed to a style or system, it reveals something of the desires of a particular owner, the skills of a particular artist or artisan, the demands of a particular

domestic space. Some results of Clarke's current research appear in his June 1993 *Art Bulletin* article, "The Warren Cup and the Contexts for Representations of Male-to-Male Lovemaking in Augustan and Early Julio-Claudian Art," where he examines the imagery in terms of visual, social, and textual constructions of sexual activity. His continuing research on visual constructions of gender, race, and sex will appear in a new book, tentatively titled *Looking at Lovemaking in Roman Art*.

In addition to his articles on Roman art and architecture, Clarke has published twenty-three articles and catalogue essays on nineteenth- and twentieth-century art and architecture. His special interests are Vienna School Structuralism, the art of contemporary women artists, performance art, and California space and light art.

Mari Carmen Ramírez is curator of Latin American art at the Archer M. Huntington Art Gallery and associate lecturer at the Department of Art, University of Texas at Austin, where she has been since 1989. Before going to Texas, she was director of the Museum of Anthropology, History, and Art of the University of Puerto Rico, Río Piedras. Ramírez received her M.A. (1978) and Ph.D. (1989) from the University of Chicago. She has taught courses on Mexican art and multiculturalism and the visual arts in the U.S., and was guest lecturer at the workshop "Expanding American Art History to Reflect Multiethnic Diversity," organized by the San Francisco Art Institute (1992).

Ramírez has organized and curated a number of exhibitions of Latin American art, including the major traveling exhibition "The School of the South: El Taller Torres-García and Its Legacy" (co-curator, 1990); "Encounters/Displacements: Alfredo Jaar, Luis Camnitzer, Cildo Meireles" (1992); "Liliana Porter: Fragments of the Journey" (1992); "Liliana Porter: Retrospective of Graphic Work: 1964-1990" (1991); "De Oller a los cuarenta: La pintura en Puerto Rico de 1990 a 1948" (1988). She also was responsible for the reinstallation of the Huntington Art Gallery's permanent collection of Latin American art in 1989.

Ramírez's research centers on issues of power, politics, and identity in the modern and contemporary arts of Latin America, with special emphasis on the

avant-garde movements of the 1920s and the 1960s. She is the editor of *El Taller Torres-García: The School of the South and Its Legacy* (University of Texas Press, 1992) and *Puerto Rican Painting between Past and Present* (1987). She has also published articles on U.S. multiculturalism, the politics of representation in museum exhibitions, conceptual art, and contemporary Latin American artists. Ramírez is currently working on a book on Mexican muralism and the avant-garde, which will examine this movement in relation to both the postrevolutionary period in Mexico and radical avant-garde movements in Europe; and on a two-volume catalogue documenting the extensive Latin American art holdings of the Archer M. Huntington Art Gallery. Her essay "Blue-Print Circuits: Conceptual Art and Politics in Latin America" will be published in June 1993 by the Museum of Modern Art in its *Latin American Art of the Twentieth Century* exhibition catalogue.

Art History Program Statement

In addition to sessions covering the full range of areas represented by CAA's membership, the San Antonio conference provides an appropriate time and place to examine how art and art history have addressed the interaction between dominant powers (empires, kingdoms, states) and disempowered peoples. We propose addressing this focus in two ways. First, we invite thematic sessions on the oppositional dynamics between empowered and disempowered groups in different contexts and periods from the earliest civilizations to the present. Possible topics include: the role of art in the construction, projection and/or dismantling of local, national, or imperial identities; the meaning and function of such terms as folk, popular, national, colonial, or ethnic art; the role of race, gender, and sexual preference in structuring or deconstructing these categories; the establishment of artistic ideologies based on concepts of nation, empire, race, or group privilege, or, conversely, on their dismantling through the affirmation of racial, ethnic, popular, or local traditions; the reconfiguration of art and culture by local populations displaced from their

lands by expansionist powers; the tension between the art of colonized groups and the official art of the colonizer; the absorption and hybridization of hegemonic art forms by colonized peoples; the condition of displacement and exile and how it has shaped artistic experience throughout history.

We would also like to highlight the privileged role of institutions across time that have shaped such patterns of artistic exchange. Topics may include: the role of ritual and spectacle in ancient societies; the response of artistic institutions (such as academies and museums) to the demands of hegemonic powers or local communities; the meaning of the contemporary terms "marginal" and "mainstream"; the role of the media in structuring local, national, and global artistic identities. Sessions that make use of San Antonio's cultural, historical, and artistic offerings are particularly encouraged, as are proposals that take comparatist views, whether crosscultural, multicultural, or interhemispheric.

A second set of sessions will tackle the methodological problems posed by this perspective. The two previous art history conference programs have focused on issues related to the discipline's inner boundaries. We would like to build upon these debates by bringing attention to the external limits of art history vis-à-vis issues of empowerment/disempowerment and the need to establish an active dialogue with other fields of study. Sessions will explore the value of interdisciplinary and/or intercultural frameworks for the analysis of specific periods or works of art by bringing together scholars from different fields, as well as from different racial, ethnic, or national backgrounds.

We encourage prospective chairs to experiment with innovative formats, including sessions bringing together widely divergent disciplinary or historical perspectives in roundtable debates or sequences of case studies, or sessions that solicit audience involvement. Send two copies of proposals to: Mari Carmen Ramírez and John Clarke, c/o Archer M. Huntington Art Gallery, University of Texas at Austin, 23rd and San Jacinto, Austin, TX 78712; 512/471-7324 (Ramírez); 512/471-7757 (Clarke); fax 512/471-7023. *Deadline for receipt of proposals: September 1, 1993.*

—Mari Carmen Ramírez and John R. Clarke



Mari Carmen Ramírez and John R. Clarke

Studio Art Program Co-Chairs

Born and raised in San Antonio, photographer/curator/arts consultant Kathy Vargas currently resides on Staten Island. From 1985 to 1992 she was the visual arts director of the Guadalupe Cultural Arts Center in San Antonio. Prior to that, she taught photography at the University of Texas at San Antonio and at Healy-Murphy Learning Center, worked as an arts writer/critic for the *San Antonio Light*, was a freelance photographer, and worked in animation.

Vargas received her M.F.A. from the University of Texas at San Antonio in 1984. She has had a retrospective in Erlangen, Germany, and numerous one-person exhibitions, including Sala Uno in Rome; Galeria Juan Martin in Mexico City; and the Houston Center for Photography. Group shows include "Chicano Art: Resistance and Affirmation" (CARA), a touring exhibition organized by UCLA's Wight Gallery; "From Media to Metaphor: Art about AIDS," organized by Independent Curators, Inc.; and "A Look at Art in Texas," organized by Aspen Art Museum.

Currently, she is on the board of Art Matters, Inc., as well as on the Steering



Kathy Vargas

Committee of Arts for Life, a group of artists fund raising for AIDS service organizations in San Antonio. She has also served on numerous funding panels, including the NEA's first binational panel.

Liliana Wilson was born in 1954 in Valparaiso, Chile. She studied law at the Catholic University of Valparaiso, from which she obtained a degree in 1976. She also studied drawing at the Instituto de Bellas Artes at Viña del Mar. In 1977 she traveled to the United States and subsequently settled in Austin, Texas.



Liliana Wilson

She studied drawing at Austin Community College and, later, painting at Southwest Texas State University. She has exhibited her work in the U.S., Italy, and Chile.

Her work is about life: human suffering, power, greed, injustice, cruelty, indifference. "What I do with my art is draw what I perceive and through it point out the suffering and senselessness that exists in the world," says the artist. "Whatever image comes to me has to be drawn beautifully, even if it is something horrible, because I love beauty. I feel that if I'm going to give something to someone I want it to be beautiful so it won't be so devastating. As disturbing as it may be, I have beauty in it so it can make an impact and make people see it. Beauty is the only hope I have, and so I put it in my pictures."

Studio Art Program Statement

Uniquely positioned between the United States and Mexico, with over half of its population Mexican-American, San Antonio is a meeting place between cultures. With an active and diverse arts community producing a vital regional, cultural, and issue-oriented art, San Antonio, on a daily basis, deals with issues presently shared by the entire country: new populations and communities shifting the balance and creating new regionalisms, presenting fresh challenges to the idea of universalism in art. These changes have created a shift in focus, from a single idea of what constitutes fit topics for art making to a consideration of varied approaches to art that address social, political, economic, and regional realities—often based on race, culture, nationality,

gender, and sexual preference. Shared experiences on these relevant topics will help clarify the complexity of these issues. Therefore, for the 1995 CAA annual conference, the studio art sessions will consider how these changes affect the individual artist and the wide array of support systems within the visual arts community.

For artists, how do the specificity of locality and region affect artworks and working methods, including the necessity of addressing diverse audiences? If one is relocating to a new community, are there reconsiderations from the formerly familiar to the new community, and what are the consequences?

In the field of art education, with the mobility of shifting populations of students and teachers from region to region, how are balances struck between a sensitivity to region and demographics versus national issues and interests?

For contemporary criticism, when the art being considered is less familiar, what reorientation strategies are used? At issue: if the work has unfamiliar cultural, racial, or gender referencing, how does the critic adapt to deal with this? How does international criticism function in this arena?

For arts institutions and organizations, especially those publicly funded, what are the obligations to a regional population? To be considered: How do different types of arts institutions make themselves available to their regions? Does this affect collection policies? What educational considerations must be met? How are issues of sexuality addressed in view of regional standards and censorship?

With regard to arts funding, how are shifts in funding patterns reflecting these new regional/cultural/issue-oriented concerns? Topics to be addressed: new strategies by funders to distribute arts monies to cultural and alternative spaces in closer parity to that given to major institutions; the continuing funding struggle of regional, cultural, and alternative spaces versus major institutions; the availability of new funds for bi- and trinational exchanges.

As we tug and pull at the concept of "quality" in an attempt to redefine it to mean more than "the familiar," San Antonio can be used as a paradigm for what is happening across the country.

Send two copies of proposals to: Liliana Wilson, 1404 Bentwood, Austin, TX 78722. *Deadline for receipt of proposals: September 1, 1993.*

Legal Update

Round Two

Sonnabend Gallery has scored a victory in its ongoing legal squabble with painter Peter Halley and his new dealer, Larry Gagosian. Last May, just days before a scheduled exhibition of the artist's paintings, Sonnabend went to court in an effort to block Halley's last-minute switch to Gagosian Gallery. Manhattan Supreme Court Judge Carol H. Arber denied Sonnabend preliminary relief, however, and the exhibition went ahead (see "Terms of Endearment," *CAA News*, September/October 1992, p. 6).

Now, Sonnabend can claim the advantage in round two. In her January 22, 1993, decision, Judge Arber denied the Gagosian Gallery and Gagosian's motion for dismissal of all but one claim. The court ruled that Halley could not be required on the basis of an oral agreement to produce a diptych for Sonnabend or Illeana Sonnabend personally for \$75,000 (50 percent of retail). Sonnabend can proceed to trial on the issue of the existence of an oral agreement with defendant Peter Halley to exhibit at the gallery in May 1992. "If [Sonnabend] can establish at trial that the terms of the contract had been agreed upon, it may be entitled to judgment." Halley points out that there was no agreement as to the content of the show, the number of works to be exhibited, or the promotional details. Sonnabend counters that the facts alleged in the complaint if proved establish every material term of a contract.

Of particular note for art-world business practices is Judge Arber's decision to allow trial on what could be called Halley's \$2-million signing bonus. In its suit, Sonnabend charges that Gagosian offered Halley \$2 million to induce Halley to leave Sonnabend and join the Gagosian Gallery. Sonnabend claims this inducement constitutes

"wrongful and malicious conduct" in interference with advantageous business relations. At trial Sonnabend will have to prove that Gagosian used wrongful means or wrongful economic pressure. As Judge Arber states, "a competing enterprise is permitted to use lawful methods to gain a business advantage. It is a question of fact as to when persuasion becomes economic pressure." A more culpable showing must be made when the business relationship does not rise to the level of a contract.

Daniel Shapiro, Sonnabend's attorney, in his papers cites several factors, in addition to the bonus, that support a claim of wrongful and improper conduct, among them "malice in waiting until just prior to the May show to induce Halley's breach; Gagosian's representative's desire to 'get back' at Sonnabend; taking the exact show scheduled to open at Sonnabend to Gagosian's gallery during the peak season, thereby compounding the harm to Sonnabend's reputation and causing the most damage to Sonnabend's client relations; wrongly benefiting from Sonnabend's support and efforts to promote Halley and the May show and most telling, reaping the monetary award due Sonnabend by converting commissions and using the monies procured from the May show that was to be held at Sonnabend to finance the inducements that caused Halley to move that show to Gagosian."

Judge Arber also permits Sonnabend to go to trial on the claim that Gagosian wrongfully induced Halley to break his contractual relations and wrongfully collected commissions due to Sonnabend for sales made before Halley broke off relations on February 27, 1992, entitling Sonnabend to such commissions.

The stakes are high. If Sonnabend is successful at trial, Gagosian has a potential personal liability in damages. —Barbara Hoffman, Esq., CAA Counsel

From the Executive Director

On Your Behalf/Cont.

In the March/April 1993 issue of *CAA News*, CAA President Larry Silver reported on some of CAA's advocacy efforts on behalf of its 13,000+ members. I would like to follow up with a report on some recent efforts.

CAA joined sixty other national organizations in co-sponsoring Arts Advocacy Day, which was organized by the American Council for the Arts to bring together in Washington, D.C., arts supporters from all over the country to promote national policies favorable to the arts in America and to demonstrate to legislators how much their constituents value the arts in their communities. This is an important annual event in which CAA has participated for the past four years. I represented CAA interests along with two experienced arts advocates, Melinda Klayman, my assistant, and Judith Brodsky, CAA vice president. We attended a briefing conducted by congressional aides and arts lobbyists and a congressional breakfast featuring Secretary of Education Richard Riley speaking on the Clinton administration's commitment to and belief in arts in education. Brooklyn developer Bruce Ratner itemized the positive economic impact of the arts. Together and separately we visited a total of fourteen congressional offices, calling on members of Congress who play influential roles in legislation affecting the arts and humanities.

For your information and possible use with your own legislators, I am including the very general talking points we used in our meetings with congresspeople and in our follow-up thank you letters. Feel free to cannibalize and customize for your own use.

- *Government funding for the arts and humanities.* NEA, NEH, IMS, CPB, and other government-funded arts, humanities, and cultural organizations are important American assets that enrich

our lives and the lives of our children. Furthermore, the Endowments help to raise private funds: for every dollar the government spends on the arts, \$11 are matched through private sources. The arts and humanities are vital to our communities, helping impoverished ones to rebuild and prospering ones to flourish. These groups should be recognized and valued as the economic, social, and cultural boosts that they are. We understand that the arts, like other aspects of American culture, must make sacrifices to help cover the United States deficit. On this point it is important to note that the NEA has received level or decreased funding over the last twelve years, notwithstanding inflation; we recognize this to be the sacrifice of the arts.

- *Health care.* CAA represents a considerable number of independent or part-time artists and scholars who do not receive employment benefits. These individuals require affordable, accessible health care. CAA has offered group health insurance to its members since the early 1970s, but because of the high prices, members most often choose the catastrophic major medical insurance plan, which currently has a \$35,000 deductible. Now, with a law passed in New York State prohibiting health insurance companies from discriminating against clients with pre-existing conditions, we can no longer offer our health insurance plan to new members from New York. We hope that all members of Congress will work toward attaining affordable, accessible health care for all Americans, such as that outlined in the American Health Security Act of 1993 (H.R. 1200 and S. 491).

- *Gifts of appreciated property.* We support the appreciated property bill introduced by Representatives Mike Andrews and Clay Shaw that would remove gifts of appreciated property (e.g., works of art) from the alternative minimum tax. This will allow works of art to remain accessible to the public. Any floor or cap on charitable deductions in the budget resolution would defeat the purpose of keeping art in the public sphere. Without the Andrews-Shaw bill, we run the risk of having America's art pieces sold to private or foreign collections. We urge all members of Congress to sign on as co-sponsors of this bill.

- *Nonprofit postal subsidy.* The nonprofit postal subsidy is extremely important to arts groups, academia, and all other nonprofit organizations. The

College Art Association alone sends out 150,000 pieces of mail at the nonprofit rate annually (*Art Bulletin*, *Art Journal*, and *CAA News*). Without the nonprofit postal subsidy, we would be forced to pass along our additional expense to our members and subscribers. Libraries would be hit the worst from this, by having to pick up extra expenses passed on by journals, many of which are published by nonprofit groups like CAA.

- *Arts in education.* We support reintroducing the arts (absent since 1978) to the national educational agenda and support the Clinton administration's *Goals 2000—Educate America Act* and its inclusion of the arts in the education goals. We also support Secretary of Education Richard Riley's efforts to provide opportunities for states and local communities to include the arts as part of their education reform efforts.

- *Lobbying disclosure requirements.* We are disturbed by new legislation (S. 349/H. 823) that would require nonprofits to submit information about their lobbying activities and expenditures in a separate form from the detailed one already required by the IRS. Nonprofits are in favor of lobbying disclosure—they already give a detailed, 47-page report of their lobbying activities. We recommend that nonprofits be permitted to submit the same form to the Justice Department as they submit to the IRS. The new form would cause unnecessary, time-consuming, and costly paperwork; enough so that it might discourage or even prohibit nonprofits from lobbying.

I presented testimony on behalf of CAA at two public hearings, one on the 1996 National Assessment of Education progress (NAEP) Arts Education Consensus Project, basically demanding that the voice of professional artists and art historians be heard in the process of setting standards and developing means of assessment, and the second on the deaccession of museum collections, specifically the New-York Historical Society, presented to the New York State Assembly Committee on Tourism, Arts, and Sports Development, in which CAA reiterated Code of Ethics, namely that the use of proceeds from the sale of works of art should be limited to the purchase of works of art.

I will be representing CAA at the American Association of Museum's Spring Legislative Conference and at the upcoming annual meetings of the American Council of Learned Societies

and National Humanities Alliance. On the humanities front, an important and problematic development that took place in the final days of the Bush administration has been brought to our attention by a concerned CAA member: For the Jacob Javits Fellowships, art history has been reassigned from "Humanities" to the "Arts," with selection criteria changed accordingly from those for scholarship to those for creativity. We are presently pursuing this issue vigorously in the hopes of convincing the new administration that the reclassification is ill-advised and inappropriate. We will keep you posted.

We urge you all to stay in contact with your own senators and representatives: follow their stands on issues that matter to you and express your opinions. Provide them with personal examples of positive government support for the arts, humanities, and arts in education in your communities. Invite them to programs in your communities. Follow their voting records and be sure to thank them when they support issues you care about.

As Larry Silver said in his column, we are "always willing to consider requests for organizational intervention on behalf of worthy arts-related causes." Please keep us informed so we can help. Be on the alert for our pleas for grass roots efforts in important causes affecting us all. Thank you!

—Susan Ball

Letters to the Editor

Reply to Susan Ball

In the January/February *CAA News* (page 1) Susan Ball, CAA executive director, castigated the membership on two counts. Her first complaint was grounded on the low turnout in the recent Board of Directors election, when only 12 percent of the eligible CAA voters returned their ballots. The second count expressed her opinion that those who did cast their ballots did not do so with respect to proportional representation. I can understand her legitimate concern with the low turnout, an expression of disinterest equaled by the abysmal turnout at the annual business meeting in Seattle in February, when only about forty members showed up out of at least 2,000 in attendance at the sessions. In view of this unsatisfactory level of member participation and its implications—matters I raised at the business meeting—I have written this reply to Susan Ball.

Voter indifference is often a problem in professional organizations and has serious consequences when it permits a small group of activists to control the organization, especially when the membership does not express its will directly. The voters, and hence the members of CAA as a whole, have no one to blame but themselves for their indifference and passivity, although the character and limitations of the elections may have something to do with this lack of participation. *There is no reason why CAA could not have direct elections of all the officers.* Professional organizations much larger than ours do, and it would not only provide a stronger reason to vote but would, also, democratize the voting process, making the elected officers more responsive to the electorate; then, there would be no such thing as the present automatic, or semiautomatic succession. The Nominating Committee, now charged with providing a representative slate of candidates for the Board of Directors, could assume the added responsibility for developing fair and representative slates of qualified candidates for these high offices.

Ball's second count seems less justified, if value is to be given to the exercise of the ballot by the voting members. One must assume that these voters voted for the candidates of their choice, and their choices should be respected. Ball believes that the voters *failed* to elect the artists on the slate, thereby leading to an "unbalance on the Board" despite efforts of the Nominating Committee to select a slate of candidates that would lead to a CAA Board reflecting "the composition of the membership"—with respect to professional affiliation, gender, geographic region. Unless the CAA

membership breaks up into its individual constituencies—something much to be deplored—then inevitably voters are free to choose among the candidates and to vote for those they deem most suitable to represent them. I have been a member of CAA for thirty years, have voted regularly in the elections, and have always voted for the best candidates without regard for their professional affiliation, gender, and geographic region, because I thought of the CAA as an integrated whole. I also assumed that once members were elected to the Board they would act in the best interests of the association as a whole. Representative balance may not depend *only* on the proportional representation of constituencies; if it should, then we would be reduced to a quota system and the integrity of the Board as an instrument of the general will would be lost.

Ball chides the membership for combining a failure to vote with complaints about underrepresentation. Here I agree with her. If members want to be heard let them vote, let them volunteer their participation in the various activities and committees of the association, let them participate democratically and fully in an organization that should still consider itself a singular, effective, responsive entity, worthy of our support.

—Richard Brilliant, member since 1963

Members Urged to Vote

As a member of the College Art Association, as a Board member of CAA, as an art historian, and as an individual concerned with the making and teaching of studio art at the university level, I want to thank Susan Ball, CAA's executive director, for her strong editorial "Voters Fail to Correct Imbalance on CAA Board" in the January/February *CAA News*. There she pointed out that owing to the poor voter turnout (or send in, since it is a question of sending in one's vote), artists are now severely underrepresented on the CAA Board. Although her necessarily admonitory tone is unlikely to make her popular, Ball has yet again, as she has since the start of her tenure in 1986, done her utmost to guide our 13,000-member organization in the direction of fair and accurate representation of the membership.

Needless to say, the issue of representation—whether it be in the domain of visual images and their interpretive surround, or in the body politic—is at the heart of almost every important debate currently taking place in our country. The College Art Association, under Ball's administrative leadership, has gone a long way toward becoming part of both the debates and their solution. For instance, we now have a Board that in terms of gender, ethnicity, and sexual orientation is representative of a broad spectrum of our membership as it has never been in the past; as various constituencies have made their desire for representation clear, CAA has attempted, perhaps sometimes imperfectly, to more fully reflect its members in its governance. But, as Ball points out, the most basic fact of our constituency, the one that defines the College Art Association—that we are an

organization of visual artists and art historians—is reflected in a rather distorted way on our Board (and this will mean, inevitably, that the concerns of the artists will get somewhat short shrift as CAA carries out its programs): "Although artists represent 40 percent of the membership, as of February 1993 their representation on the Board of Directors will be only 22 percent." Although I can well understand that in a busy life it is not always easy to take the time to involve oneself in a professional association, for the sake of all of our work, that of both artists and art historians, let me second Ball's plea that we make certain, by voting, that the Board of the College Art Association has a fair representation of both makers and interpreters of art.

—Kenneth E. Silver, Associate Professor of Fine Arts, New York University

In Support of Ball

At the annual business meeting in Seattle (February 5, 1993), Richard Brilliant responded to Susan Ball's comments in the executive director's column about the election of Board members (*CAA News*, January/February 1993). Ball pointed out that members do not exercise their voting rights. Only a small percentage of members cast ballots. Brilliant, while also deploring the lack of participation, questioned whether it was appropriate for the executive director to exhort the membership to participate in elections. He expressed the opinion that such exhortation was more appropriate when coming from the CAA Board or officers.

I am speaking for myself as a Board member since 1987 and as vice president, but I am confident that the rest of the Board would agree that Ball has its full support and that it backs the statements she made in the newsletter. As executive director, she is the spokesperson for the Board and its decisions. Her statements in the newsletter expressed accurately the frustrations of the Board.

The association is fortunate to have in Ball not only an effective and impressive executive officer, but also a professional art historian who is sensitive to the issues of the association.

It is an accepted democratic process to exhort voters to exercise their rights. Ball's column made CAA members aware of the situation. We hope it will help bring about greater participation in the next Board election.

—Judith K. Brodsky, Professor, Department of Visual Arts, Rutgers, State University of New Jersey

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/

Silvia A. Malagrino. Museum of Modern Art of Cali, Colombia, March 16–April 16, 1993. "Earth Calls," photographs.

Paul Rinaldi. National Center for Fine Arts, Cairo, Egypt, April 1–29, 1993. Paintings, photographs, and found objects.

Leni Schwendinger. Ushida/Findlay Partnership, Tokyo, Japan, May 8–10, 1993. "The Urban Heart, A Homebody?" multimedia.

CANADA/

Richard Williams. Main/Access Gallery, Winnipeg, Manitoba, March 26–April 17, 1993. "Mary Had a Dream," drawings and paintings.

MID-ATLANTIC/

Susan Morrison. Centre Street Gallery, Baltimore, Md., March 27–June 27, 1993. Constructions and works on paper.

Faith Ringgold. Textile Museum, Washington, D.C., April 2–September 19, 1993. "Inspirations: Exploring the Art of Faith Ringgold," quilts, soft sculpture, and painted cloth hangings.

Diane Margiotta Roberson. Howard Community College Art Gallery, Columbia, Md., April 1–May 1, 1993. Paintings.

MIDWEST/

Sid Chafetz. Miami University Art Museum, Oxford, Ohio, March 23–June 27, 1993. "Perpetrators," prints.

Martha Desposito. Bolton Art Gallery, Cleveland Playhouse, May 1993.

Silvia A. Malagrino. Artemisia Gallery, Chicago, April 2–May 1, 1993. "Inscriptions in the War Zone," photographs.

Tanya Marcuse. ARC Gallery, Chicago, March 2–27, 1993. Midtown Y Photography Gallery, New York, April 8–May 9, 1993. Platinum/palladium prints.

NORTHEAST/

Jonathan Bonner. Peter Joseph Gallery, New York, May 13–June 19, 1993. "Inversions," copper sculpture.

Linda Butti. Chung-Cheng Gallery, St. John's University, New York, February 27–March 14, 1993. "Harmony of Ch'ien and K'un."

Cora Cohen. New Arts Program, Kutztown, Pa., May 1–29, 1993. Paintings.

Robert Cronin. Bradley International Airport, Connecticut Commission on the Arts Visual Artists Showcase, March–June 10, 1993. Sculpture.

Peggy Cyphers. E. M. Donahue Gallery, New York, May 1–29, 1993. Paintings.

Murray Dewart. Chapel Gallery, West Newton, Mass., March 3–28, 1993. Sculpture and drawings.

Jeanette R. Durham. Pleiades Gallery, New York, April 6–25, 1993. "The Meditative Landscape," paintings and drawings.

Richard Hamwi. Prince Street Gallery, New York, June 11–June 30, 1993. "Images on Paper," drawings and watercolor collages.

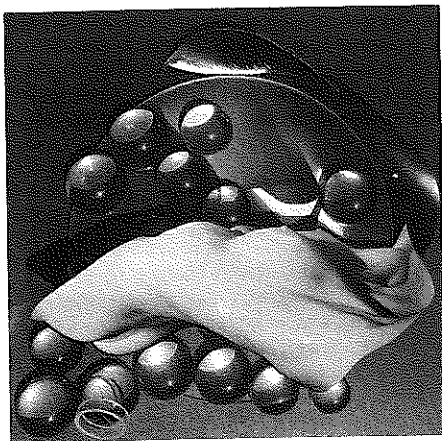
Sherrill Edwards Hunnibell. Dodge House Gallery, Providence Art Club, Providence, R.I., May 23–June 11, 1993. "Unexpected Journeys: Part I," mixed media.

Karen Kunc. Herter Art Gallery, University of Massachusetts, Amherst, February 22–March 19, 1993. Color woodcut prints.

Florence Putterman. Doshi Center for Contemporary Art, Harrisburg, Pa., February 1993. "Explorations in Several Media."

Paul Rinaldi. Walsh Art Gallery, Fairfield University, Fairfield, Conn., April 23–May 8, 1993. Paintings and photographs.

Ernestine Ruben. Walters Art Gallery, Rutgers, State University of New Jersey, June 10–July 31, 1993. Mixed media.



Ernestine Ruben, hand-made paper photo relief, 1992

E. E. Smith. Amelie A. Wallace Gallery, SUNY College at Old Westbury, Old Westbury, N.Y., March 6–April 23, 1993. "American Stories," mixed media.

Jaune Quick-to-See Smith. Smith College Museum of Art, Northampton, Mass., April 8–May 30, 1993. Prints.

Charles K. Steiner. Chauncey Gallery, Educational Testing Service, Princeton, N.J., March 22–April 30, 1993. "Gridlock," paintings.

Lisa Titus. Franklin Furnace Archive, New York, June 11–July 10, 1993. "Illustrations of Power," photographs.

Marianne Weil. Berkshire Artisans Gallery, Pittsfield, Mass., May 31–June 25, 1993. Sculpture.

SOUTH/

Susanne K. Arnold. Martha Mabey Gallery, Richmond, Va., October 15–November 14, 1992. Heads Up Project, Arts Council of Richmond, "Backyard Excavation," installation, June 1992.

Kathryn Hall. West Gallery, Texas Woman's University, Denton, May 10–15, 1993. "Rites of Passage."

Robbie Lcomb. Art Gallery on Audubon, Houston, May 1–21, 1993. Drawings and paintings.

Sharon M. Loudon. Visual Arts Center of Northwest Florida, Panama City, Fla., May 27–July 8, 1993. Paintings and drawings.

Beauvais Lyons. Performing Arts Center, University of South Carolina at Spartanburg, March 3–April 1, 1993. "The Columbus Billboard Project," photographs, collages, and a billboard model.

WEST/

John Halaka. Price Center, University of California at San Diego, March 31–June 5, 1993. "Forgotten Survivors," paintings and drawings.

People in the News

In Memoriam

Peter Agostini, a figurative sculptor, died on March 27, 1993, at the age of 80. The cause was a heart ailment combined with diabetes. Born in New York in 1913, he trained at the Leonardo da Vinci Art School from 1935 to 1936. He later taught sculpture and painting at the New York Studio School, Columbia University, and Parsons School of Design. His works are included in many public and private art collections.

John Caldwell, curator of paintings and sculpture at the San Francisco Museum of Modern Art, died March 14, 1993, of a heart attack. He was 51. He was a well-known advocate of contemporary art. He earned his B.A. from Harvard and an M.A. from Hunter College. Curatorships at the Metropolitan Museum of Art and the Carnegie Museum of Art in Pittsburgh preceded his appointment at the San Francisco Museum of Modern Art, where he is credited with bringing new life and international visibility to the museum.

Peter Dean, a figurative expressionist painter, died on March 13, 1993, of amyotrophic lateral sclerosis, or Lou Gehrig's disease. Born in Berlin in 1934, Dean immigrated to the United States in 1938 with his family. He earned a B.A. in geology from the University of Wisconsin in 1956. He had his first solo exhibition in 1963 at the Aspects Gallery in New York. His work is in the collections of the Art Institute of Chicago, the National Gallery of Art in Washington, and the Ghent Museum of Modern Art in Belgium.

Richard Diebenkorn, lyrical painter and one of America's premier postwar artists, died March 30, 1993, after a long illness. Born in 1922, he attended Stanford University and studied for an M.A. at the University of New Mexico. He was influenced by the Abstract Expressionists in the late 1940s, particularly Willem de Kooning. In later years he converted to figurative painting, then reverted to abstractions. His work was represented in the São Paulo Bienial in 1955, and in 1978 he was the United States representative at the Venice Biennale. Last year a major paintings retrospective organized by the Whitechapel Art Gallery in London traveled from England to Germany, Spain, and California.

Robert M. Doty, former director of the Akron Art Museum, died November 24, 1992, at the age of 58. He received his B.A. from Harvard, and his M.A. from the University of Rochester. In Rochester he served as assistant curator at the International Museum of Photography at George Eastman House. He went on to become curator at the Whitney Museum of American Art in 1966, where he organized "Human Concern/Personal Torment: The Grotesque in American Art." He came to the Akron Art Museum in 1974, leaving four years later to become director of the Currier Gallery of Art, Manchester, New Hampshire, from which he retired in 1987 to conduct research and work part-time. At heart, Mac Doty was a curator; nothing pleased him more than carefully installing an exhibition. He is survived by his wife, and two sons. —*Mitchell D. Kahan*

Donald Miller, a Jamaican-born painter died on February 6, 1993, of a heart attack. He was 69. Best known for the "King Mural" that dominates the main lobby of the Martin Luther King, Jr., Memorial Library in Washington, Miller's work interprets the black experience in the United States, the West Indies, and Africa. He trained at Cooper Union and the Art Students League.

Gertrude Herdle Moore, director emeritus of the Memorial Art Gallery in Rochester, New

York, died February 22, 1993. She was 96 years old. When she was 25, she was the youngest museum director in the country, and went on to become the first woman to hold membership in the Association of Art Museum Directors. She and her sister Isabel, as chief curator, transformed the gallery into an important museum with a collection spanning five thousand years and representing diverse cultures.

Judith Rothstein, an abstract painter, died March 6, 1993, of a stroke. She was 71. She left a multimillion dollar estate, the proceeds of which are to help public galleries and museums buy works of contemporary art over the next 25 years. She was a painter for 55 years, and her works are in the collections of the Metropolitan Museum of Art, the Guggenheim, the Whitney, and the National Gallery in Washington, D.C. She was a founder and president of the American Abstract Artists Association.

Academe

C. Edson Armi is professor in Medieval Architecture at the University of California Santa Barbara. He was formerly a professor at the University of North Carolina at Chapel Hill.

Caroline Bruzelius has been appointed the new director of the American Academy in Rome. She was formerly professor and chair of the Department of Art and Art History at Duke University.

James A. (Tony) Crowley has been promoted to associate professor of art at Grinnell College. He was previously assistant professor.

Marilyn Dunn has been promoted to associate professor of art history at Loyola University, Chicago.

Deborah S. Johnson has been appointed director of Library Services at Ringling School of Art and Design. She was formerly branch head of the Gunnin Architectural Library at Clemson University.

Salvatore Settis has been appointed director of the Getty Center for the History of Art and the Humanities.

Richard Wendorf, director of the Houghton Library and senior lecturer on the fine arts at Harvard University, will serve as the Robert Sterling Clark Visiting Professor of Art History at Williams College during the fall 1993 semester. During the current academic year he has been a Phi Beta Kappa lecturer in the northeastern United States.

Museums and Galleries

Linda Butti has been appointed to the staff of the Staten Island Museum as art instructor.

Rhonda Kasl has been appointed assistant curator of painting and sculpture at the Indianapolis Museum of Art.

Elaine A. King has been appointed the director of the Contemporary Arts Center, Cincinnati. She will take a leave from Carnegie Mellon University where she is associate professor.

April Kingsley has been appointed curator of the American Craft Museum, New York.

Timothy Norris has been named curator of exhibitions and collections at the Art Center of Battle Creek, Battle Creek, Michigan.

Nancy Perloff has been appointed collection development specialist at the Getty Center for the History of Art and the Humanities.

Nan Rosenthal has been appointed consultant to the Department of Twentieth-Century Art at the Metropolitan Museum of Art. She formerly served as curator of twentieth-century art at the National Gallery of Art, Washington, D.C.

Organizations

The International Center of Medieval Art has announced the following appointments: **Marilyn Stokstad,** University of Kansas, is president; **Charles Little,** Metropolitan Museum of Art, is vice president.

Programs, New & Revised

The Bard Graduate Center for Studies in the Decorative Arts is a new school devoted to the study of the decorative arts of all cultures. The two-year program culminates in a master of arts in history of the decorative arts. For information: Admissions Office, Bard Graduate Center for Studies in the Decorative Arts, 790 Madison Ave., Ste. 301, New York, NY 10021; 212/744-7878; fax 212/744-7920.

The School of the Art Institute of Chicago will be offering three new graduate degrees beginning fall 1993: master of science in historic preservation; master of arts in arts administration; and master of arts in art education. For information: Admissions Office, School of the Art Institute of Chicago, 37 S. Wabash, Chicago, IL 60603; 312/899-5219 or 800/232-7242.

Grants, Awards, & Honors

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

Susanne K. Arnold, Richmond, Va., has been awarded a 1992-93 grant from the Ludwig Vogelstein Foundation to continue work on her series "Buried Voices Etruria/Appalachia."

Robert Baldwin, associate professor of art history, Connecticut College, has been named a 1993-94 fellow in the Yale Agrarian Studies Program. He will complete a book on Bruegel.

Linda Butti was awarded a 1993 New York State Council on the Arts Grant to develop and teach a painting design workshop series to senior citizens on Staten Island.

Isabel S. Cooper, Rye Brook, N.Y., is a semifinalist in a national poetry competition. Her poem will be published this summer by the National Library of Poetry in a clothbound anthology titled *Wind in the Night Sky*. Her poem was chosen for inclusion in an audio cassette, *The Sound of Poetry*.

Erika Doss, University of Colorado, has received the 1992 Charles C. Eldredge Prize of the National Museum of American Art for the best book in the field of American art history for *Benton, Pollock, and the Politics of Modernism: From Regionalism to Abstract Expressionism* (University of Chicago Press, 1991).

Rupert Garcia, associate professor of art, San Jose State University, will receive an honorary doctorate from the San Francisco Art Institute during its 115th commencement, May 16, 1993.

Jeffrey Hamburger, Oberlin College, has been awarded an NEH fellowship and a fellowship at the Institute for Advanced Study for the academic year 1993-94.

John G. Hanhardt, curator, film and video, Whitney Museum of American Art, has received a 1993 Peter Norton Family Foundation Curator's Grant. The Foundation will purchase artworks recommended by him for the Whitney Museum's permanent collection.

Alison Hilton, associate professor of fine arts at Georgetown University, received a grant from the International Research and Exchanges Board

(IREX) for research on Russian Impressionism at the Tretyakov Gallery, Moscow, and other institutions in Russia.

Beauvais Lyons, associate professor of art, University of Tennessee, Knoxville, has received the University of Tennessee Professional Development Award to fund the production of *Daily Life in Ancient Aazudia*, an artist's book in the genre of archaeological fiction.

Leslie Anne Nelson, Bryn Mawr, has been awarded a grant by the American Society for Hispanic Art Historical Studies to assist in the purchase of dissertation photographs for her work on "Velazquez's *Bodegones a lo divino* and the Spanish Theatre of the Golden Age."

Olivia Petrides, School of the Art Institute of Chicago, has received a 1993 Fulbright award to Iceland.

Lilian M.C. Randall, research curator of manuscripts, Walters Art Gallery, was awarded an honorary degree of Doctor of Humane Letters at the 128th winter commencement of Towson State University, where she presented the commencement address. She was elected Fellow of the Medieval Academy of America in March.

Judith Raphael, Moraine Valley Community College, has been awarded a 1992-93 Arts Midwest, NEA Regional Painting fellowship.

Leni Schwendinger has received a grant from the Fund for U.S. Artists at International Festivals and Exhibitions for her work *The Urban Heart, A Homebody?*

Franklin K. Toker, University of Pittsburgh, has received an NEH award for his project *S. Maria del Fiore, Birthplace of Medieval Florence*.

Janis A. Tomlinson, Columbia University, has been awarded the 1993 Eleanor Tufts Award for a distinguished publication on the arts of Spain and Portugal by the American Society for Hispanic Art Historical Studies for her book *Goya in the Twilight of Enlightenment*.

Judith Yourman was awarded an Art Matters, Inc., fellowship for her computer-generated installations.

The Getty Grant Program's recipients of the 1991-92 J. Paul Getty Postdoctoral Fellowships in the History of Art and the Humanities and the 1991-92 Senior Research Grants have been announced. Postdoctoral fellows are: **Stanley Abe**, San Francisco State University; **Edward de Bock**, Museum of Ethnology, Rotterdam, The Netherlands; **Frederick Bohrer**, Hood College; **Anne Burkus**, University of Chicago; **Catherine Campbell**, University of Alberta, Edmonton; **Johanna Drucker**, Columbia University; **Laurence Gerard-Marchant**, Villejuif, France; **Salah Hassan**, State University of New York at Buffalo; **Hubertus Kohle**, Ruhr Universität Bochum, Bochum, Germany; **Nicholas Mirzoeff**, University of Texas, Austin; **Karen Pinkus**, Northwestern University; **Lisa Rosenthal**,

Hobart and William Smith Colleges; **Anne-Marie Sankovitz**, New York; **Susan Sidlauskas**, Columbia University; and **Sally Stein**, University of California, Irvine.

Senior research grantees are: **Nancy Fariss**, University of Pennsylvania, Philadelphia; **Bruce Ferguson**, New York; **Maria de los Angeles Romero Frizzi**, Instituto Nacional de Historia e Antropología, Oaxaca, Mexico; **Five Colleges**, Amherst, Massachusetts (**Rowland Ola Abiodun**, **Francis Couvares**, **Judith Fryer**, **Robert Paynter**, and **Jacqueline Urla**); **Cordula Frowein**, Frankfurt, Germany; **Reesa Greenberg**, Concordia University, Montreal; **Myrna Guerrero**, Pontificia Universidad Católica Madre y Maestra, Santiago, Dominican Republic; **Andreas Hüneke**, Potsdam, Germany; **Arthur Miller**, University of Maryland, College Park; **Marie-José Nadal**, Port-au-Prince, Haiti; **Alexander Nairne**, London; **Daniilo de los Santos**, Santiago, Dominican Republic; and **Sacha Thébaud**, Port-au-Prince, Haiti.

Conferences & Symposia

Calls for Papers

Nature and Ideology: Natural Garden Design in the 20th Century is the theme of a symposium sponsored by the Center for Studies in Landscape Architecture, to be held at Dumbarton Oaks on May 20 and 21, 1994. The symposium will discuss the ideological, historical, political, economic, aesthetic, and scientific frameworks in which concepts of natural garden design have been developed. Although the focus is on the twentieth century, historical precedents important for this period will be considered. Those interested in presenting papers should submit an abstract of no more than two pages describing the scope of the work and its significance for the symposium theme to: Director of Studies in Landscape Architecture, Dumbarton Oaks, 1703 32nd St., NW, Washington, DC 20007. *Deadline for abstracts: July 31, 1993.*

A symposium on the Netherlandish alterpiece will be held at Temple University on February 14, 1994. Proposals for papers on works executed in Belgium, the Netherlands, and northern France and Germany from 1350 to the present, or on topics related to the iconography, iconology, and patronage of Netherlandish

alterpieces more generally, will be accepted. Send a one-page abstract, a c.v., and a stamped self-addressed postcard to Cynthia Lawrence, Dept. of Art History, RHA 853, Temple University, Philadelphia, PA 19122; 215/204-7837; fax 215/204-6951; home 212/876-2268. *Deadline: October 1, 1993.*

8th International General Conference on Medievalism will be held at the University of Leeds, England, September 22-25, 1993. Papers or sessions on all aspects of medievalism from the end of the Middle Ages to the present are invited. Inquiries, abstracts, and proposals for sessions should be directed to Leslie J. Workman, *Studies in Medievalism*, Dept. of English, Hope College, Holland, MI 49423; 616/394-7626; fax 616/394-7922.

To Attend

Public Policy and the Arts is the topic of a symposium being sponsored by the Ohio State University College of the Arts, May 22, 1993, 9:30 a.m.-12:30 p.m., to launch its new master's degree program in arts policy and administration. Speakers include Kitty Carlisle Hart, chair of the New York Council on the Arts, and Harold Williams, president and chief executive officer of the J. Paul Getty Trust. For information: Office of Communication, Ohio State University, 1871 N. High St., Columbus, Ohio 43210; 614/292-5171.

The 1st National Charles E. Burchfield symposium will take place at Sotheby's, the Drawing Center, and the Whitney Museum of American Art in New York, June 10-12, 1993. In conjunction with the opening of the nationally touring exhibition "Charles E. Burchfield, The Sacred Woods," scholars, collectors, curators, and historians will gather for discussions on the artist, American art, and spiritual issues. For information: Anthony Bannon, Burchfield Art Center, 1300 Elmwood Ave., Buffalo, NY 14222; 716/878-6011.

Seeking Excellence: Tools for Institutional Change is the American Association of Museums' new Current Issues in Museum Leadership seminar, being held June 24-25, 1993, in San Francisco. For information: Karen Lee Davis, Education, American Association of Museums, 1225 Eye St., Washington, DC 20005; 202/289-9113.

Verrocchio at Or San Michele, Medician Themes, and Palace, Church, and Villa, are the topics of discussion at the Metropolitan Museum of Art's two-day symposium, September 10-11, 1993, in the Grace Rainey Rogers Auditorium. Presented in conjunction with the exhibition "Verrocchio's Bronze Statues of Christ and St. Thomas: A Masterpiece of Sculpture from Renaissance Florence," the symposium is free with museum admission; no tickets or reservations are required. For information: Metropolitan Museum of Art, 1000 Fifth Ave., New York, NY 10028; 212/570-3710.

Women and the Craft Arts is a conference sponsored by the Hand Workshop/Virginia Center for the Craft Arts, the Pennsylvania Guild of Craftsmen, and the National Museum of Women in the Arts. It will be held on October 1-2, 1993, at the National Museum of Women in the Arts, Washington, D.C. For information: Paula Owen, Virginia Center for the Craft Arts, 1812 W. Main St., Richmond, VA 23220; 804/353-0094.

Questioning the Power of Netherlandish Painting, a conference organized by the Historians of Netherlandish Art, will be held in Boston, October 13-17, 1993. Sessions will include: Painting and the Art Market; Imagining Political Community; and the Painter in the Studio. Evening workshops will include: Art and Mysticism; Comic Strategies in Genre Painting; and Interpretation of Still Life. The conference coincides with BMFA "Age of Rubens" symposium and exhibition, Wellesley "Flemish Drawings" exhibition, and Worcester "Judith Leyster" exhibition. For information: Kristin Belkin, 23 S. Adelaide Ave., Highland Park, NJ 08904.

The Museum Computer Network (MCN) is holding its 1993 annual conference November 3-6, 1993, at the Seattle Sheraton Hotel, Seattle, Washington. Workshops, exhibits of the latest in museum software and automation services, project reports, and special interest group meetings are planned. For information: Diane Zorich, MCN '93 Program Chair, Peabody Museum of Archaeology and Ethnology, Harvard University, 11 Divinity Ave., Cambridge, MA 02138; 617/495-1969; fax 617/495-7535; e-mail zorich @harvard.harvard.edu.

Opportunities

Calls for Entries

Photo Review 9th annual photography competition is seeking entries. Accepted photographs will be exhibited and published in *Photo Review*, Summer 1993. Ten entrants will be included in a group show at the Corcoran Gallery of Art, Washington, D.C., and one will have a solo exhibition at the Print Club, Philadelphia. \$1,000 in cash prizes. Entry fee: \$18 for up to 3 prints; \$5 each for up to two additional prints entitles all entrants to a copy of the catalogue. Send SASE for prospectus: Photo Review, 301 Hill Ave., Langhorne, PA 19047. *Deadline: entries must be received between May 15 and May 31, 1993.*

APA Journal, devoted to publishing the work of contemporary Asian/Pacific American writers and artists, is holding a cover art competition for its fourth issue. The issue will focus on works that illuminate how APA women and men see each other. Cover dimensions are 5 3/8" by 8 5/16". Submissions should be two dimensional, in any medium, and should be black-and-white (although one or two color may be acceptable). Send slide of cover concept and explanatory paragraph to: APA Journal, c/o Asian American Writer's Workshop, 630 First Ave., Ste. 4K, New York, NY 10016; 212/481-3237. *Deadline: May 31, 1993.*

Berkshire Art Association 1993 Exhibition of Works on Paper, Sept. 25-Nov. 7, 1993. Open to New England/New York residents. Send SASE for prospectus: Berkshire Art Association, P.O. Box 385, Pittsfield, MA 01202; 413/698-3434. *Deadline: June 15, 1993.*

Anticipation '93 is the 3rd juried competition sponsored by the Coalition of Creative Organizations, open to emerging and unrepresented artists and craftspeople. Those working in ceramics, glass, wood, fiber, metals, and mixed media are encouraged to enter. \$4,000 in cash awards. Selected works will be shown at 8th Annual Chicago International New Art Forms Exposition, Oct. 7-10, 1993. Max. 3 slides accepted, one per object, no details. Official entry form required. \$25 entry fee. Send SASE for prospectus: Anticipation '93, Rte. 10, Box 106, Upper Mt. Vernon Rd., Evansville, IN 47712; 812/464-1851. *Deadline: July 1, 1993.*

PhotoNominal '94 is an exhibition organized by the Forum Gallery, accepting entries utilizing any photographic process. To be considered for inclusion send a max. of 10 35mm slides, including your name, dimensions of work, title, and media on each slide, a résumé, and related support material (with SASE for return): PhotoNominal '94, Forum Gallery, P.O. Box 20, Jamestown, NY 14702-0020; 716/665-9107. *Deadline: July 16, 1993.*

Artfolio announces its annual multimedia competition. Top 60 "Winners Exhibition" held in Art 54 Gallery, New York, Dec. 8-26, 1993. \$5,000 grand prize. For information: Artfolio, Art Dept., 500 Summer St., Ste. 206, Stamford, CT 06901; 203/359-4422; 1-800/359-9531; fax 203/975-0266. *Deadline: July 31, 1993.*

Regional '93 is taking names to receive prospectus in June. Competition open to artists in all media within 250 miles of Indianapolis for exhibition Nov. 5-Dec. 12, 1993. For information: Curator, Indianapolis Art League, 820 E. 67th St., Indianapolis, IN 46220; 317/255-2464. *Slide deadline: August 27, 1993.*

Photo Works 1993 Exhibition, photography and art using photography as a construction element. Erector Square Gallery, New Haven, Dec. 3-30, 1993. \$15 for three slides. Send SASE for prospectus: Photo Works 1993, Erector Square Gallery, 315 Peck St., New Haven, CT 06513; 203/865-5055. *Deadline: October 1, 1993.*

8th Annual Women in the Visual Arts Exhibition, Erector Square Gallery, New Haven, March 2–27, 1994. Open to women artists, 18 years and older. \$15 for three slides. Send sase for prospectus: Women in the Visual Arts, 315 Peck St., New Haven, CT 06513; 203/865-5055. *Slide deadline: November 15, 1993.*

13th Annual Riverwalk Arts Festival and Exhibition, Aug. 27–Sept. 17, 1993. All media. \$9,500 cash and purchase awards. \$20 viewing fee. Send sase for prospectus: 13th Annual Riverwalk Arts Festival and Exhibition, 301 E. Philadelphia St., York, PA 17403; 717/854-1587.

Artemisia Gallery is a nationally known nonprofit cooperative. Members jury slides monthly for solo and group shows. Send 10 slides, vita, and sase to: Artemisia Gallery, Search Committee, 700 N. Carpenter St., Chicago, IL 60622.

Beyond “Body”: Animate and Inanimate. Open to works in any medium, however, space is limited. Fee: \$15 for three entries; \$5 for each additional entry with no limit. Send numbered slides in a slide page; checklist, including name, address, phone number, title, date, dimensions; fee; and sase. Send sase for prospectus: 494 Gallery, 494 Broadway, New York, NY 10012.

Materials: Hard and Soft is a competition organized by the Greater Denton Arts Council open to artists working in any craft media, such as metal, wood, clay, fiber, glass, paper. Work must have been completed within the past two years. All work must be ready for installation; two-dimensional works must not exceed 10 ft. in any direction. Three entries max.; max. of three slides per entry, one of which must be a detail. \$20 fee. Label slides with artist’s name, title of work, medium, dimensions (height, width, depth), top of work, and year of execution. (Include sase for return.) For information: Materials: Hard and Soft, Greater Denton Arts Council, 207 S. Bell, Denton, TX 76201.

Miami University Dept. of Art in Oxford, Ohio, 3rd Annual Outdoor Sculpture Competition. Committee will review slides and résumés and select one sculptor to exhibit work in the Fine Arts Quadrangle, October–December 1993. Winning sculptor will be invited to campus as an artist-in-residence for four days to install the sculpture and present workshops and lectures. Will receive honorarium, room and board, transportation expenses. Open to artists in the U.S. For guidelines: Sandra Mohr, Miami University Outdoor Sculpture Competition, Dept. of Art, Oxford, OH 45056; 513/529-2900.

Database Access

National Register of Scholars on CD-Rom is a database offering full-text résumés of all published scholars in all disciplines, revised and updated annually. First edition available 1994. For information send sase: National Register of Scholars, P.O. Box 519, Baldwin Place, NY 10505; 914/962-3287.

Grants and Fellowships

Women’s Studio Workshop is accepting applications for its 1993 fellowship program in intaglio, waterbase silkscreen, photography, and papermaking for two-to-four-week sessions from September to June. Awards subsidize a portion of the studio’s operating expenses, and include housing and unlimited access to the studios. Artist’s cost is \$200/week. Send résumé, slides, up to 3 references, and letter of interest plus sase: WSW, P.O. Box 489, Rosendale, NY 12472. *Deadline for fall: July 15, 1993; deadline for winter: September 15, 1993.*

Collaborative Projects Program of the National Endowment for the Humanities welcomes applications for projects of broad scholarly and public significance in the humanities that entail the collaboration of two or more scholars for periods of 1 to 3 years. All topics in the humanities are eligible; collaborative projects are expected to lead to major scholarly publications. Awards range \$10,000 to \$150,000. For information: Collaborative Projects/Interpretive Research, Div. of Research Programs, Rm. 318, 1100 Pennsylvania Ave., NW, Washington, DC 20506; 202/606-8210. *Deadline: October 15, 1993, for projects beginning no earlier than July of the next year.*

Publications

Technology, Scholarship, and the Humanities: The Implications of Electronic Information is a just-published report on the findings of a multidisciplinary conference considering the future impact of electronic information on scholarship in the humanities. *The Summary of Proceedings* is available free of charge from: Susan Siegfried, Getty Art History Information Program, 401 Wilshire Blvd., Ste. 1100, Santa Monica, CA 90401-1455; 310/451-6366; fax 310/451-5570.

The Next Generation: Preparing Graduate Students for the Professional Responsibilities of College Teachers is a publication put out by the Association of American Colleges, and the result of a study that explored new and better ways of preparing graduate students for careers as college teachers. For information: Paula Brownlee, Association of American Colleges, 1818 R Street, NW, Washington, DC 20009; 202/387-3760; fax 202/265-9532.

Residency

Mid Atlantic Arts guidelines and applications for the 1993–94 Visual Arts Residency Program are available. Funds are available for support of artist and critic residencies occurring between Nov. 1, 1993, and Dec. 31, 1994. Grants are awarded to nonprofit organizations in the region hosting artists and critics in residence for 2 weeks to 3 months. Applications must be submitted by an organization on behalf of specific artists and critics who are from the region but outside the host organization’s state.

Any nonprofit organization in the mid-Atlantic region is eligible to apply for up to 4 residencies a year. For information: Mid Atlantic Arts Foundation, 11 E. Chase St., #2-A, Baltimore, MD 21202; 410/539-6656. *Deadline: July 9, 1993.*

Workshops and Schools

Romcyn Atelier Competition for Realistic Sculpture Workshop. Tuition, room, and board free for sculptor starting out. Aug. 22–30, 1993. For brochure: Romcyn Atelier, 4923 S. Snowberry Lane, Evergreen, CO 80439. *Deadline: July 1, 1993.*

The Human Element and Alternative Processes in Photography is a 4-day workshop to be held on July 10, 11, 18, and 19 at Rutgers University and in Princeton. Sessions will demonstrate ways to represent the world through nonsilver techniques including cyanotype, Van Dyke and platinum/palladium printing, split toning, and hand coloring. Housing is available. Fee of \$350 covers all materials except film and paper. For information: Rutgers Summerfest Photography Workshop, Dept. of Visual Arts, Mason Gross School of the Arts, Rutgers University, New Brunswick, NJ 08901; 908/932-9499.

Women’s Studio Workshop is offering weekend and week-long workshops in papermaking, textile dying, surface design, and printing, and courses in intaglio, ceramics, photography, drawing, bookmaking, and silkscreen. Courses run from June through September. For catalogue, send sase: WSW, P.O. Box 489, Rosendale, NY 12472; 914/658-9133.

Calls for Manuscripts

Art Journal is seeking manuscripts for an issue devoted to “Conservation and Art History.” The issue will focus on questions of methodology and of interpretation of physical evidence. Issues that might be addressed include the history of restoration as a reflection of changing taste and standards of restoration, particularly in the 19th and 20th century; the viability of restoring badly damaged works; artists’ thoughts on restoration in general and of their own works in particular; the role of technical examinations in current connoisseurship and art historical scholarship; and the examination of methods and materials as related to an artist’s iconographical program. This list is not exhaustive of possible topics. However it is essential that all papers consider and closely examine actual works rather than theoretical positions. Collaborative efforts between art historians and conservators are encouraged. Please submit a one-page abstract to Maryan Ainsworth, Metropolitan Museum of Art, Fifth Ave. at 82nd St., New York, NY 10028; or James Coddington, Museum of Modern Art, 11 W. 53rd St., New York, NY 10019. *Deadline: September 1, 1993.*

Rutgers Art Review is a student-run publication that considers full-length articles and shorter (3–

5 page) research notes on a range of topics concerning the history of art and architecture, material culture, art criticism, aesthetics, film, and photography. All graduate students can submit papers, including those who have completed doctoral degrees within last year from date of submission. Address *two* copies of your manuscript or questions to: Shelley F. Adams, Rutgers Art Review, Voorhees Hall, Rutgers, State University of New Jersey, New Brunswick, NJ 08903. *Deadline for next volume: September 1, 1993.*

Information Wanted

Artist seeking slides by other artists using the shrine or altar forms within the body of their work for slide lecture and possible future publication. Send slides, artist’s statement, and résumé to: Nancy Bromberg, 5438 S. Hyde Park Blvd., Chicago, IL 60615.

Pierre Soulages (b. 1919). If you own (or owned) a painting by the artist or know where one is, please aid preparation of catalogue raisonné. Harry Cooper, 15 Porter St., #2, Somerville, MA 02143; 617/666-2987; fax 617/495-1769.

Winslow Homer. The Conservation Division is seeking technical information from scholars and colleagues on all aspects of the artist’s work including paintings, watercolors, drawings, prints. Reports of exams and treatments, methods of working, documentation of materials, etc., are all of interest. Specific questions you would like answered about this artist’s work are also appropriate. For more information: Judy Walsh, DCL, National Gallery of Art, Washington, DC 20565; 202/842-6443.

Charles Nicholas Lemerrier (1795–1859). Two recently restored pastel paintings of fruit and flowers, 32” x 20,” by this prolific French artist have sparked much interest. Information about the whereabouts of his works is sought for our files. Vincenza Uccello, Director of Fine Arts Collections, Saint Joseph College, Asylum Ave., West Hartford, CT 06117; 203/232-4571, ext. 367.

Helen Lundeborg (b. 1908), an early Los Angeles modernist, is the subject of a catalogue raisonné. Information about her paintings (especially works from 1930–60), documentation, letters, and recollections are sought. Donna Stein, 926 S. Highland Ave., Los Angeles, CA 90036; 213/937-8875.

Correspondence of James McNeill Whistler wanted by the University of Glasgow. Photocopies of any letters or other documents relating to the painter or members of his family would be appreciated. Payment is available. Margaret F. MacDonald, Centre for Whistler Studies, Glasgow University Library, Hillhead St., Glasgow G12 8QE Scotland.

CAA 1995 Annual Conference

Session Proposal Submission Form

Session title _____

Chair _____

CAA membership number _____
(CAA membership is required from time of submission of proposal through 1995. If not a member, call 212/691-1051 for an application form.)

Address _____

Telephone: Office/studio _____ Home _____

Co-chair (if applicable) _____

CAA membership number _____
(CAA membership is required from time of submission of proposal through 1995. If not a member, call 212/691-1051 for an application form.)

Address _____

Telephone: Office/studio _____ Home _____

(Submit this form with your session proposal to either the art history program chairs or the studio art program chairs. Proposals for joint sessions should be sent to both art history and studio art program chairs. Addresses are at the ends of the program statements.)

Classified Ads

The CAA newsletter accepts classified ads of a professional or semiprofessional nature. 75¢/word (\$1.25/word for nonmembers); \$15 minimum. All ads must be prepaid.

France, in sunny south village house, sleeps 6, 2 bath, terrace, 20 minutes to Mediterranean. Weekly, monthly. 201/848-0075.

For Rent. Attractive furnished bedroom. NYC, upper East Side near museums. Suitable visiting woman scholar. Doorman building. Good transportation. Security and references required. \$200/week (summer \$225); minimum three weeks. Call DG Associates, 212/996-4629.

NYC Studio Sublet, Tribeca, available May–October, dates negotiable, 500 sq. ft., \$400 monthly, no living. 212/966-7040 leave message.

Medieval Materials. Specializing in books on Byzantine art and culture, most from Greece. For listings and requests, write to Nancy Sevckenko,

Medieval Materials, 6 Follen St., Cambridge, MA 02138. Call or fax 617/492-0643.

Sculpture Seminar near Graz, Austria, July 4–18, 1993, with highly qualified tutors. Sculpture, life drawing, portrait sculpture, clay, plaster, and stone work. SAE to Annette Rowdon, 5 Tamworth Pl., London SW6 LB, England.

Soho Loft Sublet. 6/1–8/30, 1993, \$1,400 per month. 2300 sq. ft., beautiful, fully furnished, A/C, D/W, W/D, co-op bldg., elevator. 212/431-8286.

STUDENT LOAN debts? Demand Nat'l Service payoff opportunities now. The time is right! Information: Send SASE to Lanza, 3247 C Harrison St., San Francisco, CA 94110.

Datebook

May 28
Deadline for submitting material for July/August CAA News, to be published June 25

June 11
Deadline for submissions to *Careers*, to be published July 9

July 1
Deadline for submitting information for the Directory of People of Color in the Visual Arts

July 30
Deadline for submitting material for September/October CAA News, to be published August 27

September 1
Deadline for program chairs to receive session proposals for the 1995 annual conference

December 31
Deadline for submitting applications for the Professional Development Fellowship Program for Artists and Art Historians

February 16–19, 1994
Annual conference, New York



May/June 1993

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

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