

Datebook

May 26
Deadline for submission of material for July/August *CAA News*

June 9
Deadline for submission of material for *CAA Careers*

July 28
Deadline for submission of material for September/October *CAA News*

September 1
Deadline for receipt by conference coordinator of session proposals for 1997 annual conference, New York (see pages 4 and 15)

February 21-24, 1996
CAA annual conference, Boston

Miscellany

Recycle slides: organizer of the Archive Project exhibition at CAA's 1996 annual conference in Boston is making a giant "slide sheet" that will hang at the conference hotel. Needs thousands of slides with images of art. Enlist the help of your local slide library! Jonathan Weinberg, History of Art Dept., Yale University, 56 High St., PO Box 208272, New Haven, CT 06520; 212/564-8286.

Directory Update: CAA is in the process of revising its 1992 edition of *M.F.A. Programs in the Visual Arts*. Questionnaires requesting updated information were sent earlier this year to the schools listed in the first edition. We urge department chairs and graduate program directors to make certain questionnaires are completed and returned. If you need another copy of the questionnaire, please call Lynda Emery, 207/853-6134.



May/June 1995
College Art Association
275 Seventh Avenue
New York, New York 10001

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Advocacy Day

On March 13, 1995, CAA president Judith K. Brodsky, CAA executive director Susan Ball, CAA Professional Development Fellow Leda Ramos, and assistant to the executive director Melissa Kahn traveled to Washington, D.C., to represent the College Art Association at Advocacy Day, organized by the American Council for the Arts and co-sponsored by over fifty organizations, including CAA. The four held a press conference to advocate the reauthorization of the NEA, NEH, and IMS and to protest the proposed rescision of multiyear matching grants to the arts and humanities. Representative Jerrold Nadler (8th district, N.Y.) was a featured speaker at CAA's press conference. Brodsky, Ball, Ramos, and Kahn also spent the day meeting with legislators, imploring the senators and representatives to support federal funding for the arts. They also attended the America for the NEA rally, sponsored by Representative Nadler, carrying banners proclaiming CAA's strong support for saving the NEA and NEH.

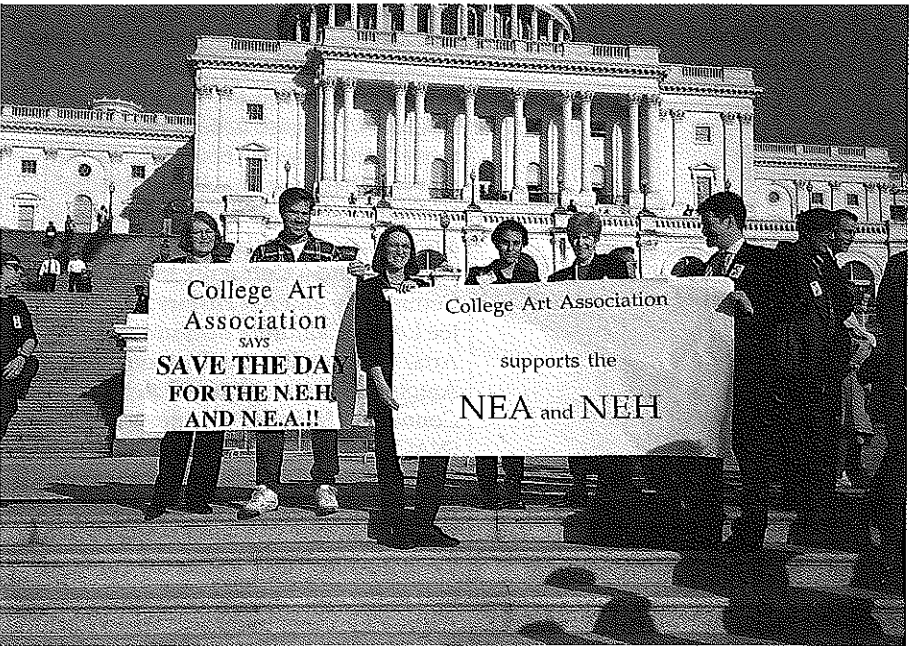
Given the current political situation, it is critical for all CAA members to advocate for the retention of direct federal funding for the arts. CAA urges its members to call their representatives and senators and voice their support for direct federal funding for culture (NEA,

NEH, IMS, and CPB) and for Arts in Education. Members should also send in the advocacy postcards included in the March/April 1995 *CAA News*.

It is especially important for advocates to make themselves heard at this juncture since Congress is currently making the decisions on whether or not to support federal funding for culture. In March the House passed a \$17.4 billion rescision package and on April 6, 1995, the Senate unanimously approved a \$16 billion rescision package that cuts this year's spending (FY 1995). By the end of April, the House and Senate will have met to decide upon a final package to present to President Bill Clinton. The president has already indicated that he

would be willing to sign the Senate version of the bill. If the bill passes, many programs will suffer budget cuts, including the National Endowment for the Arts (NEA), the National Endowment for the Humanities (NEH), Corporation for Public Broadcasting (CPB), the Goals 2000: Educate America Act, and telecommunications. Under the Senate version, the NEA and NEH would each lose \$5 million, and the CPB would lose \$47 million in FY 96 and \$94 million in FY 97. The Goals 2000: Educate America Act was cut \$7.6 million by the Senate and \$174 million by the House. Although the Senate version does not cut funding for telecommunications, the House reduces

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CAA executive director Susan Ball (far left), professional development fellow Leda Ramos (third from right), and CAA president Judith K. Brodsky (second from right), advocate for the arts and humanities.

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Annual Conference Update

1996 Call for Participation: Additions and Corrections

For guidelines for submitting proposals, see the Call for Participation mailed to all members in February. *The submission deadline (receipt, not postmark) for these sessions is June 26, 1995.*

The following sessions have been added to the program:

"Arts of Reconstruction: Past and Present." Chair: Bettina Bergmann, Mount Holyoke College, Art Department, South Hadley, MA 01075. This session evaluates reconstruction as a historical way of seeing a past and as a potential of the present. It can include the completion, enhancement, or recreation of a lost or fragmentary single object or building, pictorial cycle or multimedia ensemble, or whole environment, in any medium from antiquity to the present. Papers should assess how the techniques of representation developed in a period shape that period's discourse about the objects and environments they depict. The goal is to create a historical framework in which to consider such contemporary innovations as video and computer imaging. In a conference devoted to "The Object and Its Limits," reconstructions are among those "other objects" bounding on "art" that can challenge established intellectual paradigms and raise philosophical, aesthetic, and moral issues.

"Toward a Culturally Inclusive Art Community and Art History." Chairs: Joe Lewis, California Institute of the Arts/Community Arts Partnership; and Antoinette Torres, National Action Council for Minority Engineers (NACME); mail to: Joe Lewis, 4350 Beverly Blvd., Los Angeles, CA 90004. This session replaces the one chaired by Moira Roth that appeared in the Call for Participation. This panel is the continuation of the San Antonio 1995 session chaired by Michi Itami and Moira Roth

that focused on strategies for multicultural action and a multicultural curriculum to serve art and art history teachers and members of the art community. At the 1995 session a bibliography on cultural diversity (compiled from suggestions by committee members) was distributed, and plans were discussed for setting up a newsletter, etc. In Boston we will focus on working models of cultural diversity in action. Potential participants are invited to submit descriptions of successful programs already in existence and to illuminate the methods and procedures that made them effective.

The following will be a one-and-one-half hour session presented between program sessions under the auspices of the Education Committee:

"Alternative Low-Residency Graduate Art Programs." Chair: Roy G. Levin, Director, MFA in Visual Art, Vermont College, Montpelier, VT 05602. The aim of this session is to bring attention to, compare, and explore the positive and negative aspects of such programs. Among issues that might be addressed are: (1) the advantages and disadvantages of such programs; (2) the problem of fewer contact hours in low-residency programs and the concomitant issue of "quality control"; (3) the issue of outlying faculty judging student work outside the context of a collegial sharing of ideas and opinions that one has in more traditional programs; and (4) the positive and negative aspects of students working on their own, personally for the student and administratively and pedagogically for the program in reference to the student's simultaneous feelings of self-empowerment and isolation during nonresident periods. Limit outline to a maximum of 150 words (for a 20-minute presentation).

In the session statement for "Inside the Visible" (chair: Griselda Pollock), the concept of the "matrixial gaze" should have been attributed to Bracha (not Barbara) Lichtenberg Ettinger.

In the session statement for "Who's (De)Constructing the Closet?" (chairs: Marcia Salo and Jonathan Katz), co-chair Jonathan Katz's affiliation was incorrect. He is a member of the faculty of the Department of Gay and Lesbian Studies at the City College of San Francisco.

Note that the correct zip code for the Museum of Fine Arts, Boston, is 02115. In some chairs' addresses it was listed as 02215.

From the Executive Director

Testimonial

In March I was invited to make a presentation before an NEA Museum Program/Visual Arts Program Planning Advisory Panel. The advisory panel, which met for three days, heard testimony from representatives of the private and government funding communities and from twenty arts organizations representing the interests of museums, education, individual artists, and those who support first amendment rights. According to Jennifer Dowley, director, Museum Program/Visual Arts Program, "the Planning Advisory Panel will assist our staff and the National Council on the Arts in the review and analysis of the needs of the entire spectrum of the visual arts field and their visitors and audiences and in making recommendations for how the National Endowment for the Arts can structure its Visual Arts and Museum Programs to play a leadership role in assisting the field." The panel, co-chaired by Ned Rifkin, director, High Museum of Art, Atlanta, and Anne Focke, art consultant, Seattle, included Gregory Amenoff, artist, New York; Nayland Blake, artist, San Francisco; Tom Borrup, executive director, Intermedia Arts, Minnesota; Vishakha Desai, director, Asia Society Galleries, New York; Judith Kirshner, director, School of Art and Design, University of Illinois at Chicago; David Levy, president and director, Corcoran Gallery of Art, Washington, D.C.; Fay Chew Matsuda, director, Chinatown History Museum, New York; Evan Maurer, director, Minneapolis Institute of Arts; Linda Shearer, director, Williams College Museum of Art; and Nadine Francis West, executive assistant to the mayor, Hartford, Conn. Members of the Planning Advisory Panel were joined by NEA staff and members of the National Council on the Arts, including former CAA board member, artist William

Bailey. Below are excerpts from my testimony:

"The College Art Association itself, and its individual and institutional members, have benefited greatly from NEA Visual Arts and Museum Programs. The association has received grants in the past from NEA's Visual Arts Program, Forums category (travel and honoraria), to support artists speaking at the CAA annual conference. Currently we have an NEA challenge grant for the CAA Professional Development Fellowship Program. CAA's members, both artists and art historians, also benefit from NEA funding. Of the 110 grants awarded by the NEA to individual visual artists in 1993-94, thirty, or nearly 30 percent, were awarded to members of CAA. Over 10 percent of CAA's art historian members are employed by museums, primarily as curators, and many others work from time-to-time as guest curators on exhibitions at museums, often funded by NEA.

"I would like to focus on three major trends that relate directly to NEA funding opportunities. First, despite the growth of membership from other fields, the majority of CAA's members, artists and art historians alike, are employed in higher education, where employment trends have been well documented. Within the ranks of the membership and in the jobs listed in *CAA Careers*, CAA has noted a changing pattern within the academy toward more part-time positions. The ranks of the 'unaffiliated' are growing—some new members previously perceived CAA as only for teachers, while many current members have become unemployed. In the annual report on the positions and opportunities listed in *CAA Careers* for the 1993-94 academic year (*CAA News*, November/December 1994), we report that 'after four years of decreasing job opportunities the employment picture has finally stabilized'; however, we conclude that 'what becomes apparent is a decrease in the number of higher-level teaching positions offset by an increase in the number of entry-level positions—assistant professors and lecturers/instructors.' We also report that over 75 percent of the positions for artists and 89 percent of the positions for art historians were *non*tenure track jobs, many for one year. Individual artists who are employed in higher education are expected to produce work and have exhibitions, just as scholars are expected to publish.

Without the security of tenure, with greater mobility required to stay employed, with decreased benefits on campus, and with an increased emphasis on part-time employment, the obstacles to making art are increased. In this climate, the NEA grants to individual artists become even more valuable and sought after. I want to issue a special plea on behalf of CAA's 7,000 individual artist members to maintain funding for individual artists.

"Second, we have also noted a trend toward increased requests for funds for conference travel grants. CAA provides travel grant opportunities for speakers and session chairs on the conference program—all based on need. Each year we have more applicants who report that their university or museum used to provide travel funds to conferences for speakers, but has had to cut this perquisite. Furthermore, as the participation of unaffiliated artists and scholars grows, the demand for travel assistance also grows. In the interest of supporting scholarly and artistic exchange, CAA has increased its contribution to the travel fund and has sought outside funding. In the past, NEA funds were valuable in helping make possible the participation of artists who otherwise would not have been able to afford to attend the CAA conference.

"Third, CAA developed its Professional Development Fellowship Program in response to the decreasing numbers of art historians and artists of color both completing graduate degrees and also finding professional positions in museums and higher education. The response to our program has been very positive both from funders, the NEA prominently among them, from applicants, and from institutional partners. The first fellowships were awarded in 1993 to four artists and one art historian; in 1993 we were able to increase that number to four artists and four art historians. We will award nine grants in May 1995 to scholars and artists chosen from among the ninety applicants who have been marginalized because of race, class, or sexual orientation. NEA and NEH challenge grants will enable CAA to establish permanent endowments for fellowships.

"CAA's priorities are driven by its mission to identify member needs and issues and to serve its members. Our

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1997 Annual Conference: Call for Session Proposals

The 1997 annual conference will be held in New York, at the New York Hilton and Towers.

Sessions will take place Wednesday, February 12, through Saturday, February 15. Serving on the Program Committee are Susan Huntington (chair), Judith K. Brodsky, John R. Clarke, Bradford Collins, Emilio Cruz, Vishakha Desai, Susan Edwards, Patricia Mainardi, Clarence Morgan, Keith Moxey, Jock Reynolds, Norie Sato, and Deborah Willis. Proposal submission guidelines are on page 6.

The Board of Directors of the College Art Association recently adopted a revised format for the annual conference program. The 1997 program will reflect this new format and will consist of sessions organized around preselected themes as well as sessions chosen from those submitted in response to a general call for proposals. Petra ten-Doesschate Chu, program chair for the thematic art history panels, has chosen the theme "At Millennium's End: Decadence and Renaissance in Art and Art History"; Michi Itami and Holly Block, program co-chairs for the thematic studio art panels, have chosen "Removing the Walls, Expanding the Arts: The Future Role of the Artist." Their statements regarding the themes appear below. The theme chairs will have primary responsibility for shaping the thematic portion of the program. Both the thematic and general sections of the program will be reviewed and approved by the CAA Program Committee.

General Sessions

Session proposals for the general, nonthematic portion of the program may address any aspect of art historical scholarship and artistic practice. Sessions that offer the possibility of including the work of graduate students and younger scholars and artists as well as those that highlight collaborative and interdisciplinary work are particularly welcome. Artists are especially encouraged to propose sessions that are appropriate to the needs of artists, and need not conform to traditional "panel" formats. Art historical sessions may be proposed on any topic of interest that does not fit into the thematic portion of the program. Sessions that reflect current research trends in both well-established and newly developing subfields of art historical research are invited. Such panels might bring together scholars in fields across the art-related disciplines and in cognate fields, such as anthropology, history of religions, history, literary theory, epigraphy, archaeology, conservation, the technical study of art, and other fields.

By including a general call for proposals along with organizing sessions around selected themes, CAA hopes to ensure that the conference program represents the broad and varied academic and creative interests of the membership at large, that the conference program provides an



Petra ten-Doesschate Chu

opportunity to present newly developing areas of scholarship and creativity, and that program participation is accessible to all CAA members.

Art History Theme Chair

Petra ten-Doesschate Chu received a *Doctoraal* degree from the Rijksuniversiteit at Utrecht (Netherlands) and a Ph.D. from Columbia University. During her current sabbatical leave from Seton Hall (where she chairs the Department of Art and Music), she is a senior research fellow at the Metropolitan Museum of Art in New York. French Realism, notably the work of Gustave Courbet, is her special interest but she also has a nostalgic affinity for Dutch 17th-century painting. Her books include *French Realism and the Dutch Masters* (1974), *Courbet in Perspective* (1977), *The Letters of Gustave Courbet* (1992), and *The Popularization of Images: Visual Culture under the July Monarchy (1830-1848)* (co-edited with Gabriel P. Weisberg, 1994). She has curated the exhibition *Im Lichte Hollands* (Basel, 1981), for which she also wrote the catalogue, and has contributed essays and articles to books, exhibition catalogues, and periodicals. Her current projects include a book on Courbet and the 19th-century media culture (Princeton University Press), as well as a textbook on 19th-century art, to be published by Abrams/Prentice Hall.

Art History Theme Statement

"At Millennium's End:
Decadence and Renaissance in
Art and Art History"

On the eve of the third millennium, we share an acute consciousness of time. We sense that past and future are about to meet. To some, the millennium's turn spells catastrophe and doom; to others regeneration and a new beginning.

The thought of our belatedness, our postmodern condition, preoccupies us, as does the insecurity of, when, and how a new era will begin (or has already begun?). Worse still, we suspect that the entire validity of the biological model of history—birth, bloom, old age, death—is somehow in question, suggesting a sort of eternal "muddling on" that is more

frightening than the end of history itself.

This seems an appropriate time to meditate on the related concepts of decadence and renaissance on the ways they have shaped thinking in general and art history in particular, both in the realm of periodization and formal and iconographic analysis; and on the strategies artists (or, in specific cases, artistic dictators) have developed to celebrate or counter their perceptions of cultural decline or rebirth.

For the 1997 CAA annual conference members are invited to propose sessions that deal with the ideas of decadence and renaissance in the broadest sense of both terms, i.e., referring to all forms of artistic, cultural, and/or moral decline and rebirth.

Among the questions that may be raised (and this is by no means an inclusive list) are the following: What is the continued validity of the biological model of periodization? To what extent does the biological and linear model of periodization that Western art historians have applied to various forms of non-Western art correspond to the perceptions of history and time in these non-Western cultures? What is the place of tradition in the decadence-renaissance dialectic? How valid is the concept of relations between artistic primitivism and perceptions of decadence? How valid is the notion of "primitivism" for premodern and non-Western art? How do images of illness, death, disasters, hell—and their counterparts—healing, birth, heaven, etc., reflect feelings of moral and cultural decline and the hope of regeneration? What is the link between the ideas of decadence and renaissance, on the one hand, and artifice and nature on the other? What is the correlation between censorship and fear of cultural, moral, and physical decline?

—Petra ten-Doesschate Chu

Studio Art Theme Co-Chairs

Holly Block has served as executive director of Art in General, a nonprofit gallery in New York, since 1988. Prior to that she was a curator at the Bronx Museum of the Arts, New York, for three and a half years. Before that she was program coordinator at the Washington Project for the Arts (WPA)



Holly Block

in Washington, D.C. She has actively been involved in the visual arts for the past fifteen years, and has worked extensively with emerging artists while also serving as a panelist nationally and internationally. She is president of the Board of Directors of the National Association of Artists' Organizations (NAAO), a board member of Art Table, and an advisor to the Bronx Council on the Arts—Longwood Arts Project.

Michi Itami is an artist/educator who is director of the Graduate Studio Program, City College of New York, City University of New York. She is on the boards of CAA and Art in General; she is also a member of the steering committee of Godzilla, an activist organization of Asian-American artists. She has been exhibiting work that centers on the digital manipulation of old photographs of her mother and father, focusing on their experiences of immigration and internment during World War II.

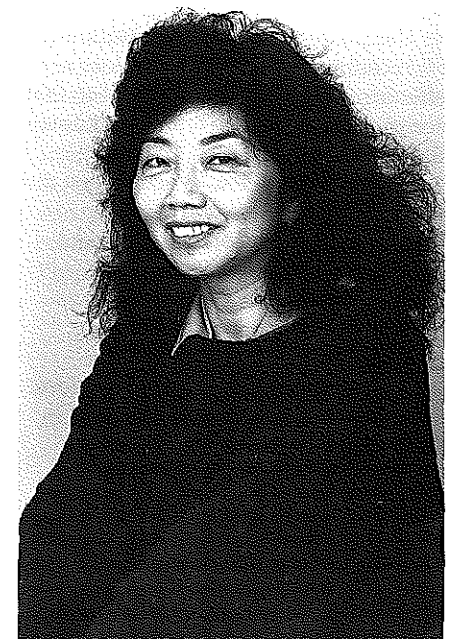
Studio Art Program Statement "Removing the Walls, Expanding the Arts: The Future Role of the Artist"

New York City, site of the 1997 CAA annual conference, is an international metropolis. Infusions of ideas, cultural heritages and practices, languages, fashions, and foods create an atmosphere where all of these things ricochet off one another, challenge each other, and at times mix together to create new

entities. Art interacts at all levels: many artists support themselves by waiting on tables, checking coats, and renovating galleries in order to live in the city. In addition to the great museums, there are nonprofit arts organizations, artist collectives, and other institutions that foster the arts. Although it may be argued that no other city in America is an art center of the same magnitude as New York, other cities and regions are also centers for art. Each is distinct, created as a result of its unique past.

How will the current political situation and greatly reduced public funding for the arts affect the art scene in New York and elsewhere? What will be the repercussions globally? How does locale affect artists and, in turn, how do artists affect their surrounding communities and the educational milieu? How will the educational systems, the public and private galleries, and art spaces be affected?

Artists have the capability of determining their own futures outside of the marketplace and the traditional institutional support structure. How are artists accomplishing this goal? How can artists free themselves of the limiting boundaries imposed on them? Artists throughout the ages have functioned without regard to boundaries and have made objects that were later classified into categories such as sculpture, painting, interior decoration, or craft. The categorization process should not



Michi Itami

stymie the creative imagination.

The College Art Association has, in the past few years, responded to the growing arts community. Increasingly independent artists, curators, critics, and other art professionals have joined art historians and arts educators to express their concerns about the future of art, culture, and society in this country. Joining together, we have the potential of a larger voice in setting policy.

For the 1997 CAA conference, members are invited to propose sessions that deal with any of the issues raised above. We particularly encourage sessions in nontraditional formats and ones that are crossdisciplinary, where people of various ethnic, gender, class, and generational distinctions can come together and share their common concerns and differences.

—Holly Block and Michi Itami

Proposal Submission Guidelines

Prospective chairs must submit fifteen copies of their session proposals to the CAA conference coordinator. Proposals should include 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; a completed session proposal submission form (page 15); and a c.v. (two pages max.). When possible, potential panelists and procedures should be outlined. It is recommended that you enclose a self-addressed, stamped postcard so that receipt of your proposal can be acknowledged.

To summarize CAA procedures: the chairs and committee will consider proposals *only from CAA members* and, once selected, session chairs must remain members in good standing through 1997. No one may chair a session more than once every three years (individuals who chaired sessions in 1995 or 1996 cannot chair sessions in 1997). Program chairs will make their selections from among eligible proposals solely on the basis of merit. Where proposals overlap, CAA reserves 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 theme chairs and program planning

committee may invite submissions from people who have not submitted proposals, but whose experience, expertise, and outreach would, in the chairs' and/or committee's opinion, be important to shaping an interesting and balanced program. In doing so, program chairs will consider a number of factors, including topics that have not been covered in recent CAA conferences.

Each CAA affiliated society and each standing committee of the CAA Board of Directors may submit one proposal for a thematic (not "open") session to be included in the CAA program. Affiliated society- and committee-sponsored sessions must adhere to all session guidelines (for example, chairs must be CAA members from application through 1997 and are not eligible to chair a session more than once every three years). *Deadline for conference coordinator to receive session proposals: September 1, 1995.*

Advocacy Day

CONTINUED FROM PAGE 1

funding for telecommunications by \$30 million.

Do your part and make yourself heard. Rally your friends to write letters and telephone their representatives in Congress so that CAA can make a difference and help in retaining federal support for the arts and humanities.

From the Executive Director

CONTINUED FROM PAGE 3

goals include maintaining and improving the programs and services we offer to our members as well as identifying ways in which we can better serve them. In addition to strong emphasis on programs already established, especially the fellowship and conference travel grant programs, the long-range plan now in production will include emphasis on finding ways to utilize electronic technology to maximize communication nationally and internationally, including electronic publishing, emphasis on teaching and mentoring, changing the fields we represent to reflect better the greater population, increasing our advocacy efforts and political presence, and providing greater exhibition opportunities."

—Susan Ball

Legal Update

Digital Technology, Cyberspace, and the Arts

Recent cases and discussions concerning electronic rights and the new information superhighway illustrate the complexity and fluidity of copyright and other intellectual property issues resulting from the new digital technologies.

In a lawsuit settled out of court, *Newsday*, a New York daily newspaper, agreed to pay a stock-photography agency \$20,000 as a retroactive licensing fee for what the agency called digital plagiarism. *Newsday* also printed the statement in a September 1994 issue: "A November 7, 1993, front-page illustration failed to include a credit line for photographer James Porto." The stock agency originally sought \$100,000 for seven counts of copyright infringement based on the scanning by a *Newsday* illustrator of a surrealist image created by photographer James Porto. *Newsday* published an edited form of the image on the cover of a Sunday *Newsday* in November 1993. *Newsday* claimed that its use of the image constituted fair use.

The increasing use of on-line services has been the catalyst for discussion over who owns the electronic rights to printed works, pictures, and photographs in the absence of specific contract provisions. In the recent case of *Tasini v. New York Times*, National Writers Union President Jonathan Tasini and ten other NWU members filed suit in federal court in New York against the *New York Times*, *Newsday*, and other major publishers and database operators. The writers, freelancers who

routinely retain copyrights to their works and grant only first North American print rights to their original publishers, claim, among other things, that the defendants, without paying the writers or requesting their permission, illegally redistributed and reused their material on fee-based full text on-line services, CD-ROMS, and other electronic distribution channels. The plaintiffs claim that under recognized principles of copyright law it is clear that the authors own the electronic rights unless expressly transferred. To answer the question of who owns the electronic rights to pictures, photographs, novels, and articles that, in this case, included works created by the artists over the last forty years, requires the court to look at both old and new contract and copyright cases decided before and after the Copyright Act of 1976 went into effect, as well as the 1906 and the 1976 copyright acts, and apply them to technologies not known at the time.

In another recent case, *Playboy Enterprises Inc. v. Frena*, the U.S. District Court of Florida found that Techs Warehouse BBS, a subscription bulletin board service, infringed *Playboy's* rights to distribution and display by making *Playboy* magazine photographs available on a computer bulletin board. While the photographs were uploaded to the system by a subscriber rather than by the defendant system operator, the court nonetheless found that the defendant was liable for supplying the service containing the unauthorized copies. The court also found that the defendant's display of *Playboy's* copyrighted photographs was a public display even though the audience was limited to subscribers.

Speaking of *Playboy*, first amendment advocates are following with dismay recent legislative efforts to control obscene or harassing use of the Internet. The act would expand the Communications Act's provisions to ban "obscenity, indecency or nudity" on electronic networks and telecommunication devices. Internet service providers would be forced to actively monitor their systems for "indecent messages." CAA recommends that you contact your members of Congress and ask them not to support S. 314 and H.R. 1004.

One hotly debated question is whether copyright law is sufficient to meet the demands of the National

Information Infrastructure (NII). The National Writers Union claims that it is not, because it does not definitively distinguish forms of electronic-based rights as categories of performance rights, display rights, distribution rights, reproduction rights, and the right to make derivative works.

Green Paper: Intellectual Property and the National Information Infrastructure, July 1994, a document recently issued by the Information Infrastructure Task Force of the Department of Commerce, has proposed that the copyright act be amended to recognize that copies can be distributed to the public by transmission and that such transmissions fall within the exclusive distribution right of the copyright owner. The paper also recommends elimination of the "first sale doctrine." The first sale doctrine is a fundamental tenet of copyright law that limits the copyright owners' exclusive right of distribution by extinguishing that right once the copyright owner has transferred ownership of a particular copy.

Libraries, the American Association of Universities, and such on-line service providers as America Online and Prodigy have argued that the *Green Paper* goes too far. In effect, the proposed changes do radically expand the reproduction right. As one legal commentator stated, the proposals create "an exclusive reading right," or, as another observed, "adoption of the digital transmission right could, in effect, repeal the public performance and display right." The U.S. Copyright Office commented: "Modifying the concepts of publication and transmission is not minor." With respect to the elimination of the "first sale doctrine," the U.S. Copyright Office said that under the proposed modifications, "transfer of the material object is permitted while transfer over the infrastructure would be prohibited." The libraries and AAU, as well as Time Warner and others, object to this change on the theory that elimination of the first sale doctrine would effectively give copyright owners control of the secondary market. CAA has not taken a position on this issue. CAA has stated that it is opposed to any legislative amendment that would redefine fair use more narrowly. Fair use is an affirmative defense to any action for copyright infringement and is potentially available

with respect to all unauthorized uses of works in all media.

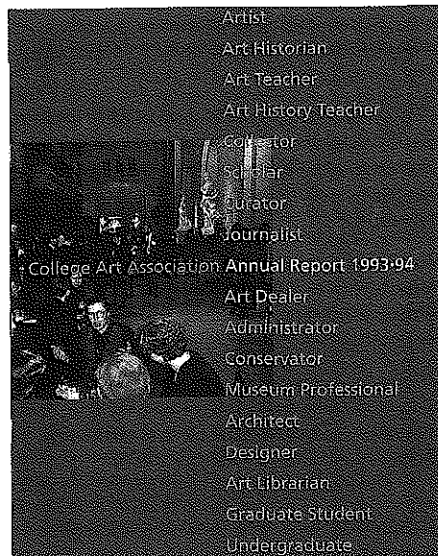
A *White Paper*, which includes modifications based on public comment to the *Green Paper*, will be issued in May by Bruce A. Lehman, Assistant Secretary of Commerce, Commissioner of Patents and Trademarks, and chair, Working Group on Intellectual Property Rights. CAA is participating in an informal working group under the auspices of the Department of Commerce that brings together copyright owner and user interests to develop guidelines for fair uses of copyrighted works by and in public libraries, schools, and museums. This work is complimentary to and in addition to the revision of the fair use guidelines promulgated by CAA in 1988.

Libraries and museums, meanwhile, have already adopted their own defensive measures. The New York Public Library has put its photographic collection on-line and the Smithsonian Institution is about to do the same with its collection of American paintings. In both cases the computer images have been deliberately downgraded so that the retrievable versions are acceptable for study purposes, but could not be used commercially or by an artist intent on plagiarism. This, however, raises issues of *droit moral*. Although the Visual Artist Rights Act does not apply to reproductions, but only to the original work of art, the right of integrity in Europe and elsewhere is not limited in this manner.

Readers of this column with questions on the work of the CAA Intellectual Property Committee, with problems and issues to bring to its attention or legal questions on fair use in the university environment, are urged to address their questions, comments, and concerns to the CAA Intellectual Property Committee at the CAA office.
—Barbara Hoffman, Esq., CAA Counsel

Revised Directory Published

The second edition of CAA's *Directory of M.A. and Ph.D. Programs in Art and Art History* is available. The 168-page directory, first published in 1992, is a guide to the over 170 schools that offer M.A. and Ph.D. degrees in art history, studio art, museum studies, conservation, and such new areas as arts therapy. Details are provided on admission requirements, student body, faculty, curriculum, library resources, tuition, fellowships and financial aid, campus housing, and more. For those who have already ordered the 1995 directory, CAA mailed them as soon as they came off the presses. For those who wish to purchase a copy, they are \$10.00, postage paid (\$12.50 for nonmembers), and can be ordered through the CAA office. All orders must be prepaid.



Staff Addition

Elizabeth Nesbitt has joined the CAA staff as development director and fellowship program coordinator. Previously, she was administrative director of the Decorative Arts Study Center in San Juan Capistrano, California. She was a graduate intern in public information at the J. Paul Getty Museum in Malibu. She earned a master's degree in art history and museum studies at the University of Southern California and a bachelor's degree in art history from Duke University. She worked for CAA as administrative assistant to the deputy director in 1989-90 and left to participate in the summer internship program in the Metropolitan Museum of Art and to pursue graduate studies.

Correction

In the March/April CAA News Patricia Mainardi's name was omitted from the Distinguished Teaching of Art History Award Committee. She is not on the Distinguished Teaching of Art Award Committee.

CAA Annual Report, 1993-94
We are pleased to announce the availability of CAA's first published annual report, covering the fiscal year July 1, 1993, to June 30, 1994. The report summarizes CAA's financial status and highlights programs and services CAA provides to its members. To request a copy, write or fax Elizabeth Nesbitt at the CAA office.

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/

Wolf Gowin. Galerie am Domhof, Zwickau, Germany, April 23-May 20, 1995. "Installations/Sculptures."

James Williams. A Space, Toronto, Ontario, April 29-June 10, 1995. "Steeltown."

MID-ATLANTIC/

Elise Marie Burns. Gallery 10, Ltd., Washington, D.C., March 28-April 22, 1995. "Voyage to Arcturus," installation.

Adell Westbrook. Salve Regina Gallery, Catholic University, Washington, D.C., October 18-November 11, 1994. Paintings and works on paper.

MIDWEST/

Theodore Aguirre-Lagandre. Atwood Gallery, St. Cloud State University, St. Cloud, Minn., May 15-August 17, 1995. "Intrusion and Harmony: Photographs of the Landscape."

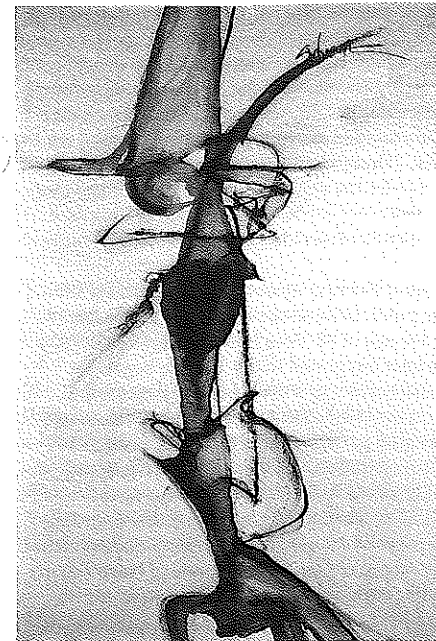
Frances Barth. Jan Cicero Gallery, Chicago, March 24-April 22, 1995. "New Work."

Roberta Ann Busard. Loft Gallery, Ann Arbor, March 6-April 1, 1995. "Through Lines," mixed-media paintings, drawings, and sculpture. University of Michigan Hospital's Ford Amphitheater Gallery, May 11-July 21, 1995. "His Fisher Soul," mixed-media paintings.

Timothy Norris. Western Michigan University, Kalamazoo, Mich., November 28-December 9, 1994. Paintings. Davidson Gallery, Kellogg Community College, Battle Creek, Mich., March 6-31, 1995. "The Order of the Tensions Continuing," paintings.

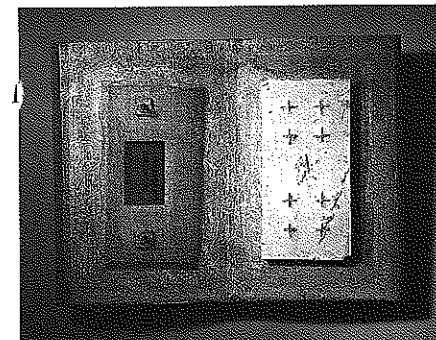
Katherine Steichen Rosing. Contemporary Art Center, Arlington Heights, Ill., March 7-April 6, 1995. "Meditations/Mediations," paintings and drawings.

Steven Teczar. Morton J. May Foundation Gallery, Maryville University of St. Louis, St. Louis, Mo. "London Summer 1994," drawings.



Roberta Ann Busard, *Suchmann I*, mixed media on rice paper, 39" x 25"

Gregory Zeorlin. Fire House Art Center, Norman, Okla., June 3-30, 1995. "Emergent Books," ceramics, mixed media.



Gregory Zeorlin, *Emergent Book*, 1995, ceramic and mixed media, 11 1/2" x 15 1/2" x 3"

NORTHEAST/

Flavia Bacarella. Prince Street Gallery, New York, March 24-April 12, 1995. "Life on the Land," paintings.

Ron Baron. Chassie Post Gallery, New York, March 4-April 8, 1995. "Daddy-Magnetism."

Hugo Xavier Bastidas. Nohra Haime Gallery, New York, May 18-June 19, 1995. Paintings.

Anthony DiBona. Gandolfo Gallery, East Greenwich, R.I. "Works in Steel."

Diane Burko. Payne Gallery, Moravian College, Bethlehem, Pa., March 2-26, 1995. "Land Survey: 1970-1995," paintings.

Robert Forlini. Focal Point Gallery, New York, May 5-28, 1995. "Blood Ties," photographs.

Wendy Gittler. First Street Gallery, New York, April 4-22, 1995. "Paintings—Voyages and Totems."

Lisa Dawn Gold. Mangel Gallery, Philadelphia, April 5-22, 1995. Sculpture.

Barbara Grossman. Bowery Gallery, New York, March 24-April 12, 1995.

Louise Hamlin. Blue Mountain Gallery, New York, March 24-April 12, 1995. Pastels and monoprints.

Pamela Hollinde. Amos Eno Gallery, New York, April 1-20, 1995. "In the Kelp: An Installation of Woodblock Prints."

Gail Kolflat. Thompson Park Visitor Center, Lincroft, N.J., January 1995. "Paintings: Life at the Jersey Shore."

Kathleen Kucka. Thread Waxing Space, New York, May 4-June 10, 1995.

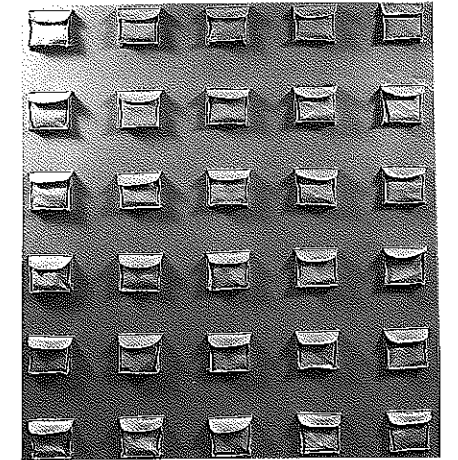
Lynda J. Lambert. Associated Artists of Butler County Galleries, Butler, Pa., February 18-March 19, 1995. "A Commemorative Recollection Re-Visited," paintings and prints. Jewish Community Center, Youngstown, Ohio, February 28-March 28, 1995. "Imprint of a Memory," woodcut prints. Cranberry Library Art Gallery, Cranberry, Pa., May-June 1995. Community College of Butler County Gallery, Butler, Pa., October 1995. "A Fine Cut/Ink and Paper," woodcut prints.

Ora Lerman. Joseph Gallery, Hebrew Union College, New York, March 23-June 30, 1995. "Inside the Ark."

Molly Mason. SoHo 20 Gallery, New York, April 11-May 6, 1995. "Floating Gardens," sculpture and monoprints.

Steven Miller. Veem Gallery, Philadelphia, April 1-30, 1995. Paintings.

John L. Moore. Schick Art Gallery, Skidmore College, Saratoga Springs, N.Y., April 6-May 10, 1995. Paintings.



Kathleen Kucka, *Outside Pocket*, 1994, sewn canvas, 75" x 60"

Mel Pekarsky. G. W. Einstein Company, New York, April 1-May 26, 1995. "Drawings from Three Decades" and "In the Project Room: A Survey of Prints."

Karen Petersen. Cavalier Galleries, Greenwich, Conn., March 3-29, 1995. "Sedna Legend," works in oil and bronze.

Archie Rand. Schmidt Dean Gallery, Philadelphia, March 10-April 8, 1995.

Mira Schor. Horodner Romley Gallery, New York, March 3-April 8, 1995. Paintings.

Jaune Quick-to-See Smith. Steinbaum Krauss Gallery, New York, March 25-May 3, 1995. "Talking Pictures," paintings.

Margaret Sutton. Houghton House Gallery, Hobart and William Smith Colleges, Geneva, N.Y., March 3-April 12, 1995. "An Unknown



Pamela Hollinde, *In the Kelp (detail)*, 1995, woodblock print, 30" x 48"

Woman: Margaret Sutton: Paintings and Drawings from 1936–81.”

Fotini Vurgaropoulou, Dedicated Space Studio, New York, April 8, 1995. “Open Studio.”

SOUTH/

Harmony Hammond, Fox Fine Arts Center, University of Texas at El Paso, March 9–April 12, 1995. “Farm Ghosts.”

Holly Lane, Art Museum of Southeast Texas, Beaumont, Tex., May 5–August 27, 1995. Mixed media and acrylic on wood.



Holly Lane, *Mary Magdalene in the Wilderness*, 1993, acrylic on wood, 33 1/4" x 22 1/2" x 6 1/2"

PHOTO: ADAM REICH

Florence Putterman, Grand Central Gallery, Tampa, Fla., February 25–April 14, 1995. Paintings and monotypes.

WEST/

Jeff Gates, El Camino College Art Gallery, Torrance, Calif., March 13–April 7, 1995. “In Our Path,” photographs.

Constance Kocs, LA Artcore, Brewery Annex, Los Angeles, May 3–28, 1995. Paintings and works on paper.

Judy Hiramoto, International Gallery of Contemporary Art, Anchorage, Ala., June 2–25, 1995. Sculpture.

Maryellen Murphy, Carrara's Cafe and Gallery, Emeryville, Calif., April 9–May 21, 1995. “Decorative and Fine Art Paintings.”

Fritz Scholder, Remba Gallery, West Hollywood, Calif., March 4–April 15, 1995. Painting, sculpture, mixografias.

People in the News

In Memoriam

Theodore R. Bowie, professor emeritus of art history at Indiana University, died March 5, 1995, at the age of 90. Bowie played an important role in the development of the art history program and the University Art Museum at Indiana. He traveled widely in Asia, where he searched out acquisitions for the museum and material for the many exhibitions he organized, one of which was one of the first major shows of Thai art in the West.

Charles S. Chetham, former director of the Smith College Museum of Art, died on March 4, 1995. Chetham was a graduate of Tufts University and the School of Fine Arts in Boston. He received his Ph.D. in art history from Harvard in 1960. He became assistant director of the University of Michigan Museum of Art and assistant professor of art history in 1961. He was named director of the Smith College Museum of Art in 1962.

Alice Davis, who devoted her career to the teaching of basic design, died in Ames, Iowa, on February 4, 1995, shortly before her ninetieth birthday. She was a forty-five-year member of the College Art Association. She recalled the early years when an annual meeting seated only a handful of women.

Alice was born in Iowa City, earned her A.B. and M.A. degrees there, and then studied at the National Academy in New York and at the Provincetown School of Art. She painted in watercolor and oils. She taught at the University of Iowa during the administration of Dr. Lester Longman. She also taught at Lindenwood College in St. Charles, Missouri, and at Grinnell College in Grinnell, Iowa. From 1951 until 1970 she taught at (then) Iowa State College in Ames, a time when the Applied Art department was in the College of Home Economics.

It was a period alive to American awareness of design. The Chicago Bauhaus was thrilling the midwest. Charles Eames came to the Iowa campus, after which all of the art offices acquired Eames chairs and his “mobile” toys. His House of Cards could be purchased at Walgreens drugstores. The fabrics of Dorothy Liebes, Ben Rose, and the young Jack Lenor Larsen brought attention to interior design. Buckminster Fuller appeared on the campus and the students built a geodesic dome for their annual open house, called Veishea.

On her lecture days Alice could be seen carrying a large market basket of visual aids, which might have contained Russell Wright as well as Arzberg china, an Akari washi paper lamp by Noguchi, Blenko glass, or Ellenhank

fabric lengths. She would set these up near the podium to enhance the slide lectures. Her course was a required core course taken by every entering freshman in the college. Every new art instructor taught one of the laboratory classes and attended the lectures that augmented the labs. “Design Is Everywhere” is an article Alice wrote for the student paper, the *Iowa State Daily*, in 1965.

—*Mary L. Meixner*

Milton Horn, a figurative sculptor known for his public commissions, died on March 29, 1995, at the age of 88. Born in Kiev, Ukraine, in 1906, he later emigrated to the U.S. He began his artistic career as a teenager working for the sculptor Henry Hudson Kitson in Boston. In the 1930s he participated in the Works Progress Administration and was part of a circle of sculptors that included Chaim Gross and William Zorach. In 1936 Horn was a founding member of the National Sculpture Society. After moving to Chicago in 1949, one of Horn's many public commissions was a stone relief for the facade of a synagogue, which is considered by some to be the first figurative sculpture on a Jewish temple since the time of Christ.

Nancy Rash, professor of art history at Connecticut College, died on March 13, 1995. Rash joined the Connecticut College faculty in 1972; she was promoted to associate professor in 1978, to professor in 1983, and to the endowed Lucy C. McDannel chair in 1991. She served as chair of the art department from 1980 to 1984 and from 1987 to 1993. In recent years her research was devoted to 19th-century American art, most notably that of Missouri painter George Caleb Bingham. She received a bachelor's degree from Radcliffe College, and master's and doctoral degrees from Bryn Mawr College.



Nancy Rash, 1941–1995

Academe

Andrée Hayum, professor of art history, Fordham University, spent spring semester 1995 as the Ruth and Clarence Kennedy Professor in the Renaissance at Smith College.

A. Richard Turner has been named Paulette Goddard professor at New York University.

Mariët Westermann is assistant professor of Northern Baroque art at Rutgers, State University of New Jersey.

The Department of Art at Queen's University, Kingston, Canada, announces the following appointments: **Mark Antliff**, assistant professor, and **Patricia Leighton**, associate professor, both specializing in 20th-century European art; and **Volker Manuth**, professor, as the Bader Chair in Northern Baroque art.

Museums and Galleries

Diane De Grazia has been appointed chief curator at the Cleveland Museum of Art. She is the first person to hold this position.

Claudia Einecke is associate curator of European art at the Joslyn Art Museum, Omaha, Neb.

Lisa Farrington Kent has been named curator at the Shirley Fiterman Gallery of the Borough of Manhattan Community College, City University of New York.

Margaret Poser has been appointed director of the Paolo Baldacci Gallery, New York.

The Weatherspoon Art Gallery, University of North Carolina at Greensboro, has announced two appointments: **Thomas H. Koccheiser** is curator of exhibitions, and **Douglas Dreishpoon** is curator of collections.

Organization

Emily Todd, the first program director of the Andy Warhol Foundation for the Visual Arts, has left the position. Pamela Clapp is now director.

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.

Brenda Leigh Baker has been awarded an NEH Individual Artists Fellowship for her work in sculpture. In 1994 she received a Creative Artists Fellowship from the Dane County Cultural Affairs Commission, Madison Community Foundation, and Madison CitiArts.

Denise Benyshek was awarded her second product grant from Liquitex/Binney and Smith. She also received a W. W. Stout Fellowship to assist with exhibition expenses.

Jacqueline Clipsham was awarded a 1995 Women's Caucus for Art Honor Award. This award is presented to distinguished senior women in recognition of their achievements in the visual arts.

Elisabeth Fraser has been awarded a Gilbert Chinard Scholarship and an NEH Summer Stipend for research on Delacroix's private patrons for a book manuscript, *In Civility: Eugène Delacroix and the Private History of Romanticism*.

Kira Lynn Harris has been awarded a 1994–95 Multicultural Arts Leadership Initiative Fellowship. This program focuses on multicultural problem-solving for artists, arts organizations, and communities in Southern California.

Nancy G. Heller has been awarded an NEH fellowship to attend this summer's Aston Magna Academy, the subject of which is “Cultural Cross-Currents: Spain and Latin America, ca. 1550–1750.”

Sue Johnson received a 1995 Individual Artist Fellowship: Two Dimensional from the Maryland State Arts Council.

James Juszczuk has been awarded a Pollock-Krasner grant in painting.

Charles R. Mack has been selected the first Louise Fry Scudder Professor in the College of Liberal Arts at the University of South Carolina. The professorship is described as a “paragon” award for teaching, service, and scholarship.

Donald A. McColl has been awarded a 1995–97 Postdoctoral Fellowship from the Social Sciences and Humanities Research Council of Canada. He will research “Hans Gieng's Fountains for Fribourg.”

Elizabeth Newsome has been awarded a Dumbarton Oaks Summer Fellowship to research a book titled *The Classic Maya Stela Cult: A Study in the Ideology of Power*.

Leah Rutchick has been awarded a 1995–96 NEH Summer Stipend and an ACLS Fellowship to support the completion of her book on the intersection of memory practices, meditation, and historiated sculpture in the Moissac cloister.

Sean Sawyer has won the Essay Medal of the Society of Architectural Historians of Great Britain for his essay “Sir John Soane's Symbolic Westminster: The Apotheosis of George IV.”

Susan Verdi Webster has been awarded an NEH Summer Stipend to complete her book *Art and Ritual in Early Modern Seville: The Processional Sculpture of Penitential Confraternities*.

Carolyn C. Wilson has been awarded a grant for research in Venice and the Veneto from the Gladys Krieble Delmas Foundation.

Conferences & Symposia

Calls for Papers

Memory and Oblivion is the theme of the xxixth International Congress of the History of Art, September 1–7, 1996, in Amsterdam. Memory and oblivion is a complementary couple offering ample scope for general discussion as well as detailed questions regarding the history of art. Abstracts for papers are invited (450 words max.); presentations may not exceed 25 minutes and may be delivered in English, German, or French. For information: Memory and Oblivion, xxixth International Congress of the History of Art, c/o Amsterdam RAI-OBA, Box 77777, 1070 MS Amsterdam, the Netherlands. *Deadline: June 1, 1995.*

Medievalism is an international conference to be held September 27–October 1, 1995, at the Higgins Armory Museum, Worcester, Mass. Papers are invited on all aspects of medievalism in art, architecture, literature, history, religion, and popular culture, from the end of the Middle Ages to the present. A special focus will be on “Spiritual Dimensions of Medievalism.” For information: James Gallant, 10 Lyndale Rd.,

Worcester, MA 01606; 508/853-3609. *Deadline: June 10, 1995.*

The African Impact on the Material Culture of the Americas will be held in spring 1996 at the Museum of Early Southern Decorative Arts, Winston-Salem, N.C. It will address the presence of African influences in the Americas as demonstrated through artifacts, using objects as primary resource data. Send proposals for papers or panels (3 pages max.) with short c.v. to: Bradford L. Rauschenberg, Early Southern Decorative Arts, PO Box 10310, Winston-Salem, NC 27108. *Deadline: June 30, 1995.*

The Faerie Queene in the World, 1596–1996, is an interdisciplinary conference, September 27–28, 1996, at the Yale Center for British Art, New Haven, Conn. On the 400th anniversary of the publication of the *Faerie Queene*, scholars will reassess the poem in its historical, visual, theological, poetic, Irish, and global contexts. To send proposals and for information: Elizabeth Fowler, Dept. of English, Yale University, PO Box 208302, New Haven, CT 06520-8302; fax 203/432-7066. *Deadline: September 30, 1995.*

New Life for the Post Plague Era in Italy is the topic for a series of sessions at the New College Conference on Medieval-Renaissance Studies, March 14–16, 1996, Sarasota, Fla. Fresh scholarship that reassesses our understanding of the second half of the fourteenth century is invited. For information: Michael Grillo, 151 Carnegie Hall, University of Maine, Orono, ME 04469-5712. *Deadline: October 31, 1995.*

Venetian Art in the Ringling Museum is the topic for a series of sessions at the New College Conference on Medieval-Renaissance Studies, March 14–16, 1996, Sarasota, Fla. Papers are invited on Venetian artworks in the Ringling collections, or on their mansion, the Ca' d' Zan, and the fascination for medieval and renaissance Venetian art in the 1920s. Send proposals or papers to: Helena K. Szépe, Art Dept., FAH 229, University of South Florida, 4202 E. Fowler Ave., Tampa, FL 33620-7350. *Deadline: October 31, 1995.*

Nicolas of Verdun is the topic of a colloquium sponsored by the Comité International d'Histoire de l'Art, September 25–27, 1995, in Vienna. Topics on the preliminary program include "The Klosterneuburg Ambo and Its Alterations," "The Shrine of the Magi at Cologne and the Shrine of the Virgin at Tournai," and "The Place of Nicolas of Verdun in the Art of His Time." To submit papers and for information: CIHA, Institut für Kunstgeschichte, Universitätsstrasse 7, 1010 Vienna, Austria; fax 011 43 222 402 8510.

To Attend

Places of Commemoration: The Search for Identity and Landscape Design is the topic of the 1995 Landscape Architecture Symposium at Dumbarton Oaks, May 19–20. The symposium will discuss the role of landscape architecture in

the design of commemorative places that are intended to help shape and construct people's memory and identity. For information: 202/342-3280.

The Smithsonian's Center for Museum Studies (formerly the Office of Museum Programs) announces the annual Museum Leadership seminar, July 17–21, 1995, at the Smithsonian, Washington, D.C. The program targets the career development needs of African American, Alaskan Native, American Indian, Asian/Pacific American, Latino/a, and Native Hawaiian professionals in all disciplines and functional areas of museum work. For information and application material: Bob Kidd, Program Manager, Center for Museum Studies, MRC 427, Smithsonian Institution, Washington, DC 20560; 202/357-3101; EMAIL: DMPEM017@SIWM.SI.EDU. *Deadline: May 12, 1995.*

The Digital Dialectic: A Conference on the Convergence of Technology, Media, and Theory will be held at the Art Center College of Design, Pasadena, Calif., August 4–6, 1995, just prior to SIGGRAPH '95. This single track conference brings together scholars and artists who combine theoretical investigations with analysis of the possibilities (and limitations) of the technologies involved in digital art and media—grounding the insights of theory in the constraints of practice. For information: Peter Lunenfeld, Graduate Faculty, Art Center College of Design, 1700 Lida St., Pasadena, CA 91103; fax 818/795-0819; EMAIL: PETERL@ARTCENTER.EDU.

Preserving History/Constructing Community is sponsored by the Department of Architectural History at the University of Virginia, September 21–23, 1995. Scholars will address a new role for preservation by strengthening a sense of place and community and countering the social and physical deterioration of established urban neighborhoods and older communities. For information: Department of Architectural History, School of Architecture, University of Virginia, Campbell Hall, Charlottesville, VA 22903; 804/294-1428.

The Material City will be sponsored by the Renaissance Society of America, November 3–4, 1995, at Vassar College, Poughkeepsie, N.Y. For information: Benjamin Kohl, History Dept. (386), Vassar College, Poughkeepsie, NY 12601.

Mitate: Metaphor and Humor in the Floating World is a symposium being held in conjunction with the exhibition *The Women of the Pleasure Quarter*, April 13–14, 1996, at the Worcester Art Museum, Worcester, Mass. *Mitate* (literally comparison, or likening), or metaphor, an idea that is central to Edo culture, enable people, places, and other images to carry multiple layers of meaning. Scholars of Japanese history, literature, drama, and art will discuss *mitate* as an important issue in the arts and culture of the Edo period. A limited number of graduate student stipends are available. For information: Honee Hess, Worcester Art Museum, 55 Salisbury St., Worcester, MA 01609-3196.

Opportunities

Calls for Entries

The Photo Review is sponsoring its 10th annual photography competition. The magazine will reproduce accepted entries in its summer 1995 issue, ensuring that thousands of people will see the photographs. One photographer will be selected for a one-person exhibition at the Print Club, Philadelphia. \$1,000 in cash prizes. Entry fee of \$18 for up to 3 prints or slides, \$5 each for up to 2 additional entries. Send SASE for prospectus to: Photo Review, 301 Hill Ave., Langhorne, PA 19047. *Deadline: entries must arrive between May 15 and 31, 1995.*

Seafood Leader is the primary trade magazine for the seafood industry. Its seafood catalogue highlights art, for which fish imagery (from surrealism to sea-realism), is sought—edible species only. Transparencies suitable for reproduction must be submitted. Include title, medium, image size, whether it is unique or available in prints, and cost. The original work must be available for purchase by catalogue readers. For information: Mary Dittrich, *Seafood Leader*, 5305 Shilshole Ave., NW, Ste. 200, Seattle, WA 98107. *Deadline: May 31, 1995.*

A Human Presence is a group show scheduled for March–April 1996, sponsored by the Art Center of Battle Creek, Michigan. Open to midwestern artists working in any media. Work must contain human figurative references and can address psychological, social, racial, environmental, historical, and/or gender issues. Send slides or photos of work, résumé, support material (reviews, catalogues, etc.), and SASE to: A Human Presence, Tim Norris, Art Center of Battle Creek, 265 E. Emmett St., Battle Creek, MI 49017. *Deadline: June 15, 1995.*

Aljira, Center for Contemporary Art: national juried exhibition, September–November 1995, open to 2-D media within 48" x 48." Cash awards. Send SASE for prospectus to: Aljira, Center for Contemporary Art, PO Box 7506, Newark, NJ 07107; 201/643-6877. *Deadline: June 16, 1995.*

Beyond Earth: Visionary and Ethereal Art is the theme for this year's Artists Showcase, Chester, N.J., to run September 9, 1995–January 31, 1996. Slides are requested of paintings, drawings, photography, jewelry, sculpture, and wearable art for inclusion. Free interpretation of the title is encouraged, as is positive subject matter. For information: Artists Showcase, 10 Budd Ave., Chester, NJ 07930; 908/879-9552. *Deadline: June 30, 1995.*

Artreach '95 is open to artists working in all media. Exhibition opens in Salt Lake City, Utah, in September 1995. \$25 fee per slide, no minimum or maximum number of entries. For information send SASE to: Summer Brown, National Congress of Art and Design, 510 W. 100 South, Salt Lake City, UT 84111; 801/299-0770; fax 801/328-1243. *Deadline: July 1, 1995.*

Regional '95 is a juried exhibition for artists living within 250 miles of Indianapolis. \$25 entry fee for 5 works. Honorarium plus travel or shipping paid; color illustrated catalogue. For prospectus: J. Moore, Indianapolis Art Center, 820 E. 67 St., Indianapolis, IN 46220; 317/255-2464, ext. 233. *Deadline: August 25, 1995.*

New Exhibition Component of Annual Conference: In response to significant interest expressed by CAA members, beginning in 1996, an exhibition of work by professional artists will be presented in conjunction with the annual conference, in addition to the M.F.A. Exhibition. CAA members who would like to organize a group exhibition to be presented in conjunction with the 1997 conference to be held in New York, February 12–15, are invited to submit proposals. All proposals must include curator(s)/organizer(s) names, theme, venue, and a budget reflecting sources of funding. CAA will provide \$2,000 in seed money for the exhibition that is selected. Send to: Suzanne Schanzer, Conference Coordinator, CAA, 275 Seventh Ave., New York, NY 10001; fax 212/627-2381. Enclose a self-addressed stamped postcard if acknowledgment of receipt of proposal is desired. *Deadline: September 1, 1995.*

SoHo 20 Gallery, promoting the work of woman artists, invites applications for membership and other exhibition opportunities. For information: 469 Broome St., New York, NY 10013; 212/226-4167.

Wishing You Were Here is a collaborative work consisting of postcards that have been sent from/to an artist or art professional who has died of HIV/AIDS. These will be gathered into a wall of remembrance as part of an exhibition initiated by the Archives Project and co-sponsored by CAA and the Gay and Lesbian Caucus of CAA. The exhibition will be held during CAA's 1996 conference in Boston. Send postcards that have been written, or else create a "postcard never sent" as a tribute to that person. All submissions will become part of the Archive Project permanent collection so you might want to send a photocopy of front and back of the original. Send to: Jonathan Weinberg, History of Art Dept., Yale University, 56 High St., PO Box 208272, New Haven, CT 06520; fax 203/432-7462.

Grants and Fellowships

Michigan Society of Fellows Postdoctoral Fellowships. Applications are invited from qualified candidates for 3-year fellowships in the humanities and the arts, the social, physical, and

life sciences, and the professions. Fellowship tenure will begin September 1996. Applicants must have received the Ph.D. or comparable professional or artistic degree between January 1, 1993, and September 1, 1996. Fellows are expected to be in residence in Ann Arbor during the academic years of the fellowship and to teach for the equivalent of one academic year. Annual stipend of \$31,000. Application fee of \$25. For information: Michigan Society of Fellows, 3030 Rackham Bldg., University of Michigan, Ann Arbor, MI 48109-1070. *Deadline: October 13, 1995.*

Doctoral Dissertation Fellowship Program of the Getty Center for Education in the Arts: provides up to 8 fellowships a year, seeking proposals that explore the theory and/or practice of discipline-based art education (DBAE), or connections between and among the four disciplines of art (art production, art history, art criticism, and aesthetics), that are significant to the evolution of DBAE. Open to candidates for either the Ph.D. or Ed.D. in programs in visual art education whose dissertation proposals have been approved by their doctoral committees. Also open to doctoral degree candidates in the visual arts or related fields of the humanities who can demonstrate that their work promises to make a substantial and original contribution to existing literature about DBAE. For information: Elizabeth Paul, Getty Center for Education in the Arts, 401 Wilshire Blvd., Ste. 950, Santa Monica, CA 90401-1455. *Deadline: November 1, 1995.*

Henry Luce Foundation/ACLS Dissertation Fellowship in American Art: awards of \$15,000 will be made to graduate students at any stage of Ph.D. dissertation work for a one-year term beginning summer or fall 1996. Applicants must be Ph.D. candidates working on a dissertation on a topic in the history of the visual arts of the U.S. In application request note current level of graduate study, department and institution, citizenship or legal residence, expected degree date, proposed topic, and date for beginning tenure of the award. For information: Fellowship Office, American Council of Learned Societies, 228 E. 45th St., New York, NY 10017-3398; fax 212/949-8058. *Deadline: November 15, 1995.*

Artemisia Gallery Mentorship Program, 1995–96. This program for emerging women artists in the Chicago area includes monthly group meetings that address professional issues and a group exhibition in the gallery. For application: 312/226-7323.

The Asian Cultural Council supports cultural exchange in the visual and performing arts between the U.S. and countries of Asia, primarily through a program of fellowship grants to individual artists, scholars, and specialists. New grants this year include a residency program in Asia, a fellowship program in Chinese Studies, and an on-site seminar program in art history in China. For information: Asian Cultural Council, 1290 Avenue of the Americas, New York, NY 10104.

Internships

The Museum of Modern Art, New York, offers several paid and unpaid internships, open to high school, undergraduate, and graduate students.

The Helena Rubinstein Foundation sponsors a summer program (paid, based on available funding) and fall or spring academic year programs (unpaid). For information: Internship Coordinator, Dept. of Education, Museum of Modern Art, 11 W. 53 St., New York, NY 10019. *Deadline for fall: July 31, 1995.*

The Edward John Noble Foundation internship is a paid, full-time, 12-month position for recent college graduates who have graduated with a degree in arts administration, museum studies, or art history. \$17,000 stipend, plus benefits, and \$1,000 for travel expenses. It commences September 25, 1995, and ends September 20, 1996. For an application: 212/708-9893. *Deadline: July 26, 1995.*

M.F.A. candidate wanted: to assist Martha Wilson, director, Franklin Furnace, New York, in preparing a CD-ROM version of *Art Journal* on the subject of performance art. Interest in performance art and/or new technology imperative. Ideally, a mutually beneficial arrangement in which work may be used toward thesis requirements may be made with candidate's educational institution. Martha Wilson, Franklin Furnace Archive, 112 Franklin St., New York, NY 10013.

Publications

Alternative Futures is a collection of 10 essays commissioned by Grantmakers in the Arts that examines the nature of the arts and philanthropy in the U.S. today, while posing provocative alternatives for the future. \$15.45 postpaid. Art Resources International, 5813 Nevada Ave., NW, Washington, DC 20015; 202/363-6806.

Arts Etc. Newsletter is a monthly resource of artist opportunities. It lists grants, juried shows, exhibition opportunities, slide registries, fellowship information, artist services and more. \$27 for 12 issues, \$48 for 24 issues. Free sample issue available. Arts Etc., PO Box 4189, Hartford, CT 06147-4189; fax 203/547-0751.

NEH Overview of Endowment Programs is a free guide that includes all the information you need about grant opportunities offered by the NEH. The *Overview* features such information as application deadline dates through 1995, how to get application forms, addresses and phone numbers of state humanities councils, and who to contact for help or for more information. Mention *CAA News* and receive a free copy of *Humanities*, the bimonthly publication of the NEH, as well. *NEH Overview*, Rm. 402, 1100 Pennsylvania Ave., NW, Washington, DC 20506; 202/606-8400; bulletin board for access via modem, 202/606-8688; BITNET: NEHOPA&GWUVM.GWU.EDU.

Classified Ads

The CAA newsletter accepts classified ads of a professional or semiprofessional nature. \$1.25/word (\$2/word nonmembers); \$15 minimum.

Art translations in French, Spanish, German, available on disk or fax. Call 718/797-1306 for free estimate.

Bantry Bay, Ireland: secluded, renovated, fully furnished, 2 bedroom farmhouse with fireplaces and central heating. \$1,000/month plus utilities. Ottawa, 613/226-2072; fax 613/224-0464.

Books on the Fine Arts. We wish to purchase scholarly o.p. titles on Western European art and architecture, review copies, library duplicates. Andrew D. Washton Books, 411 E. 83rd St., New York, NY 10028; 212/481-0479; fax 212/861-0588.

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; min. 3 weeks. Call DG Associates, 212/996-4629.

Fresco Painting and Marmo-Scagliola Workshops—Ceri, Italy: 40 kilometers north of Rome, July 6–26, 1995. Live/work in an unusual 16th-century palazzo. All aspects of fresco painting and scagliola are covered. Field trips included. Write/call for further details. Accademia Caerite, Inc. (formerly Fresco Associates), 133 Greene St., New York, NY 10012; 212/473-5657 or 914/762-2970; fax 212/777-7551 or 914/271-3380.

Live/work in Basel, Switzerland: available July–October, large 3-bedroom apartment, fully equipped. Ideal for visiting artist/scholar, or couple. \$700/month. Minimum 2 months. Spacious artist studio also available. Teresa Hubbard, Entenweidstrasse 12, 4056 Basel, Switzerland; 011 41 61 321 5607 or 011 41 61 631 1964.

Manhattan loft sublet: 1,200 sq. ft., furnished, washer/dryer. Live/work, \$1,400/month, including utilities. July 1–December 31. 510/268-8132 until June 1; 212/473-2469 in June.

New York sublet: large, bright, 3-room East Village apartment, suitable for one or two adults, available for June 1995 (some May and July availability possible). Central location convenient to transportation and SoHo. Security and references required. \$200/week; min. 3 weeks. 212/529-1610.

New York work space available: May 15–August 15. Window, 24-hour access (weekdays freight elevator). Downtown. \$375/month. Call evenings, 212/633-8724.

Rome: furnished apartment close to Trastevere, available immediately. 212/274-1811.

Rome: lovely, furnished one-bedroom apartment. Panoramic terraces, walk to Vatican museums, subway, shops. No pets. One year minimum. Available August 1. \$1,100/month (heating included). 617/969-8307.

Umbria, Italy: large country home. \$700/month. Available September–June, 1995–96. No monthlies. 812/226-3860 or 812/855-0578.

Venice, California: two-story California Craftsman house and separate art studio for rent. Impeccably furnished and landscaped. Available late summer for six months to one year. \$3,000 plus utilities. 310/391-4471.

Wanted: Albuquerque, N.Mex. apartment/house. Visiting faculty needs 1-bedroom apartment in the university/downtown area for June 1995. Would like to trade 3-room New York City apartment, suitable for one or two adults, but will consider rental. Residence must be pet-free. Will consider other locations, especially if trade is possible. References available. 505/243-5684, or 212/529-1610.

West Village, NYC, duplex loft: light, views, fully furnished, a/c, 24-hour security. Mid-June–mid-September. \$1,600 monthly. 212/691-1159.

Information Wanted

Adelene Moffat (1862–1956): Moffat worked primarily in New York and New England. Information wanted on whereabouts of her work. 708/234-8784.

Jakob Steinhardt (1887–1968): searching for paintings, drawings, prints, and other source material that has not been considered in the oeuvre catalogues by Kolb, Amishai-Maisels, and Behrens. Dorothy Kaufmann, M.A., Burgweg 5, 69117 Heidelberg, Germany.

Author seeks assistance in locating the following paintings:

Pieter Huys (Flemish, 1545–1571), *The Fool*, panel, 16 x 12 inches. Bust-length figure of a laughing jester, partly hiding his face with his left hand and looking through his fingers. He wears a parti-colored gray and yellow coat trimmed with scarlet, and a hood with donkey ears. The painting was sold November 1948 at Parke-Bernet (now Sotheby's) from the collection of Baron and Baroness Raoul Kuffner de Dioszeg.

Master of the Angerer Portrait, *The Buffoon*. Bust-length figure of an eating jester, holding in his right hand a morsel of food, and in his left the "marotte" featuring the sculpted head of a fool. A small dog rests on the jester's left shoulder. The painting was offered for sale at Christie's, London, June 28, 1935, lot 10. It did not sell. It was possibly sold privately thereafter, or returned to the owner, who sold it independently. Justin Liuba, 178 E. 80 St., #15A, New York, NY 10021-0452; 212/535-8169; fax 212/879-0707.

CAA 1997 Annual Conference

Session Proposal Submission Form

Session category (check one):

- Art History: ☐ Thematic ☐ Non-Thematic
Studio Art: ☐ Thematic ☐ Non-Thematic
☐ Affiliated Society-Sponsored
☐ Committee-Sponsored*
(*Approval of committee chair required)

Session title: _____

Sponsoring Affiliated Society or CAA Committee (if applicable): _____

Brief synopsis of session topic: _____

Chair 1: _____

CAA membership #: _____

(CAA membership from submission of proposal through 1997 is required of all chairs.) If not a member, call 212/691-1051, x. 204 for an application.

address: _____

telephone: office/studio: _____ home: _____

e-mail address: _____ fax: _____

Chair 2 (if applicable): _____

CAA membership #: _____

(CAA membership from submission of proposal through 1997 is required of all chairs.) If not a member, call 212/691-1051, x. 204 for an application.

address: _____

telephone: office/studio: _____ home: _____

e-mail address: _____ fax: _____

Mail 15 copies of (1) completed form; (2) one- to two-page proposal; and (3) c.v. (2 pages max.), to: Suzanne Schanzer, Conference Coordinator, College Art Association, 275 Seventh Ave., New York, NY 10001. *Deadline: September 1, 1995.*