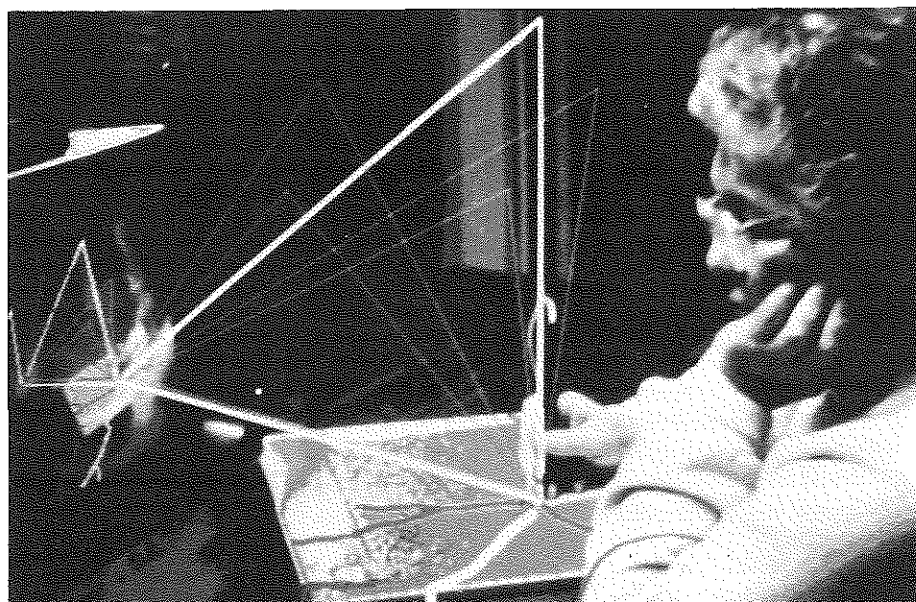


CAA NEWS

1-800/
257-4900,
Operator
9684

Now is the time to act. The National Endowments for the Arts and the Humanities are in danger of being abolished, or, at least, reauthorized with restrictive language. The College Art Association urges you to take a stand against censorship and support the endowments. We have been receiving copies of the many letters you have sent to Congress. Keep sending them. They all help.

At this late date, telegrams are even better. CAA has instituted a Western Union Action Hotline, which is operative for two months ending July 31. Call 1-800-257-4900, operator 9684, twenty-four hours/day, seven days/week to send a telegram to your senators and representative expressing your support of the endowments without restrictive language. Just give your zip code and Western Union will direct the telegram to your legislator(s). You will be charged on your telephone bill—\$7.50 for the first telegram and \$6.75 for a second and third. Please send a telegram now. (See "Act Now!", page 16, for the reauthorization schedule.) If you do not act on behalf of the endowments today, they may not be there tomorrow.



Sonia Landy Sheridan, *Drawing in Time*, 1982, self-portrait computer drawing, Easel/John Dunn software, Cromemco Z-2D hardware; in the fall 1990 *Art Journal*

CAA and Technology

In an age of mass communications, digital information systems, and computer mail, technology has become an integral part of society. New advances in equipment have become constant occurrences. The College Art Association, with a new program, a new

committee, and a new issue of *Art Journal*, reflects the impact of technology on art and art history as they are practiced today.

Collaborative programs with other organizations are already in the planning stages. In May the Getty Art History Information Program (AHIP) convened a two-day meeting to discuss the possibility of collaboration between CAA and the Getty AHIP. AHIP is seeking ways to apply modern information technology to the research needs of art historians. In collaboration with international institutions and organizations, AHIP is working on a number of

CONTINUED ON PAGE 2

Contents

Volume 15, Number 4
July/August 1990

- 1 1-800/257-4900
CAA and Technology
- 2 Annual Conference
Update
- 5 CAA News
- 6 From the President
- 8 Solo Exhibitions
by Artist Members
- 9 People in the News
- 10 Programs, New & Revised
- 11 Grants, Awards, & Honors
- 12 Conferences & Symposia
- 13 Opportunities
- 15 Information Wanted
- 16 Classified Ads
Datebook
Act Now!

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

Editor
CAA News
275 Seventh Avenue
New York, New York 10001
Telephone: 212/691-1051

Editor-in-Chief Susan Ball
Managing Editor Virginia Wageman
Editor Nancy Boxenbaum

© 1990 College Art Association, Inc.

Art and Technology

CONTINUED FROM PAGE 1

approaches to the automation of art-historical subject matter. AHIP is developing ways to promote the compatibility necessary for the creation, retrieval, and sharing of art-historical information in electronic form, as well as on-line bibliographic and data collection projects.

This agenda will be reflected in the charges to an ad hoc committee whose formation was recommended at the CAA-AHIP meeting and authorized by CAA President Ruth Weisberg. The mission of the CAA Committee on Electronic Information is to facilitate and encourage interaction between the community of scholars and art professionals and the world of electronic information and computerized resources. The committee will find ways to be involved, at a conceptual level and through access to researchers, in the framing and structure of automated information. It will also seek to increase awareness of issues and means in information technology among people working in the visual arts.

In the fall 1990 issue of *Art Journal*, "Computers and Art," guest-edited by Terry Gips, articles seek to assess the extent to which technology has infiltrated the visual arts and in what ways the arts have been affected. This issue provides a forum for the exploration of digital art and technological advances, such as photography, that precipitated and influenced the implementation of the computer in the artist's studio.

Through CAA's representation of its membership's specialized needs, concerns, and knowledge, the voice of the visual arts community will be reflected in current scholarly research and decisions being made regarding the collection and delivery of automated information.

Members of the CAA Committee on Electronic Information are: Debra Pincus, chair, Brendan Cassidy, John Clarke, Ruth Fine, Eleanor Fink, Margaret Lazzari, Patricia Mainardi, Danielle Rice, Helen E. Roberts, and Marilyn Schmitt.

Annual Conference Update

Calls for Papers

The following is a call for papers for the Visual Resources Association/College Art Association joint session to be held at the CAA 1991 conference in Washington, D.C.: **Visual Information: Problems in Documenting the Artist's Work.** We experience art mainly through reproductions—slides, photographs, videotapes, postcards, etc. Slide portfolios are commonly used to apply for places in graduate school, for grants, and for teaching positions; artists submit slides to gallery directors as they vie for exhibition space; students, unable to see the originals, learn about art through photographs in exhibition catalogues and art magazines. We are exposed to a plethora of visual information which, like other types of information, can be misleading; some works actually look better in reproduction, while others suffer. What problems does this cause for the artist and for the viewer? How can conceptual pieces, performances, and installations best be documented? Proposals are invited from artists, gallery directors, slide and photograph curators, and others involved with the presentation or selection of work through reproductions. In keeping with the focus of this session on visual phenomena, illustrative slides and videotapes will be welcome. Send proposals to: Carla Freeman, New York State College of Ceramics at Alfred University, Alfred, NY 14802; 607/871-2945.

The following is a new studio art session call for papers: **Art and Design Education: Learning from the U.S.—Learning from the U.K.** This session is intended to provide, through joint presentations by educators from the U.K. and the U.S., a comparative view of the major innovations in art and design education over the past decade. Papers should consist of an overview of

the topic, a case study showing good practice, and a conclusion showing ways in which the experience can be generalized. Each joint presentation will last no longer than 20 minutes and the session will finish with a panel discussion to last 30 minutes. Abstracts are requested on the following topics: government education policy and its impact on education; student work experience and workplace learning; international competitiveness and education; business studies in art and design education; and the history of art and design in the curriculum. Send proposals to: Vaughan Grylls, School of Art and Design, The Polytechnic, Wolverhampton WV1 1SB, United Kingdom; 0902/321000; fax 0902/25047.

Affiliated Society Call for Papers

Art Libraries Society of North America (ARLIS/NA) announces a call for papers on the **Art History Information System** for its meeting to be held in conjunction with the CAA annual conference. Proposals are invited from anyone for short papers on issues of common interest to art historians and art librarians, inasmuch as they are mutually involved in the production, dissemination, collection, description, retrieval, and scholarly assessment of art-historical information. The meeting is intended to stimulate discussion on the complementarity of art-historical and art-documentary praxes, and on the relationship of art-historical heuristics to art documentation. Send abstracts to: Alfred Willis, 1600 S. Joyce, Apt. A-509, Arlington, VA 22202. Deadline: September 1, 1990.

Discussants/Respondents

In response to inquiries from several 1991 session/panel chairs and prospective speakers, the following is a clarification of CAA policy regarding the role of a discussant/respondent is to amplify, expand upon, and/or respond to the papers or presentations of a session/panel's speakers and/or the established focus of the session/panel. He or she is not to present new material or address new topics but is expected to have a written presentation, prepared in advance, based on review of the

speakers' papers/presentations and/or the session/panel abstract. It is the responsibility of the session/panel chair to ensure that the discussant/respondent has access to speakers' materials early enough to provide reasonable preparation time. (Ideally, they should be available no later than December 15.)

Prospective discussants/respondents should be aware that they will not have materials published in *Abstracts and Program Statements*, although their role in the session/panel will be acknowledged therein.

Session/panel chairs are not required to have discussants/respondents. Chairs who decide to include one should be aware of the impact of that inclusion on the timing of their sessions/panels. (Due to our desire to ensure that all sessions/panels receive the full time allotted to them, the schedule will be strictly enforced.) No session may include more than one discussant/respondent.

Audiovisuals and Equipment

Please note a change in the standard AV set-up for sessions/panels: An electric pointer will not be provided as a part of the standard set-up but will be available upon request. Chairs foreseeing a need for an electric pointer should submit a request for it and any other nonstandard AV equipment (i.e., video projector) to Suzanne Schanzer, Conference Coordinator, CAA, 275 Seventh Ave., New York, NY 10001, by November 1, 1990.

Session Address Change

Jason C. Kuo, chair of the art history session "Four Decades of Research on Chinese Painting in the West," has a new mailing address: Dept. of Art History, University of Maryland, College Park, MD 20742.

1992 Annual Conference Announcement of Program Chairs and Call for Session Proposals

The 1992 annual conference will be held in Chicago, with the Chicago Hilton and Towers serving as headquarters. Sessions will run Thursday, February 13, through Saturday, February 15.

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/panel and explaining any special or timely significance it may have for your particular field and/or discipline. When possible, please outline potential panelists and procedures. Explanatory or supportive materials may be included. Please send a c.v. or biographical statement, mailing address, and work and home telephone numbers. We recommend enclosing a self-addressed, stamped postcard so that the chairs can acknowledge receipt of your proposal, and a SASE if you wish any material returned.

To summarize CAA procedures: The chairs/co-chairs will consider proposals only from members. No one may chair a session more than once every three years, i.e., session chairs in 1992 can not have chaired in 1990 or 1991. Program chairs/co-chairs will make their selection from among eligible proposals solely on the basis of merit; however, if essentially the same proposal is received from two or more individuals, preference may be given to the individual from the region in which the conference will be held. Where proposals overlap, the chairs also reserve the right to select the most considered version or may, in some cases, suggest a fusion of two or more versions from among the proposals submitted. The program chairs/co-chairs may invite submissions from people who have not submitted proposals but whose experience, expertise, and outreach would, in the chair/co-chair's opinion, be important to shaping an interesting and balanced program. In doing so, program chairs/co-chairs will consider a number of factors, including which topics were not covered in recent CAA conferences. As above, all other things being equal, preference may be given to artists/scholars from the region in which the conference will be held.

Art History Program Chair

Sandra Hindman, professor and chair of the Department of Art History at Northwestern University, earned her

undergraduate and graduate degrees in the history of art (BA, University of Chicago, 1966; MA, University of California, Berkeley, 1968; PhD, Cornell University, 1973). She taught at Johns Hopkins University for eleven years, before going to Northwestern University in 1984. She has received fellowships from the National Endowment for the Humanities, the Center for Advanced Study in the Visual Arts, the National Endowment for the Arts, the American Council of Learned Societies, and the American Philosophical Society. She has served on the boards of the Medieval Academy of America and the International Center of Medieval Art. Hindman's field of research is later medieval and Renaissance book illustration, including manuscripts and printed books. She is author of *Text and Image in 15th-Century Illustrated Dutch Bibles* (1977); *Christine de Pizan's "Epistre Othéa": Painting and Politics at the Court of Charles VI* (1986); and *A Catalogue of Northern European Miniatures in the Robert Lehman Collection of the Metropolitan Museum of Art* (in press); co-author of *Pen to Press: Illustrated Manuscripts and Printed Books in the First Century of Printing* (1977); and editor of *The Early Illustrated Book: Essays in Honor of Lessing J. Rosenwald* (1982) and *Printing the Written Word: The Social History of Books, c. 1450-1520* (in press). In addition, she has published articles in the *Art Bulletin*, *Gazette des Beaux-Arts*, *Journal of the Warburg and Courtauld Institutes*, *Zeitschrift für Kunstgeschichte*, among others. At present, she is completing a monograph on the social function of 13th-century illustrated French romances.

Sandra Hindman



Considering Encounters

The 1992 art history program will be organized around the theme "Considering Encounters." This theme responds directly to the 500th anniversary of the discovery of America by Christopher Columbus in 1492. However, the theme also prompts reflection on the nature and implications of "encounter" from a variety of perspectives. The following possible themes for sessions are suggested: the relationship of different cultural groups (defined, for example, by class, gender, or religion) within a larger cultural superstructure; the relationship between different cultures in global terms (for example, within Europe, Asia, Africa, or the Americas; between Europe and the Americas; or between North and South America); the relationship between different points of view on, say, a common monument or monograph. The cultural, social, political, and intellectual implications of "encounter" for the discipline at large should be kept in mind by those who are planning sessions, and a measure of controversy is expected.

Radically changed session formats are not envisioned. Chairs should reduce the number of speakers accepted in order to make room for more discussion time. Those who plan sessions may want to consider pairing papers that present contradictory points of view, and the use of commentators is encouraged.

Please submit proposals to the art history chair by October 1, 1990. Proposals should be sent to: Sandra Hindman, Dept. of Art History, Kresge Hall 254, Northwestern University, Evanston, IL 60208; 708/491-3230; fax 708/467-1035.

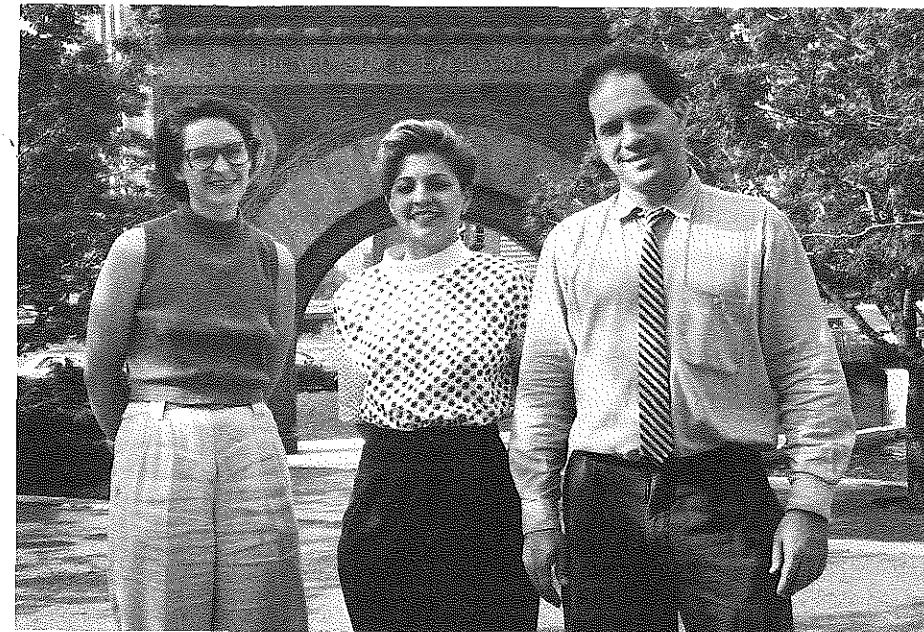
Studio Program Co-Chairs

Jeanne Dunning, an artist who lives in Chicago, has been the director of the Visiting Artists Program at the School of the Art Institute of Chicago since 1987. Prior to that, she was assistant director of the Renaissance Society of the University of Chicago and co-director of the Rhona Hoffman Gallery. She exhibits her work extensively and has had solo exhibitions at

Southern Exposure in San Francisco, Real Art Ways in Hartford, and Feature in New York. She received her MFA from the School of the Art Institute of Chicago in 1985 and her BA from Oberlin College in 1982.

Bibiana Suarez, an artist who was born and raised in Puerto Rico, has resided in Chicago for the last 10 years. She has a BFA (1984) and MFA (1989) in painting and drawing from the School of the Art Institute of Chicago. Currently an assistant professor in the art department of DePaul University, Suarez has also taught as a visiting artist at the School of the Art Institute of Chicago. Prior to her teaching positions, she served as director of international services at SAIC. She is represented by Sazama Gallery in Chicago and has exhibited her large-scale drawings at the State of Illinois Gallery and the Mexican Fine Arts Center Museum in Chicago, the Museum of Contemporary Art in Mexico City, and the Art League in San Juan, among others. Suarez is active in educational issues that have an impact on minority communities. She has served on panels for the Chicago Office of Fine Arts and is a member of the Board of Directors of the Illinois Arts Alliance.

James Yood is an art critic and lecturer in contemporary art history, theory, and criticism in the Department of Art Theory and Practice at Northwestern University. He received his BA at the University of Wisconsin at Madison and his MA in art history from the University of Chicago. He began his teaching career in 1980 at Indiana University Northwest in Gary and has taught at DePaul University, Loyola University, the University of Illinois-Chicago, and the School of the Art Institute of Chicago, where he still serves as an adjunct faculty member. He began writing art criticism for the *New Art Examiner* in 1983 and later served as its Chicago and Midwest editor. Since 1988 Yood has been Chicago correspondent for *Artforum*, where his reviews appear monthly. His criticism has also appeared in *Sculpture*, *Artnews*, *Art & Antiques*, and *TAXI*. Yood is the author of numerous exhibition catalogues including: "Recent Art from Chicago," Artists Space, New York; "Julia Fish/Neil Goodman," Herron



From left to right: Jeanne Dunning; Bibiana Suarez; James Yood

School of Art, Indianapolis; "Locations of Desire," State of Illinois Art Gallery, Chicago; and "Vera Klement," Renaissance Society at the University of Chicago. He is currently completing two publications, a catalogue of the art collection of REFCO, Inc., and the text for a book of photographs by Patty Carroll of artists from Illinois.

The Encounter of Cultures: Confrontations and Interchanges

The CAA 1992 annual conference falls on the 500th anniversary of what used to be described as Columbus's "discovery" of America. It is our hope to generate a broad range of panels that will take up many issues, including the question of how cultures encounter one another and with what results. Must the concept of encounter be entwined with the concept of confrontation? How is the "Other" defined, and what conditions lead to conflict between so-called "dominant" and "sub-dominant" aesthetics? We are soliciting proposals that speak broadly to these and aligned subjects and expect to focus very specifically on a range of issues concerning the traditions and experiences of Latin American culture.

We are extremely interested in proposals that suggest alternatives or modifications to the traditional "panel" format. We seek a multileveled range of proposals and will consider all

topics of concern to artists and the arts community. The theme of the encounter of cultures suggests looking at many issues in the art world in a new light. We encourage proposals that consider: innovative methodologies in studio art education; the relationship of individual artists to larger cultural issues; the specific problems and/or advantages of artistic practice in the Midwest or in other regions; the dilemmas of teaching conceptual art or other nontraditional art forms within current structures of art curricula; and current aesthetics. We encourage potential moderators to suggest other areas of inquiry.

Proposals should be sent to: Jeanne Dunning, Visiting Artists Program, School of the Art Institute of Chicago, Jackson Blvd. and Columbus Dr., Chicago, IL 60603; 312/443-3711; fax 312/263-0141.

CAA News

1991 CAA Awards Committees

The following is a list of CAA awards and committee members for 1991. These awards will be presented at the annual conference in Washington, D.C., February 1991. All nominations for awardees should be sent by October 1, 1990, to the award chairperson in care of CAA, 275 Seventh Ave., New York, NY 10001.

Distinguished Teaching of Art History Award: Hollis Clayson, Northwestern University, chair; Jeff Donaldson, Howard University; Zirka Filipczak, Williams College. **Distinguished Teaching of Art Award:** Leonard Hunter, San Francisco State University, chair; Robert Blackburn, Printmaking Workshop; Suzanne Stephenson, Eastern Michigan University. **Frank Jewett Mather Award:** Jonathan Fineberg, University of Illinois, chair; Shifra Goldman, Rancho Santiago College; Patricia Mathews, Oberlin College. **Arthur Kingsley Porter Prize:** Suzanne Preston Blier, Columbia University, chair; John Clarke, University of Texas; Linda Hults, College of Wooster. **Artist Award for a Distinguished Body of Work:** Phyllis Bramson, University of Illinois, chair; Richard Posner, St. Paul, Minn.; Jaune Quick-To-See Smith, Corrales, N.Mex.; Susan Rankaitis, Scripps College; Larry Walker, Georgia State University. **Distinguished Artist Award for Lifetime Achievement:** Anne Page, University of Southern California, chair; Margo Kren, Kansas State University; Joseph Mannino, Carnegie Mellon University; John O'Connor, University of Florida. **Alfred H. Barr, Jr., Award:** Kenneth Silver, New York University, chair; Mari Carmen Ramirez-Garcia, Archer M. Huntington Gallery, University of Texas; Judith Stein, Pennsylvania Academy of the Fine Arts. **Charles Rufus Morey Book Award:** Debra Pincus, University of British Columbia, chair; Patricia Mainardi, Brooklyn College and the Graduate Center CUNY; Gary Radke, Syracuse University. **CAA and National Insti-**

tute for Conservation Joint Award for Distinction in Scholarship and Conservation: CAA committee members are Maryan Ainsworth, Metropolitan Museum of Art, and Marcia Hall, Tyler School of Art, Temple University, (NIC committee members to be announced).

Reader's Digest Artists at Giverny Program

The College Art Association regrets to announce that it is withdrawing from its association with Reader's Digest, Inc., and will thus no longer be administering the Reader's Digest Artists at Giverny Program. The CAA Board of Directors resolved to discontinue its administration of the program following the appearance of an article in the April issue of *Reader's Digest* titled "Our Tax Dollars for This Kind of Art?" in which a *Reader's Digest* staff writer "exposes" government subsidy of "obscene creations" and calls for congressional oversight to ensure "that taxpayer money is spent in ways that don't insult the vast majority of Americans." The article, peppered with factual inaccuracies and distortions, attacks the peer review system and past grant selections of the National Endowment for the Arts and questions its very existence. The concluding words of the article are: "If the Endowment won't exercise oversight, then Congress must"; in other words, *Reader's Digest* proposes to give Congress the authority to legislate "acceptable" art, theater, dance, music, museums, etc.

In deference to the nine artists who were recipients of the residency over the three years of our association with the program, the over 2,000 artists who applied to the program, and the hundreds who have inquired about the future of the program, we sincerely regret having to discontinue our association with it. We mourn its loss and the rich opportunities it has provided for those who have participated over the past three years; however, given the editorial position held by *Reader's Digest*, the CAA Board of Directors has concluded that it cannot disregard the opinions of the editors of *Reader's Digest* and, consequently, cannot continue to administer a program funded by Reader's Digest, Inc. To do so would be fundamentally incompatible with CAA's stated position in favor of reauthorization of the NEA, NEH, and IMS without restrictions on

the content of funded projects.

The College Art Association is grateful to Reader's Digest, Inc., for initiating and supporting Artists at Giverny. It has been a notable success and an exemplary international residency. Reader's Digest, Inc., has in the past been a strong supporter of the arts. We can only hope that support for creativity and innovation will neither decline nor be altered in light of the opinions expressed in the April article.

CAA Board Seeks Nominations to the Nominating Committee

The CAA Board of Directors is soliciting nominations of members in good standing for election to the 1991 Nominating Committee. (We encourage self-nomination.) The 1991 Nominating Committee then nominates candidates for election to the Board to serve the term 1992-96. Letters of recommendation and supporting material should be sent to: Nominating Committee, CAA, 275 Seventh Ave., New York, NY 10001.

Development Officer Sought

The College Art Association seeks a development officer to manage a comprehensive fund-raising program. Responsibilities include development of annual giving and endowment campaigns; research, maintenance, and analysis of a donor data base; solicitation of government, foundation, corporate, and individual grants; member recruitment and retention; assistance with press/public relations. Knowledge of charitable giving, membership programs, and grants; knowledge of computer fund-raising software; excellent oral, written, interpersonal, and organizational skills. Minimum of 3 years experience is required. Send résumé, 3 references, and salary history to: Executive Director, CAA, 275 Seventh Ave., New York, NY 10001.

Art Journal Ad Rep

Elizabeth Morina has been named advertising representative of *Art Journal*. Currently Morina is working toward an MA in art administration at FIT. She graduated from Dickinson College, Carlisle, Pa., in 1987 with a BFA in studio art.

From the President

I find it gratifying that the College Art Association appears to be meeting the demands of so many members in so many ways. Recently, responses from hundreds of members have indicated satisfaction with CAA's initiatives in many different areas. We have heard praise for recent issues of *Art Journal* and the *Art Bulletin*; satisfaction with the support we have demonstrated on behalf of the NEA, the NEH, and freedom of speech issues; and compliments on the art history and studio art programs at recent annual meetings. (Yes, we know the registration lines were much too long, and we're doing something about that.) In the past year, we have become aware that members want the existing services and programs to be enhanced, and, at the same time, almost all of you want CAA to do more—more for the art historians, more for the artists, and more for the underrepresented constituencies.

In the last issue of the newsletter (May/June), I summarized CAA's newly drafted long-range plan that responds to feedback from the membership. Our accomplishments as an association have been significant, but we want to do more for our members; the long-range plan will serve as a springboard with each focus-area—programs, communications, membership, and finance and administration—requiring special attention and dedication. Already the membership has dramatically increased its involvement in the governance of the association, and growing numbers of individuals are donating their time and energy to contribute to our programs and services. CAA is dependent on those who serve on committees, on the board of directors, on annual conference programs, and on publication boards. We welcome your active participation; you'll gain a deeper understanding of the association and through that knowledge will be able to make better use of your membership.

Contributed efforts are essential to our success, and yet they do not complete the equation. The programs and

services of CAA also require financial support. Even without the addition of a single new program or project, it will cost at least \$75,000 more per year to maintain our activities, simply because of rising costs. On top of that, every program that we create or improve represents the need for more money. We are grateful to our members who have recognized this fiscal reality and have endorsed CAA's mission by making gifts to the association in addition to scaled membership dues. (These sponsoring and sustaining members are listed below.) While we do obtain funds from corporations and foundations, an important percentage of our revenue comes from individual gifts. In addition, corporations and foundations are more likely to support us if we all demonstrate our commitment to CAA. We can do this by making outright gifts to the association.

There is no doubt that we can achieve even more, yet to do that we will all need to give more—more of our own time and resources. What we put in, we will gain back in the form of a stronger and more effective voice for all of us.

—Ruth Weisberg

Thanks to Individual Sponsoring Members

Sponsoring membership is a new voluntary category for individuals who wish to contribute to CAA in addition to scaled dues. Individual sponsoring membership is \$150 annually. For their generous contributions, our thanks go to: James S. Ackerman; Emma W. Alexander; Pamela Askew; Judith Brodsky; Kevin E. Consey; Elizabeth McG. Enders; Everett Fahy; Nered Fioratti; Kurt Forster and Francois Forster-Hahn; Ella M. Foshay; Richard A. and Judith Paetow George; Deborah Strom Gibbons and Felton L. Gibbons; Mildred L. Glimcher; Barbara Guggenheim; David C. Henry; Nancy R. Huntsinger; Irving and Marilyn Lavin; Rose C. Long; Bates and Isabel Lowry; E. C. Parry; Jules D. Prown; Richard Spear and Athena Tacha; Richard G. and Luraine Tansey; Mark and Phoebe Weil; Ruth Weisberg.

Thanks to Individual Sustaining Members

Sustaining membership is a voluntary category for individuals who wish to contribute to CAA in addition to scaled dues. Individual sustaining membership is \$100 annually. There are 340 sustaining members for 1990, which represents an increase of 21 percent over 1989. For their generous contributions, our thanks go to: George S. Abrams; Morton C. Abromson and Joan L. Nissman; Jeffrey H. Abt; Lucy A. Adams; Patrick

Aherne; Kathleen Ahmanson; Jonathan J. G. Alexander; Pamela E. Allara; Paul Anbinder; Ralph M. Arnold; Greta L. Bader; Matthew Baigell; William Bailey; Janet S. Baldi; Susan J. Bades; William L. Barcham; Richard Barnhart; Michael D. Baxandall; Michael S. Bell; Robert L. Benson; Janetta R. Benton; Robert W. Berger; Robert P. Bergman; Jo-Anne Bernstein; Elizabeth H. Boone; Ruth Bowman; Richard Brettell; Richard Brilliant; Dericksen M. Brinkerhoff; Clifford M. Brown; Jack P. Brown; Jonathan M. Brown; Milton W. and Blanche R. Brown; Roy H. Brown; Ladislav Bugner; Emma C. Bunker; George R. Bunker; Susan H. Bush; Robert C. Cafritz; James Cahill; Walter Cahn and Annabelle Simon Cahn; Norma-Jean Calderwood; William A. Camfield; Malcolm and Joan Campbell; Dean Carter; Yvonne P. Carter; Madeline H. Caviness; Peter Chapin; Iris H. Cheney; Judith A. Chester; Carol Clark; Manon C. Cleary; Edward Colker; Judith Colton; Michael P. Conforti; Brian T. Conway; Maurice E. Cope; M. Cothren and S. Lowry; Mary R. Covert; Janet Cox-Rearick; Robert B. Cutler, Jr.; Karen C. C. Dalton; Robert Dance; Alan P. Darr; Bernice F. Davidson; Sol Alfred Davidson; John T. Daxland; Kosme M. de Baranano; Sheila L. de Bretteville; Diane N. de Grazia; Sylvia A. de Rothschild; Barbara K. Debs; Anne Derbes; Peter L. Donhauser; Karin Dormemann; Linda A. Downs; Douglas W. Druck; Elisabeth B. Dusenbery; Samuel Y. Edgerton, Jr.; Paul E. Eickmann; Marvin Eisenberg; Robert Enggass; Richard A. Etlin; Peter M. Fairbanks; Beatrice Farwell; Theodore Feder; Alan Fern; Ruth E. Fine and Larry Day; Audrey L. Flack; Ilene H. Forsyth; Philip C. Froeder; Mary W. Gibbons; Priscilla Gibbs; Sarah Gill; Bruce Glaser; Rona Goffen; Stewart Goldman and Kristi Nelson; Edward Goodstein; John S. Gordon; George and Naomi Gorse; Oleg Grabar; Mary Ann Graeve-Frantz; Nancy S. Graves; Terence Grieder; Norman B. Gulamerian; Lee Hall; Peter Halley; Anne C. Hanson; Ann S. Harris; Evelyn B. Harrison; Marjorie L. Harth; Reiner Hausscherr; Egbert Haverkamp-Begemann; Andree M. Hayum; Louis J. Hector; Kathryn M. Heleniak; Reinhold Heller; Rodman R. Henry; Mr. and Mrs. M. Herban III; Joel and Judith Herschman; Richard A. Hertz; Barbara H. Hess; Charles Hess; Frederick D. Hill; Sharon L. Hirsh; Margaret H. Hobler; Edith M. Hoffman; Harlan H. Holladay; Ann Hollander; Selma R. Holo; Renata O. Holod; Dan F. Howard; Susan and John Huntington; Isabelle Hyman; Joel Isaacson; Virginia Jackson; Irma B. Jaffe; Diane C. James; Carroll Janis; Dora Jane Janson; Robert A. Jessup; Elizabeth Johns; Roy E. Johnston; Patricia N. Joyce; Mitchell D. Kahan; Wolf Kahn and Emily Mason; Madlyn Kahr; Natalie B. Kampen; Julius D. Kaplan; Joseph L. Karmel; Sandra C. Kasper; Ruth Kaufmann; Diana Shiao Keegan; Franklin W. Kelly; Margaret M. Kelly; Garry N. Kennedy; Dale Kinney; M. and D. Kinsey; Henry F. Klein; W. Eugene Kleinbauer; Mark A. Kline; Bonita LaMae Kolean; Victor G. and Elizabeth M. Kord; Travis B. Kranz; Richard Krautheimer; Nancy S. Lambert; Barbara G. Lane; Gerrit L. Lansing; Thomas W. Leavitt; Patricia J. Lefor; Elizabeth Mary Legge; Leonard Lehrer; Jack Lembeck; Cathie Lemon; David Lenefsky; Carol

F. Lewine; Virginia E. Lewis; Fred and Meg Licht; Walter A. Liedtke; William C. Loerke; John Lottes; Edward R. Lubin; Hans A. Luthy; Elisabeth B. MacDougall; Rodger A. Mack; John A. Mahey; Patricia Mainardi; John S. Mancini; Roy Mann; Deborah Marrow; James H. Marrow; Charlene C. Marsh; John R. Martin; Forrest McGill; Karen N. McGuinn; Sarah Blake McHam; Elizabeth P. McLachlan; James W. McManus; Constance C. McPhee; Richard Lee Mellott; Jerry D. Meyer; Randolph E. Michener; David Mickenberg; Elly Miller; Henry A. and Judith R. Millon; Barbara J. Mitnick; James and Anne Morganstern; Dewey F. Mosby; Prudence R. Myer; Weston J. Naef; Otto Naumann; Barbara Neijna; Victoria Newhouse; Andrea S. Norris; Edward J. Nygren; John S. O'Brien; Jeffrey K. Ochsner; Clifton C. Olds; Beverly O'Neill; Myra D. Orth; George Pappas; Francesco Passanti and Miroslava M. Benes; Melvin Pekarsky; Ruth R. Philbrick; Ivan E. Phillips; Edmund Pillsbury; Debra Pincus; John Pinto; Jessie J. Poesch; Cynthia Polsky; Margaret R. Polson; John Pope-Hennessy; William L. and Nancy L. Pressly; Barbara G. Price; Jules D. Prown; Donald Rabiner and Claudia Brown; Olga Raggio; Stacy L. Reck; Peter S. Reed; Theodore Reff; Roland Reiss; Virginia Rembert; Charles S. Rhyne; Danielle Rice; Joseph Rishel and Anne D'Harnoncourt Rishel; David M. Robb, Jr.; and Frances O. Robb; E. Bruce Robertson; William W. Robinson; Marcel Roethlisberger; Jane Mayo Roos; Robert A. Rorex; David Rosand; Robert H. Rosenblum; Mark Rosenthal; Sheila M. Ross; William S. Rubin; Howard Saalman; Samuel M. Sachs II; Linda Schele; Stephen K. Scher; Carl N. Schmalz, Jr.; Carolyn W. Schmidt; Mary S. Schmidt; John M. Schnorrenberg; Fritz Scholder; Jane Schuyler; Gary D. Schwartz; Charles Scribner III; Kathleen J. Shelton; Hsio-yen Shih; Ralph E. Shikes; Yoshiaki Shimizu; Bradley Shoemaker; Larry Silver; Marc Simpson and Fronia Wissman; Marianna S. Simpson; Leonard J. Slatkes; Seymour Slive; P. Sloane; Philip L. Sohn; Thomas Sokolowski; Katherine Solender; Susan Weber Soros; Jacob Staa; Allen Staley; David W. Steadman; Theodore E. Stebbins; Wendy A. Stein; Eleanor B. Stern; Gerald G. Stiebel and Penelope Hunter-Stiebel; Julien M. Stock; Stefan V. Stux; Max W. and Ruth W. Sullivan; Mary H. D. Swift; George Szabo; Shuji Takashina; Charles Talbot; Steven W. Teczar; Silvia Tennenbaum; Louise K. Ternay; Jane M. Timken; Thomas R. Toperzer; Marvin Trachtenberg; A. Richard Turner; Evan H. Turner; Diane W. Upright; Carolyn Valone; Jan Van Der Marck; J. Kirk T. Varndoe; Magda Vasillov; Leonard E. Walcott, Jr.; Larry M. Walker; A. Bret Waller; John Walsh; Allen Wardwell; Robert R. Wark; Jack Wasserman; Judith Wechsler; Kathleen Weil-Garris Brandt; Mark and Phoebe Weil; H. Barbara Weinberg; Rochelle Weinstein; Gabriel P. Weisberg; Richard V. West; Nathan T. Whitman; Lee A. Whitten; Ron and Renate Wiedenhoef; Anne-Marie Wiemer-Summer; Reba White Williams; John Wilmerding; Enid S. Winslow; Irene J. Winter; Mary G. Witte; William D. Wixom; Martha Jeane Wood; Michael Yardley; Robert A. Yassin; Carol L. Young; Roy Young; Amira Zahid; Henri and Catherine W. Zerner; Jerrold Ziff.

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/

Michael Coyne. Memorial University Art Gallery, St. John's, Newfoundland, Canada, April 12-May 27, 1990. Paintings.

Jane Ann Dill. Cité Internationale des Arts, Paris, France, June 15-25, 1990. "Veil, Vortex, and Vibration."

MIDATLANTIC/

Frank Hobbs. Washington Studio School, Washington, D.C., September 2-30, 1990. Paintings and prints.

Barbara Kerne. Franz Bader Gallery, Washington, D.C., June 12-30, 1990.

Joseph Mannino. Montpelier Cultural Arts Center, Laurel, Md., June 4-29, 1990. Sculpture.

Florence Putterman. Mickelson Gallery, Washington, D.C., March 24-May 5, 1990. "Art of the Eighties: A Decade of Paintings and Works on Paper." Lowe Gallery, Atlanta, Ga., June 1-July 6, 1990. Paintings and works on paper. Polk Museum of Art, Lakeland, Fla., December 8, 1989-February 24, 1990. "Bird, Hand, and Man Series."

MIDWEST/

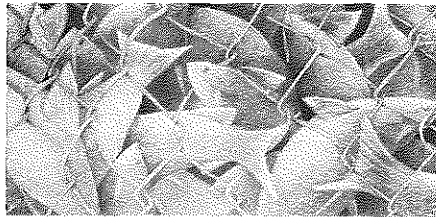
Barbara Aubin. Fairweather Hardin Gallery, Chicago, June 5-July 7, 1990. "Personal Visions," mixed media on paper.

Carol Block. Artemisia Gallery, Chicago, May 4-26, 1990. "Art History Lessons," paintings.

Benita Goldman. Saginaw Valley State University, University Center, Mich., March-April 1990. Paintings.

NORTHEAST/

Linda Gilbert-Schneider. United Hebrew Geriatric Center, New Rochelle, N.Y., September 14-October 31, 1990. "Mexico: People and Places." Atlantic Liberty Savings, Brooklyn, November 1-30, 1990. "Vistas."



Dana M. Cibulski, *Fish Soup*, 1990, pastel on paper

R. Kim Rushing, photograph in the exhibition "Photographs from Walthall County," gelatin silver print



Margaretta Gilboy. Marian Locks Gallery, Philadelphia, June 5-June 29, 1990. Paintings.

Joyce Kozloff. Lorence Monk Gallery, New York, June 2-23, 1990. "Patterns of Desire," watercolors.

Julia Kunin. Soho Center for Visual Artists, New York, May 16-July 14, 1990. "Material Obsession," mixed media.

Frederick Ortner. Blue Mountain, New York, May 25-June 13, 1990. Paintings and drawings.

Susan Schwab. Yeshiva University Museum, New York, through July 1990. "The Creation Series," silverpoint drawings.

Margaret Smith. Foster Goldstrom Gallery, New York, May 23-June 1990. "The Equine Dream."

SOUTH/

Eleanor Dickinson. DiverseWorks, Houston, Tex., March 17-April 29, 1990.

R. Kim Rushing. Mississippi History Museum, Jackson, July 1-August 12, 1990. "Photographs from Walthall County."

SOUTHEAST/

Michael Aurbach. East Carolina University, Greenville, N.C., October 9-November 3, 1990. "Memento Mori: Memorials by Michael

Lawrence Aurbach." Midwestern State University, Wichita Falls, Tex., September 21-October 26, 1990. "Final Portraits," sculpture.

Dana M. Cibulski. Sandler Hudson Gallery, Atlanta, Ga., June 22-July 28, 1990. Works on paper. Still-Zinsel Contemporary Fine Art, New Orleans, May 5-26, 1990. "Sportsman's Paradise," works on paper. DeKalb College Fine Arts Gallery, Atlanta, Ga., November 27-December 22, 1989. "Masses," works on paper.

Maryanne Meltzer. Caldwell Arts Council, Lenoir, N.C., October 4-31, 1990. "Renewals," monoprint/collagraphs.

Faith Ringgold. High Museum at Georgia-Pacific Center, Atlanta, July 27-October 5, 1990. "A 25-Year Survey," paintings, collages, story quilts, and soft sculpture.

WEST/

Catherine Allen. Wade Gallery, Los Angeles, June 22-August 4, 1990. Paintings.

Ray Beldner. Gallery Route One, Point Reyes Station, Calif., June 10, 1990, through summer. Site-specific sculpture.

Nancy Graves. Gerald Peters Gallery, Santa Fe, July 3-15, 1990. "The Clash of Cultures," paintings on paper and sculpture.

Jules Heller. Lisa Sette Gallery, Scottsdale, Ariz., April 1990. Oils and monotypes.

Wolf Kahn. Gerald Peters Gallery, Santa Fe, April 28-May 12, 1990. "Landscape as Radiance," paintings.

Michael Tang. Simon James Gallery, Berkeley, Calif., June 19-July 28, 1990. "Sacred Diversities," painting and sculpture.

Ruth Weisberg. Fresno Art Museum, Fresno, Calif., June 16-August 19, 1990. "Realms of Desire."

Phyllis A. Yes. Salishan Gallery, Gleneden Beach, Oreg., August 11-September 6, 1990. "Mixed Metaphor," paintings.

People in the News

In Memoriam

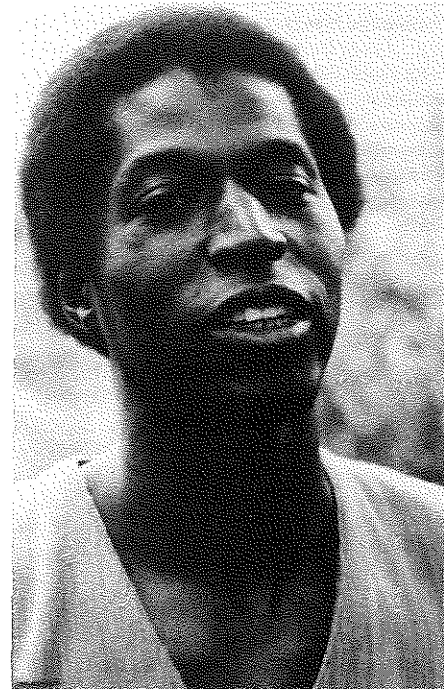
Carl Apfelnicht died May 31, 1990, of AIDS at age 42. An abstract painter known for thick, poured surfaces often marked by cracks and craters, he had his first solo exhibition in 1980 at the Tony Shafrazi Gallery, New York. Since then, he had exhibited in Europe and the United States, and his work is in the collections of the Museum of Modern Art in New York and the Lannan Foundation in Los Angeles.

Elizabeth M. Drey, art dealer, died May 16, 1990, at age 92. Drey became the president of the Paul Drey Gallery in New York in 1953, after the death of her husband. Established in Munich in 1826, the gallery, specializing in Old Master works, has remained a family business throughout its history.

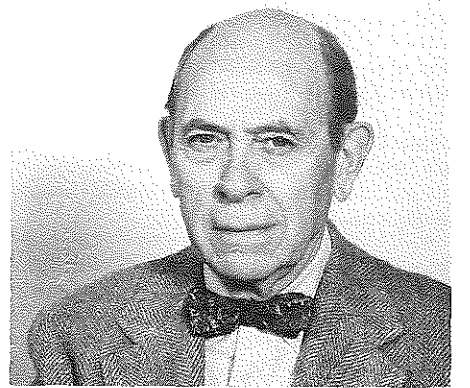
Lotte Jacobi, photographer, died May 6, 1990. She was 93. After fleeing Nazi Germany in 1935, she moved to New York and opened a studio with her sister, Ruth. Best known for her portraits of people in the arts, theater, and dance, her subjects included Albert Einstein, Konstantin Stanislavsky, W. H. Auden, Robert Frost, Pablo Casals, W.E.B. DuBois, and Thomas Mann. Her work is in numerous public collections, including the National Portrait Gallery, Washington, D.C., and the Museum of Modern Art, New York.

Guy McElroy, art historian, died May 31, 1990, of a pulmonary embolism at the age of 44. McElroy had nearly completed work on his PhD in art history from the University of Maryland. After earning an MA in art history from the University of Cincinnati in 1972, he received another in mass communications from Emerson College in 1975. He then became a Rockefeller fellow in museum studies at the Fine Arts Museums of San Francisco.

In 1978 McElroy went to the Bethune Museum-Archive in Washington, D.C., where he spent ten years as curator and then assistant director. He was also adjunct curator at the Corcoran Gallery of Art in Washington, where he organized the exhibition "Facing History: The Black Image in American Art, 1710-1940," which opened at the Corcoran in January 1990 and then went on to the Brooklyn Museum.



Guy McElroy, 1948-1990



Max W. Sullivan, 1909-1990

Max W. Sullivan, former program director and director of administrative services at the Kimbell Art Museum in Fort Worth, Tex., and adjunct professor of art and director of the University of Texas at Arlington Art Gallery, died May 26, 1990, at the age of 80. Sullivan earned an MA in the teaching of fine arts from Harvard University in 1941 and received an honorary doctor of laws degree from Providence College in 1950. In 1960 he and architect I. M. Pei built the Everson Museum of Art in Syracuse, N.Y., where he helped to develop a collection of modern American art. Sullivan and Pei won the American Institute of Architects' Honor Award for excellence in design and a New York State Award for enhancing the quality of life in the state. From 1944 to 1955 he was dean and director of education and then president of the Rhode Island School of Design, and from 1956 to 1960 he was the director of the Portland Art Museum in Oregon.

Donations can be made to the Max W. Sullivan Memorial Book Fund, Kimbell Art Museum Library, 3333 Camp Bowie Blvd., Fort Worth, TX 76107-2744; 817/332-8151.

Academe

Frances Colpitt has been appointed assistant professor of art history and criticism at the University of Texas at San Antonio.

Daniel Gorski has been appointed director of the Glassell School of Art of the Museum of Fine Arts in Houston, Tex. Gorski was previously chairman of the Painting Department at the Maryland Institute, College of Art.

Nancy G. Heller has been appointed assistant professor of art history at the University of the Arts in Philadelphia.

Leonard Lehrer, director of the School of Art at Arizona State University for the past 13 years, is taking a sabbatical to work on commissions and a solo exhibition, both in West Germany. He will return to the faculty at the end of his sabbatical as the director of the Visual Arts Research Studios.

Joseph S. Lewis has been named visiting assistant professor of art at Carnegie Mellon University for the 1990-91 academic year. Previously, he was exhibit manager for the Jackie Robinson Foundation.

Daniel E. Madet has been named chairman of the Art Department at the College of Mount St. Joseph, Cincinnati, Ohio. He has been on the faculty since 1972.

John R. Van Ness, executive vice-president and professor of liberal arts at Moore College of Art and Design in Philadelphia, has been named acting president.

Susan Joy Sager is the new assistant director of Haystack Mountain School of Crafts in Deer Isle, Maine. She was previously student services coordinator at the Portland School of Art in Portland, Maine.

Museums and Galleries

Barbara Bonner has joined the Museum of the City of New York as deputy director for external affairs. Former director of the Cathedral Museum at the Cathedral of Saint John the Divine, Bonner served most recently as acting curator and development specialist for cultural programs at the Asia Society.

Peggy M. Doherty is the new gallery coordinator at the Northern Illinois University Art Gallery in Chicago.

Patricia Falk has been appointed assistant director for government and community relations at the Brooklyn Museum. Falk was formerly director of community relations at Hunter College.

Maria Fredericks and Paul Hensley have new positions at the Winterthur Museum and Gardens in Winterthur, Del. Fredericks joins the library in the new position of associate conservator for library collections. She was formerly at the Conservation Center for Art and Historic Artifacts in Philadelphia. Hensley, Winterthur archivist since 1983, has been named assistant director of the library.

Eugene R. Gaddis has been appointed to a special curatorship at the Wadsworth Atheneum in Hartford, Conn., honoring the late William G. DeLana, a museum trustee. Gaddis has been with the museum since 1981.

Judy Gibbs has been appointed development coordinator at the Amon Carter Museum in Fort Worth, Tex. She comes to the museum from the San Antonio Museum Association, where she was development associate in charge of grants and proposals.

Thelma Golden has been promoted from curator to visual arts director at the Jamaica Arts Center in New York; **Chloe Maglietta** is the new public relations director.

Bonnie Brittain Hall has been named associate director/administration at the Laguna Art Museum in Laguna Beach, Calif. She was previously director of development at South Coast Repertory in Costa Mesa, Calif.

Sharon R. Kokot is the new director of education for the Columbus Museum of Art in Ohio. Kokot has been with the museum's Department of Education since 1982, first as coordinator of adult programs and then as acting director of education.

Marge Lee has been appointed director of public relations and communications at the Baltimore Museum of Art. Lee was previously director of public relations at the Saint Louis Art Museum.

R. Craig Miller has been named curator of the Denver Art Museum's new Department of Design and Architecture. Miller had been assistant curator of American decorative arts at the Metropolitan Museum of Art in New York.

Dominique Nahas, director of the Neuburger Museum, State University of New York at Purchase, since August 1989, has resigned.

Barbara L. Phillips has been named director of planning and development for the Allentown Art Museum, Pa. Most recently, Phillips was deputy director for administration at the San Francisco Museum of Modern Art.

Morteza Sajadian is the new director of the Museum of Art and Archaeology at the University of Missouri-Columbia.

Susan Shepherd has been appointed development assistant at the Contemporary Arts Museum in Houston, Tex. She was formerly recruitment coordinator for Clark, Thomas, Winters and Newton in Austin.

Dean Walker has been named the Henry P. McIlhenny senior curator of decorative arts and sculpture at the Philadelphia Museum of Art. He was previously curator of the Ackland Art Museum at Chapel Hill and adjunct associate professor of art history at the University of North Carolina.

Organizations

Mary Sundet, manager of artists' services for Resources and Counseling, the service branch of United Arts, has resigned her position.

Holly Walker has been named director of Watershed Center for the Ceramic Arts, North Edgecomb, Maine. Walker had been artist-in-residence at the Archie Bray Foundation in Helena, Mont., and at Penland School in Penland, N.C.

Marilyn A. Zeitlin has been appointed executive director of the Washington Project for the Arts in Washington, D.C. She was formerly curator at the Contemporary Arts Museum in Houston, Tex.

Programs, New & Revised

The Brooklyn Museum in New York is embarking on an expansion plan that, when completed, will more than double the size of the existing structure. James Stewart Polshek, architect, developed the plan with Japanese architect Arata Isozaki. Scheduled to be finished in the third decade of the 21st century, the first building phase will add three new floors of galleries in the west wing, which is expected to open in 1992 with an exhibition of Spanish Colonial art to mark the Columbus quincentenary; a 460-seat auditorium; and additional art-storage space.

The Getty Conservation Institute, a program of the J. Paul Getty Trust, and the Egyptian Antiquities Organization will institute a research project to determine what factors are contributing to the deterioration of the Great Sphinx of Giza. The results of this investigation will enable the EAO to develop a conservation plan designed to preserve the 4,600-year-old monument.

The M. H. de Young Memorial Museum has completed its reorganization of the American collections with newly renovated and reinstalled galleries. The museum's 21 galleries exhibit American art from the 17th to the 20th centuries.

The Museum of Fine Arts in Houston, Tex., has opened its gallery of Far Eastern art. The works have not been on view for two years due to limited exhibition space. The museum has also been awarded exhibition space at the Tenneco Building in downtown Houston, where selected works from the museum's Bayou Bend collection will be exhibited. The space will open in September 1991.

The Museum of Fine Arts in St. Petersburg, Fla., has been selected to participate in the Guggenheim Collection Sharing Program. In the fall, the Guggenheim Museum in New York will lend a group of early 20th-century European paintings. The program is designed to provide selected museums throughout the country with an opportunity to borrow works from the Guggenheim's permanent collection to allow museums to complement their own collections and exhibit works not otherwise accessible to their audiences.

The Philbrook Museum in Tulsa, Okla., will be closed June 4 through October 6 in preparation for the unveiling of the new wing with an inaugural exhibition in a new special exhibition gallery. The renovation also includes a new

museum shop, library, office and work space, and preparator's shop, as well as a special exhibition gallery.

Santa Monica College will open the new College of Design, Art, and Architecture this fall. Inspired by the Bauhaus and Black Mountain College, the school has established an interdisciplinary curriculum combining hands-on training with design theory, visual thinking, and problem solving.

Grants, Awards, & Honors

Publication policy: Only grants, awards, or honors received by individual or institutional members of the College Art Association are listed. The grant/award/honor amount is not included. Please note the following format:

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

Catherine Allen has won a grant in painting from the National Endowment for the Arts, 1989-90.

Elizabeth Boone and George Kubler were decorated with the Order of the Aztec Eagle by President Carlos Salinas de Gortari of Mexico. This honor is the highest given to foreign individuals. These decorations were presented in recognition of the contributions made by Boone and Kubler to the study of Mesoamerican civilizations.

Sharon Brown, assistant professor of art at Massasoit Community College in Boston, received a Fulbright Scholarship to study Chinese studio arts in Bening, China, summer 1990.

H. Perry Chapman, associate professor of history at the University of Delaware, has been appointed a fellow to the Woodrow Wilson International Center for Scholars. Her project title is "A New State and a New Art: The Rise of Dutch Painting in Historical Perspective, 1609-48."

Dana M. Cibulski, artist and instructor at the Atlanta College of Art and DeKalb College of

Art, has received an artist's project grant from the City of Atlanta Bureau of Cultural Affairs.

Elliot Bostwick Davis has been named a Frances Hiatt fellow by the American Antiquarian Society. A PhD candidate in art history at Columbia University, his project title is "American Drawing Books, 1820-80: Practical Guides for Artist and Artisan."

Anne D'Harnoncourt, the George D. Widener director of the Philadelphia Museum of Art, has received an honorary doctorate of humane letters from Bard College.

Marion de Koning has received a grant from the J. Paul Getty Museum to intern in the Department of the Provenance Index at the Getty Art History Information Center, Santa Monica, Calif.

Phoebe Dufrene, assistant professor of art and design at Purdue University, received a grant from the National Endowment for the Humanities and the Newberry Library's D'Arcy McNickle Center for the History of the American Indian to participate in the summer institute "Myth, Memory, and History."

Benita Goldman, instructor of painting and drawing at Missouri Southern State College, received a Michigan Council for the Arts Creative Artists Grant for her paintings.

Nancy Graves, artist, has been inducted into the American Institute of Arts and Letters.

Paula S. Heisen has received a 1990-91 fellowship from the New York Foundation for the Arts.

Jules Heller, professor emeritus of art at the College of Fine Arts at Arizona State University, received the Distinguished Achievement Award at the school's commencement ceremonies. Heller also received a Fulbright Scholarship to the School of Art in Tucumán, Argentina.

Rosalind Kimball Moulton, an art and photography instructor, was honored with the Distinguished Teaching Award from Stephens College in Columbia, Mo.

Pamela A. Patton has won a grant from the American Society for Hispanic Art Historical Studies, which will subsidize photographs for her dissertation "The Cloister of San Juan de la Peña and Romanesque Sculpture in Aragon."

Michael D. Rabe, associate professor of art history at Saint Xavier College in Chicago, has received a Senior Research Fellowship from the American Academy of Indian Studies. He will undertake a field survey of the Dravida order cave-temples of South India.

Seymour Slive, Gleason professor of fine arts at Harvard University, was awarded a medal by the city of Haarlem, The Netherlands, in recognition of his work on Frans Hals at the opening of the international Hals retrospective in that city.

Judith Berg Sobré of the University of Texas at San Antonio received the Distinguished Publication Award from the American Society for Hispanic Art Historical Studies for her book *Behind the Altar Table: The Development of the Painted Reliable in Spain, 1350-1500*.

Joyce Treiman has been elected an associate member of the National Academy of Design.

William Volkersz, professor at the School of Art at Montana State University, has received an award from the Fulbright Senior Scholar Program for research of folk and outsider art and environments in Great Britain, France, and Switzerland.

The American Council of Learned Societies has awarded travel grants to the following art historians: **Patricia G. Berman**, Wellesley College, Body in Representation Conference; **Claire J. Farago**, University of Colorado-Boulder, 2nd International Conference on Word and Image; **Jan van der Meulen**, Cleveland State University, Die Siebenundzwanzigste Kölner Mediavisten-Tagung 'Mensch und Natur im Mittelalter'; **Lauren S. Weingarten**, Florida State University, 2nd International Conference on Word and Image; **Nancy L. Wicker**, 3rd International Symposium on Runes and Runic; **Diane Wolfthal**, Brooklyn Museum, Body in Representation Conference; **Joanne E. Ziegler**, Holy Cross College, Ecclesiastical History Society Summer Conference.

The California College of Arts and Crafts presented Louis Siegfried Scholarships to CAA members **Christine Harrison** and **Jean Murakami**.

The Getty Scholar Program of the Getty Center for the History of Art and the Humanities announced the 1990-91 participants. Many of these scholars have engaged in comprehensive, interdisciplinary examinations of ancient civilizations in Europe, the Near East, Africa, and Latin America, and/or have made methodological contributions fundamental to the processes of their definition and recovery. The Getty scholars form the core of the Visiting Scholars and Conferences Program, which was designed to bring together art historians and scholars in the social sciences and humanities to foster an interdisciplinary reexamination of the arts in cultures past and present. Those participating are: **Oskar Bätschmann**, Dept. of Art History, Justus-Liebig-Universität Giessen, art history (Holbein, Poussin, Hodler) and the history of the discipline; **Suzanne Preston Blier**, Dept. of Art and Archaeology, Columbia University, African art history; **Johannes Fabian**, Dept. of Cultural Anthropology, University of Amsterdam, social and cultural anthropology of Africa; **Teresa Gisbert**, Institute of Bolivian Studies, University of San Andrés, South American art history; **Mogens Trolle Larsen**, Center for Research in the Humanities, University of Copenhagen, Mesopotamian archaeology; **Sabine MacCormack**, Dept. of History, University of Michigan, late Roman Empire and pre-Columbian history; **Andrew**

Stewart, Dept. of History of Art, University of California, Berkeley, Greek art history; Mario Torelli, Istituto di Archeologia, Università degli Studi di Perugia, Etruscan and Roman art history and archaeology; Hayden White, Board of Studies in History of Consciousness, University of California, Santa Cruz, history of consciousness; R. Tom Zuidema, Dept. of Anthropology, University of Illinois, pre-Columbian art history.

The Getty Grant Program has announced the recipients of grants in its program areas of conservation, art museums, scholarship, and service organizations. For conservation: John Schroder, Burton Pynsent Charitable Trust; Magdalena Krebs, Centro Nacional de Restauración; Nelson Cardenas Haro, Curia Provincial de la Merced; Bradford J. Hurley, Harvard University; Robert H. Dyson, Jr., Trustees of the University of Pennsylvania. For art museums: James Edgy, Cincinnati Museum Association. For service organizations: Lyn Kienholz, California/International Arts Foundation to underwrite travel grants for 10 Eastern Bloc and Russian participants in the September 1990 annual meeting of the Comité International pour les Musées d'Art Moderne. For scholarship, publication subsidies: Hilary Ballon, *The Paris of Henri V*; Guila Balias, *Paul Cézanne—Baigneurs et Baigneuses*; Marcia Hall, *Color and Meaning in Renaissance Painting*; Práaid Tamara, *La Porcelaine de Vincennes, 1740–1756*; Edith A. Tonelli et al., eds., *Chicano Art: Resistance and Affirmation, 1965–1985*; Alain Roy, *Gerard de Laire (1640–1711)*; Melinda Taekuchi, *True Views: Taiga and the Development of Topographical Painting in 18th-Century Japan*; David Bindman and Morton D. Paley, eds., *William Blake Collected Edition of the Illuminated Books, vol. 1, "Jerusalem"*; Annamaria Petrioli Tofani, *Gabinetto Disegni e Stampe degli Uffizi—Inventario, "Disegni di Figure," vol. 1*; Richard Pommer and Otto F. Christian, *Weissenhof 1927 and the Modern Movement in Architecture*; Carolyn Elaine Tate, *Yaxchilan: The Design of a Maya Ceremonial City*; Gary Vikan, *The Art of the Early Pilgrim*.

The National Endowment for the Humanities has announced its fellowship recipients, and the following CAA members have been honored: Kimberly W. Benston, Haverford College: the black arts movement, 1964–74; M. Jennifer Bloxam, Williams College: the features of sacred music and the arts in the Middle Ages; Sarah C. Brett-Smith, Rutgers University: human objects—the Bamana theory of artistic creation; Norma Broude, American University: French painting and the feminist movement—from David to Cassatt; Thomas H. Carpenter, Virginia Polytechnic Institute and State University: Dionysian imagery in classical Greek art; Susan P. Casteras, Yale University: parables in paint—the gospel of faith in Victorian religious art; Vidya J. Dehejia, Columbia University: visual narratives—discourse in early Buddhist art; Patricia A. Emison, University of New Hampshire: from ideas to images in Renaissance art; Sandra L. Hindman, Northwestern University: illumi-

nated manuscripts of Chrétien de Troyes; Richard M. Shusterman, Temple University: art, theory, praxis—pragmatist aesthetics for postmodern conditions; Catherine M. Soussloff, University of California at Santa Cruz: biographies of artists in Italy, 1470–1700; Michael S. Wilson, Skidmore College: theater and the visual arts in Britain, 1695–1830.

Conferences & Symposia

Calls for Papers

Finding a Common Ground, sponsored by the Southern California Woman's Caucus for Art, will be held October 19–20, 1990, in Santa Monica, Calif. Papers on this theme are sought for both art historical and studio/practice sessions. Talks are limited to 20 minutes and graduate students are encouraged to apply. Send one-page abstract to: Lise Patt, 1731 Dewey St., Santa Monica, CA 90405; 213/838-2711. *Deadline: July 30, 1990.*

Front Range Symposium in the History of Art will be held at the Denver Art Museum, September 22, 1990. Abstracts are sought from scholars in the Rocky Mountain region on all topics in art history. Reading time is limited to 20 minutes. Send abstracts to: Timothy J. Standing, Dept. of European Painting and Sculpture, Denver Art Museum, 100 W. 14th Ave. Pkwy., Denver, CO 80204; 303/640-2161 or 303/871-3274. *Deadline: August 15, 1990.*

The 12th Annual Conference of the International Association for the Fantastic in the Arts is soliciting papers on all aspects of the fantastic in the visual arts. Several sessions have already been proposed: Visual Art into Music: Music Inspired by Art; The Vanitas Theme in the Visual Arts; The Human Figure: An Object of Fantasy; Fantasy in Ancient Iconography; Architectural Fantasies; Mythical Cultures: Utopias and Dystopias; and the Tree of Life in the Visual Arts. The conference will be held in Fort Lauderdale, Fla., March 20–24, 1991. Send one-page abstract to: Dorothy Joiner, Dept. of Foreign Languages, West Georgia College, Carrollton, GA 30118. *Deadline: October 1, 1990.*

Iconography of the Book, sponsored by the American Antiquarian Society's program in the history of the book in American culture, seeks proposals for papers or presentations for the June 1991 conference in Worcester, Mass. The conference will explore the uses of visual

imagery in the history of the book; the practice of reading represented in works of art; the settings in which books appear and how different genres are signified; and how practices of distribution are depicted. Papers will be published. Send proposals for presentations with a current c.v. to: John B. Hench, Director of Research and Publication, American Antiquarian Society, 185 Salisbury St., Worcester, MA 01609; 508/752-5813. *Deadline: November 1, 1990.*

The Italian Presence in American Art, 1920–1990 will be sponsored by the Istituto della Enciclopedia Italiana and Fordham University, November 22–23, 1991, at Fordham University, Lincoln Center Campus, New York. Papers are invited on all aspects of the influence of Italy and Italian art on American art and artists, including painting, sculpture, architecture, decorative arts, cinema, art criticism, etc. Both long (45 minutes) and short (20 minutes) papers are welcome. Honoraria offered. Papers will be published. Send abstracts to: Irma Jaffe, 880 Fifth Ave., New York, NY 10021. *Deadline: April 15, 1991.*

Frameworks, the material and conceptual frames of reference that condition definitions and interpretations of art, is the theme of the conference of the Association of Art Historians, April 11–14, 1991, at the Courtauld Institute of Art and King's College, University of London. Papers are sought on the following topics: Between Classical Archaeology and Art History; Carnival and Festival: Art and Popular Culture—Medieval Onward; Notions of Decorum in Renaissance Narrative; Handmaids to Religion: Festivals, Images, and Sacred Objects 1500–1800; The Values and Politics of Display; The Viewer in the Frame—Renaissance Onward; Inventing and Discovering the Genres 1500–1900; Anti-Academicism before the Avant-Garde, 18th and 19th Centuries; Art Criticism after 1890: Authors, Texts, Contexts; Training and Education in the Plastic Arts; Art History Within and Without: The Study and Teaching of Art History Inside and Outside Formal Institutions; Why Study Technique; Feminist Art History and Academic Institutions Today—A European Perspective; Contemporary Frameworks in Britain; Museums without Objects—Television, Film, and New Visual Technologies, Including Virtual Realities; Market Values and Aesthetic Value—Past, Present, and Future.

Send proposals to: AAH Conference Office, Courtauld Institute of Art, Somerset House, Strand, London WC2R 0RN, England; 071/873-2518; fax 071/873-2772.

To Attend

Infinite Illusions: The World of Electronically Created Imagery, a symposium inaugurating the 25th season of the Smithsonian Resident Associate Programs, will bring together leaders in computer graphics and state-of-the-art hardware and software. The symposium, September 8–16, 1990, will feature classes, panel discussions, exhibitions of digital art, demonstrations, and a film. For information: Resident

Associate Program, Smithsonian Institution, Washington, DC 20560; 202/357-3030.

Art, Architecture, and Tourism, the first Asia Pacific conference and exhibition, will be held October 4–5, 1990, in Australia. The conference will provide a forum for tourist organizations, artists, architects, local government, corporations, craftspeople, educational institutions, designers, and art galleries to develop an understanding of future needs and expectations of these groups with regard to the Asia Pacific community and how this understanding can be put into practice. For information: Charles Fleetwood, Consult Fleetwood Management Services, 343 Trouts Rd., McDowall QLD 4053, Australia.



Lucas van Leyden, *Abraham Going to Sacrifice Isaac, 1517–19*, woodcut; from the collection of Alan E. and Marianne Schwartz

Innovations and Traditions: Prints and Printmaking 1850–1945, a symposium in conjunction with the exhibition "Master Prints of Five Centuries from the Collection of Alan E. and Marianne Schwartz," will be held at the Detroit Institute of Arts, October 13, 1990. The talks will focus on painter-printmakers of the late 19th and early 20th centuries. For information: Linda G. Margolin, Education Dept., Detroit Institute of Arts, 5200 Woodward Ave., Detroit, MI 48202.

Reckoning with American Art: Asking the Questions, Putting on the Shows, a symposium coinciding with a Winslow Homer exhibition, will be held at the Cleveland Museum of Art, October 13, 1990. Speakers will focus on two current debates—the questions being asked by art historians about the ways art represents culture, and the challenge to curators to embody these issues in museum exhibitions. For information: Public Information Office, Cleveland Museum of

Art, 11150 East Blvd., Cleveland, OH 44106; 216/421-7340.

The National Association of Schools of Art and Design will hold its 46th annual meeting, October 17–20, 1990, in Los Angeles. Issues to be discussed include: art funding/censorship, the impact of technology on the visual arts, hazardous waste disposal, and ethics in the education of designers. For information: National Association of Schools of Art and Design, 11250 Roger Bacon Dr., Suite 21, Reston, VA 22090; 703/437-0700.

Borders and Bridges: Spanning Boundaries and Barriers, the Mid-America College Art Association's annual conference, will be hosted by the University of Arizona, October 18–20, 1990. Seminars, workshops, exhibitions, and performances will explore interdisciplinary and cross-cultural, technological and historical perspectives and how they influence our perceptions. For information: Art Dept., University of Arizona, Tucson, AZ 85721; 602/621-1493.

The Substance of Style: New Perspectives on the American Arts and Crafts Movement is the subject of the 1990 Winterthur conference, October 19–20, 1990. Papers will address ideology, style, craft and machine production, artisans and labor, and links between the crafts and the fine arts. For information: Advanced Studies Office, Winterthur Museum, Winterthur, DE 19735; 302/888-4649.

Mexico: Splendors of Thirty Centuries, an exhibition at the Metropolitan Museum of Art in New York, will include a symposium, October 26, 1990, on pre-Columbian art. For information: John Ross or Deborah Roldán, Public Information, Metropolitan Museum of Art, Fifth Ave. at 82nd St., New York, NY 10028; 212/879-5500.



Censer support, Palenque, mid-7th–mid-8th century, ceramic
METROPOLITAN MUSEUM OF ART, LENT BY THE INSTITUTO DE CULTURA DE TABASCO, DIRECCION DE PATRIMONIO CULTURAL, MESEO REGIONAL DE ANTROPOLOGIA, CARLOS PELLICER CÁMARA, VILLAHERMOSA

Opportunities

Awards

The Ruttenberg Foundation Award, presented by the Friends of Photography, is a \$2,000 purchase award given annually to a photographer who has demonstrated excellence in and commitment to creative photography and who concentrates his or her efforts on portraiture in the context of fine art photography. Send SASE for information: Ruttenberg Foundation Award, Friends of Photography, Ansel Adams Center, 250 Fourth St., San Francisco, CA 94103. *Applications accepted: September 17–29, 1990.*

Calls for Entries

Listings have not been screened, so artists should consider making inquiries before submitting materials, particularly when a large fee is required. Due to limited space, the names of jurors have not been listed.

The Endangered Species Media Project is seeking works for the exhibition "Images of Vanishing Nature." The exhibition will be at Transco Energy Gallery, Houston, Tex., December 7, 1990–January 11, 1991. Slide submissions may be in the following media: painting, drawing, printmaking, sculpture, photography, film, or video. Works should be oriented toward rare or endangered plant or animal life or habitats. \$10 fee per entry. For information: Endangered Species Media Project, PO Box 460567, Houston, TX 77056-8567; Gary Reinsch, 713/729-6260; fax 713/729-6740. *Deadline: October 20, 1990.*

The 5th Annual Celebration of International Women's Day includes an exhibition "Women in the Visual Arts," March 7–31, 1991. \$20 entry fee for three slides. Send SASE for information: Erector Square Gallery, 315 Peck St., Bldg. #20, New Haven, CT 06513. *Deadline: December 1, 1990.*

The American Watercolor Society's 124th annual international exhibition will run April 2–28, 1991, at the Salmagundi Club, New York. All aquamedia on paper eligible. Cash awards, medals, and full-color catalogue. Entry fee \$15. Send SASE for information: Richard Brzozowski, American Watercolor Society, 123 Fox Rd., Plainville, CT 06062. *Deadline: December 8, 1990.*

Grants and Fellowships

Fulbright Grants for research and university lecturing abroad are offered by the Council for International Exchange of Scholars. About 1,000

grants are available for periods ranging from 3 months to 1 year. There are many openings in over 100 countries, and, in many regions, the opportunity exists for multicountry research. Fulbright awards are granted in virtually all disciplines, and scholars in all academic ranks are eligible to apply. Applications are encouraged from retired faculty and independent scholars. Application materials are available from: Council for International Exchange of Scholars, 3400 International Dr., Suite M-500, Washington, DC 20008-3097; 202/686-7866. *Deadlines: August 1, 1990, or June 15, 1991, depending on country. November 1, 1990, for Scholar-in-Residence Institutional Proposals, International Education Administrators Seminars in Japan and Germany, the College and University Academic Administrators Program with the United Kingdom, and the German Studies Seminar. January 1, 1991, for NATO Research Fellowships and Spain Research Fellowships.*

The Woodrow Wilson International Center for Scholars awards approximately 40 residential fellowships each year for advanced research in the humanities and social sciences. Applicants must hold a doctorate or have equivalent professional experience. Fellows are provided offices, access to the Library of Congress, manuscript typing services, computers, and research assistants. Fellowships range from 4 to 12 months, and stipends and travel expenses are given. For information: Fellowships Office, Woodrow Wilson Center, Washington, DC 20560. *Deadline: October 1, 1990.*

Mellon Postdoctoral Fellowships in the Humanities, administered through the University of Pennsylvania, are available to scholars who, by September 30, 1991, will have held a PhD for not fewer than 3 and not more than 8 years. Research proposals are invited in all areas of humanistic studies except educational curriculum-building and performing arts. Preference is given to interdisciplinary proposals and to candidates who have not previously utilized the resources of this university and whose work would allow them to take advantage of these resources and contribute to the university's intellectual life. The award carries an annual stipend of \$28,500. For information: Chair, Humanities Coordinating Committee, c/o Debra M. Israel, Coordinating Official, 16 College Hall, University of Pennsylvania, Philadelphia, PA 19104-6378. *Deadline: October 15, 1990.*

Humanities Seminars for Museum Professionals, sponsored by the National Endowment for the Humanities, provide opportunities for curators, educators, administrators, and other museum staff to explore humanities topics that will enhance their work in the museum setting. Grants are awarded to museums, museum service organizations, universities, or other nonprofit institutions that organize these seminars. The grants support administrative expenses, faculty honoraria and expenses, housing, subsistence costs, and stipends for seminar participants. For information: Humanities Projects in Museums and Historical Organiza-

tions, Div. of General Programs, Rm. 420, 1100 Pennsylvania Ave., NW, Washington, DC 20560; 202/786-0284. *Deadline: December 7, 1990.*

The Camargo Foundation Fellowship Program maintains a center in Cassis, France, for scholars and artists to pursue projects in French studies. Apartments, a reference library, an artist's studio, and a composer's studio are available. The usual term of residence is one semester. For information: Camargo Foundation, Jane M. Viggiani, 64 High St., PO Box 32, East Haddam, CT 06423. *Deadline: March 1 for the following academic year.*

The Sally Kress Tompkins Fellowship has been established in honor of Sally Kress Tompkins, the late deputy chief of the Historic American Buildings Survey/Historic American Engineering Record of the National Park Service. The fellowship, a cooperative program between HABS and the Society of Architectural Historians, supports an architectural historian to work on a HABS project that would not otherwise have a history component. For information: Robert J. Kapsch, Chief, HABS/HAER Div., National Park Service, PO Box 37127, Washington, DC 20013-7127.

The Vermont Studio School and Colony offers scholarships and fellowships year round for painters, sculptors, and writers to work independently in a studio environment. For information: VSSC, Box 613, Johnson, VT 05656; 802/635-2727.

Calls for Manuscripts

Art Journal is seeking articles for an issue titled "Art and Ecology." It will focus on the possibilities of art in the revisioning of the relationship between ourselves and the environment, and on how the need for new intellectual and spiritual paradigms challenges our assumptions about the functions and limitations of art. Papers can be theoretical, interdisciplinary, or can examine work with a commitment to this subject—e.g., works that present new paradigms or that function as art and create practical solutions to environmental problems. Artists are encouraged to submit proposals for projects. Send proposals or manuscripts to: Jackie Brookner, 131 Spring St., New York, NY 10012. *Deadline: November 15, 1990.*

Art Journal is seeking articles for an issue provisionally titled "Art and Old Age." Topics may relate to "old-age" style in the late 20th century, especially in relation to artists about whose work conventional descriptions such as increase of painterliness, urgency of execution, etc., do not apply; old age as content in recent art; how do we view the subject; old age and feminist and gay perspectives; old age as a social construct in relation to recent art; old age and late style from the perspective of spiritual traditions: Kabbalah, mythological sources, Books of the Dead, etc.; postmodernism as a late style; and folk art and folk artists, most of whom

began late in life. Approaches need not be limited to these topics. Writings on age by artists, especially those over 70, are welcome. Send proposals or manuscripts to: Robert Berlind, Visual Arts, SUNY at Purchase, Purchase, NY 10577-1400. *Deadline: January 1991.*

The Northeast Indian Quarterly is seeking articles immediately on traditional Woodlands art. Articles on all aspects of Native American art are also sought. Particular consideration will be given to articles that take into account new approaches to the canon of art history; the definition and position of Native American art within academic art history; ethical issues in collecting and exhibition; interaction of artist and audience; the definition of the "Other" in discourse, etc. Send proposals or papers to: Susan Dixon, Managing Editor, *Northeast Indian Quarterly*, American Indian Program, 400 Caldwell Hall, Cornell University, Ithaca, NY 14853; 607/255-4308.

Renaissance Quarterly, the journal of the Renaissance Society of America, invites art historians to submit articles on subjects of interdisciplinary or multidisciplinary interest. Send manuscripts to: Renaissance Society of America, 1161 Amsterdam Ave., New York, NY 10027.

Publications

American Artists: Signatures and Monograms 1800–1989 is a comprehensive dictionary covering over 5,000 artists with more than 10,000 signatures and monograms and cross-referenced bibliographical information. Written by John Castagno, the book is \$145. Order from: Scarecrow Press, PO Box 4167, Metuchen, NJ 08840; 800/537-7107.

Art-Related Archival Materials in the Philadelphia Region 1984–1989 Survey is available for \$10. Similar volumes for Chicago and Southern California will be published later this year. Order from: Archives of American Art, Dept. PG, AA-PG 331, Smithsonian Institution, Washington, DC 20560.

Contemporary Art Exercises consists of edited transcripts from courses taught by three contemporary artists in a Japanese art school. Text is in Japanese and English and is illustrated. The book will be donated to art schools or libraries where American art students would have access to them. To obtain a copy, write: Akio Kobayashi, B-Zemi School, 4-394 Minamiota-machi, Minami-ku, Yokohama 232, Japan.

The Directory of Art Publishers, Book Publishers, and Record Companies contains over 1,000 listings. Artists who create works that would be suitable for record covers, posters, postcards, greeting cards, lithographs, or calendars can easily target opportunities. The book is \$24.95. To order: Directors Guild Publishers, PO Box 369, Renaissance, CA 95962; 800/383-0677.

The National Endowment for the Humanities 24th Annual Report contains brief descriptions of endowment programs as well as a complete listing of all endowment grants, entered by the division and program in which they were funded. The report is free while the supply lasts. For a single copy: NEH 1989 Annual Report, Rm. 406, 1100 Pennsylvania Ave., NW, Washington, DC 20560.

19th-Century Photography: An Annotated Bibliography, by William S. Johnson, lists more than 20,000 English-language books and articles published from 1839 to the present. Entries are arranged by artist, author, or special topic. Price \$125. Order from: G. K. Hall and Co., 70 Lincoln St., Boston MA 02111, Attn: Suzanne Bravo; 800/343-2806.

Workshops and Schools

Two Centuries of Decorative Arts in America is a graduate-level course offered by the Winter Institute. The course in early American decorative arts will be held at the Winterthur Museum and Gardens, January 15–February 8, 1991. Students attend lectures, discussions, and small group sessions on social and design history, object study techniques, and connoisseurship of furniture, metals, ceramics, glass, prints, textiles, and architecture. For information: Doris Smith, Museum Education and Public Programs, Winterthur Muse-

um and Gardens, Winterthur, DE 19735; 302/888-4827.

Miscellaneous

The United States Department of Education has a special program to help borrowers who have defaulted on guaranteed student loans. Recent legislation provides for a six-month period during which a borrower who is in default on a guaranteed student loan may repay that loan without being assessed penalties or collection charges. The six-month period began March 1, 1990. For information: Federal Student Aid Information Center, 800/333-INFO.

Information Wanted

The Albert Gleizes Foundation is preparing a catalogue raisonné and a critical and biographical study of the master, under the direction of Daniel Robbins, a trustee of the foundation, assisted by a committee of scholars. The project will comprise 3 volumes presented in chronological order and will include an appendix listing questionable works. The foundation requests that any institution or person having

knowledge of works by Albert Gleizes in public or private collections inform the foundation by sending photographs and documentation to: Malika Noui, Documentation du Musée National d'Art Moderne, Centre Georges Pompidou, 75191 Paris Cedex 04, France.

Information is requested regarding artist Suzy Frelinghuysen and an exhibition circulated by the CAA in 1932. If you have knowledge of the title and content of the exhibition and the names of the museums to which it traveled, contact: Debra Bricker Balken, Berkshire Museum, 39 South St., Pittsfield, MA 01201; 413/443-7171.

Marsden Hartley: A Catalogue Raisonné is being prepared by Gail Levin. Information from those not already contacted on his paintings and drawings as well as unpublished letters, essays, and poems are requested. Send to: Gail Levin, c/o Salander-O'Reilly Galleries, 22 E. 80th St., New York, NY 10021.

Information about **Jan Davidsz. de Heem** and his circle, including other members of the de Heem family, is requested for an exhibition to be held at the Centraal Museum in Utrecht, The Netherlands, and the Herzog Anton Ulrich Museum in Brunswick. A catalogue raisonné of Jan Davidsz. de Heem will be included in the exhibition catalogue. All replies will be in the strictest confidence. Send to: Sam Segal, Prinsengracht 851, 1017 KB Amsterdam, The Netherlands.

Moving?

Please send us your change of address 6–8 weeks in advance of the next publication date to insure accurate delivery of all CAA publications. Submit permanent address changes only. Do not submit summer addresses or other addresses lasting six months or less.

For those members whose addresses are changing from domestic to foreign, please contact CAA directly to determine additional postage charges.

Send this form to:
College Art Association
275 Seventh Avenue
New York, NY 10001

Please attach your old mailing label here:

Please write your new address here:

NAME _____
STREET _____
CITY _____ STATE _____ ZIP _____

Classified Ads

The CAA newsletter accepts classified ads of a professional or semiprofessional nature (sales of libraries, summer rental or exchange of homes, etc.): 75¢/word (\$1.25/word for nonmembers); \$15.00 minimum.

Art Workshop International. San Miguel de Allende, Mexico, mid-December to mid-January, 1990-91. Work and live on the grounds of the famous Instituto. Painting and graphic studios adjoining Hotel Aristos with swimming pool. For information: Art Workshop, 463 West St., #1028H, New York, NY 10014.

Chinese Papermaking Villages. Study delegation, October 28-November 10, 1990. First formal delegation invited by Chinese. Observe and document vanishing rural working papermaking villages. Conferences, lectures, field trips, optional postresidential tour. Based in Hangzhou. Application information: J. Sugarman, Atlantic Paperworks, PO Box 2458, Providence, RI 02906; 401/751-8888. Or call CET, 800/225-4262.

Exhibition Directory, 12th Edition. The working resource of selected juried art, photographic, and festival competitions. September 1990-91. Available July 1990. \$13 plus \$2 shipping. Prepaid. The Exhibit Planners, Box 55, Delmar, NY 12054.

Heavenly Artist's Studio Sublet. September/October. 800 sq. ft., Brooklyn waterfront. NYC

skyline, N., S., and W. exposures, river views, secure commercial building. Private, quiet. Freight elevator, locked parking, 10 min. drive to Manhattan. No living. \$525/month including utilities and heat. 212/431-6923.

London Sublet Available. Charming, light, fully furnished one-bedroom flat in historic Covent Garden. One block from Opera, six from British Museum. \$850/month, plus utilities. Available 8/90-9/91. Susan Hiller, 83 Loudoun Rd., London NW80DL. Tel. 071/372-0438.

Datebook

August 2
Deadline for submitting material for the September/October newsletter

September 21
Deadline for submitting material for *Positions Listings*

October 1
Deadline for submitting material for the November/December newsletter

October 1
Deadline for Millard Meiss Publication Fund applications

October 1
Deadline for nominations for CAA awards (see "CAA News," pp. 5-6)

October 1
Deadline for prospective session chairs for 1992 to send session proposals to CAA conference program chairs (see "Annual Conference Update," pp. 3-5)

October 1
Deadline for submitting final abstracts for 1991 sessions to session chairs

October 16
Deadline for submitting material for *Positions Listings*

February 20-23
Annual conference, Washington, D.C.

Act Now!

July
House and Senate vote on reauthorization and appropriations bills. Write letters! Send telegrams! (See "CAA Hotline," p. 1)

August
House and Senate summer recess. Visit your legislators' district offices!

September
Final action on reauthorization and appropriations bills if not completed by the end of July. This is the last chance for you to act!



Nonprofit Organization

U.S. Postage

Paid

New York, N.Y.

Permit No. 4683

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

College Art Association
Board of Directors

Ruth Weisberg, *President*
Larry Silver, *Vice-President*
Judith K. Brodsky, *Secretary*
John W. Hyland, Jr., *Honorary Treasurer*
Barbara Hoffman, *Honorary Counsel*
Susan Ball, *Executive Director*

Susan Preston Blier	Marcia Hall
Elizabeth Boone	Samella Lewis
Phyllis Bramson	Catherine Lord
Whitney Chadwick	James Melchert
Van Deren Coke	Debra Pincus
Thomas Crow	Mari Carmen
Murry DePillars	Ramirez-Garcia
Sam Edgerton	Danielle Rice
Ruth Fine	Faith Ringgold
Audrey Flack	Linda Seidel
Thalia Gouma-Peterson	Yoshiaki Shimizu
	Kenneth Silver