

CAAS

Deadline Extended for Open Sessions

To dispel any concern about the comprehensive scope of the 1992 annual conference art history program, the Executive Committee has extended the deadline for the submission of proposals for open/field sessions to August 15, 1991. These 12 open/field sessions were conceived to balance the focused theme of the conference, *Considering Encounters*, to address the current state of research in many specific areas of art history, and to give all CAA members, regardless of field or methodology, an opportunity to participate. Session chairs will consider a broad range of proposals in all areas. If an exceptionally large number of qualified proposals is received for any or all of the open/field sessions, the session(s)

will be presented in two or more sections. The open/field sessions and chairs are:

Ancient Art. Chair: Jeffrey Hurwit, University of Oregon, Laurence Hall, Eugene, OR 97403.

Medieval Art. Chair: Ilene Forsyth, History of Art Dept., Tappan Hall, University of Michigan, Ann Arbor, MI 48109.

Northern Renaissance and Baroque Art. Chair: James Marrow, University of California, Berkeley; write to: Institute for Advanced Study, Olden Ln., Princeton, NJ 08540.

Italian Renaissance and Baroque Art. Chair: William Hood, Dept. of Art History, Oberlin College, Oberlin, OH 44074.

18th-Century Art. Chair: Barbara Stafford, Dept. of Art History, Cochrane-Woods Art Center, University of Chicago, 5540 S. Greenwood Ave., Chicago, IL 60637.

19th-Century Art. Co-chairs: Hollis Clayton, Dept. of Art History, Northwestern University, 1859 Sheridan Rd., Kresge Centennial Hall, 254, Evanston, IL 60208-2208; and Martha Ward, Dept. of Art History, Cochrane-Woods Art Center, University of Chicago, 5540 S. Greenwood Ave., Chicago, IL 60637.

20th-Century Art. Chair: Anna Chave, Harvard University; write to: 246 Bowery, New York, NY 10012.

Modern Architecture. Chair: John Archer, Humanities Dept., University of Minnesota-Minneapolis, 3144

Ford Hall, Minneapolis, MN 55455.

Amerindian Art. Chair: Tom Cummins, Dept. of Art History, Virginia Commonwealth University, Richmond, VA 23284-2519.

Asian Art. Chair: Marty Powers, History of Art Dept., Tappan Hall, University of Michigan, Ann Arbor, MI 48109.

African Art. Chair: Paula Ben-Amos, Dept. of Anthropology, Indiana University, Bloomington, IN 47405.

Recent Museum Acquisitions. Chair: Roger Ward, Nelson-Atkins Museum of Art, 4525 Oak St., Kansas City, MO 64111.



View of Fountain, Palace of Mechanic Arts,
World's Columbian Exposition, Chicago, 1893
CHICAGO HISTORICAL SOCIETY

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

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Annual Conference Update

Sessions Added to 1992 Conference Program

The following session has been added to the studio art program:

New Art Forms from the Electronic Studio: The Vocabulary, the Aesthetics, and the New Audience. Co-chairs: Joan Truckenbrod, School of the Art Institute of Chicago; and Kenneth O'Connell, University of Oregon. Send proposals to: Joan Truckenbrod, 14 Cari Ct., DeKalb, IL 60115. Sponsored by the CAA Committee on Electronic Information.

Artists push the boundaries of creative expression by experimenting with new modes of electronic communication. Using computers, artists add new elements to the artistic landscape, including responsive environments and interactive installations. Artists incorporate electronic technology into traditional art-making processes, as well as create new modes of artistic expression and communication. Artwork becomes interactive, participatory, and collaborative across long distances using telecommunications. This session will explore the creative uses of electronic technology in the arts, and examine the influence of this technology on the artwork. What is the new vocabulary that is emerging for artistic expression using electronic technology as a medium? What are the implications for the aesthetics of new art forms? Proposals are encouraged from artists, art historians, and critics.

Deadline for chair to receive proposals for papers: August 15, 1991 (see CAA News, March/April 1991 insert for guidelines for participation).

The following art history sessions are sponsored by the CAA Board of Directors:

Encounter or Culture Shock? Latin American Art and the United States. Chair: Florencia Bazzano Nelson, School of the Art Institute of Chicago, 37 S. Wabash Ave., Chicago, IL 60603.

Since the mid-1940s, when the art-world center shifted from Paris to New York, Latin American artists have been seduced and confronted by the aura of cultural prestige projected by the U.S. The neocolonial structure of relations between the dominant United States and peripheral Latin America translates into an uneven cultural exchange. Latin American artists living in their countries of origin face intense political, economic, and cultural pressure from the United States on their own local cultures, while at the same time their influence on North America is often minimized or dependent on fashion trends that validate their presence. Labeled as derivative, with their legitimacy denied by the United States art establishment, many Latin American artists have been forced to move to the main cultural centers in North America, drawn by the economic opportunities and professional recognition they seem to offer. The purpose of this panel is to evaluate the impact of the complex cultural encounters and confrontations between the United States and Latin America on the work of Latin American artists living in the U.S. and at home. Are the works of Latin American artists simply derivative of art forms and movements first developed in New York, or are they original metamorphoses and interpretations of art trends? What kind of strategies of resistance do these artists develop to confront U.S. cultural dominance? What issues are involved in cases of recognized influence of Latin American artists on North American ones?

Reconstructing the Americas: Modernity and Popular Culture. Chair: Charles Merewether, 337 W. 14th St., Apt. 7, New York, NY 10014.

The theme of this panel will be the interaction between high art and popular culture, focusing on concepts of origin, the primitive, and savage as key tropes used throughout the post-Conquest epoch to describe local Indian and Afro-American cultures. While the primary focus will be on 20th-century art, speakers will be asked to contextualize their presentations, bringing both a historical profile and comparative analysis to the subject of their discussion. This will enable other areas such as literature, anthropology, and the social sciences to be introduced as integral to the development of the

tropes of origin, primitive, and savage. It will also allow the panel to give sufficient attention to the specific character and the effects of modernity in the visual arts, marking both its continuities with and transformations of colonial forms of representation. The Conquest and "encounter" can then be discussed as events that are either to be reinvented or recast by different historical periods and subjects as a means of delineating their own historical identity and distinction as class, gender, or race. Such an approach makes possible a specific exploration of art and visual imagery as well as a consideration of the forces of its production and effects of its circulation. It draws together an appreciation of how images are constructed and the power embodied in their capacity to represent a culture. Invested with social memory, art becomes not simply a historical object but the site and active agent in the production and reproduction of history.

The Culturally Specific Museum: Trap or Treasure? Chair: Susana Torruella Leval, El Museo del Barrio, 1230 Fifth Ave., New York, NY 10029-4496.

In the promised age of multiculturalism, will the culturally specific museum become obsolete? At a time when many North American museums are reviewing and revising their roles within contemporary society, this panel explores candidly the role of the so-called ethnic museum. Directors and/or curators from a varied group of culturally specific museums will address: Who, in fact, does their museum serve? How is their museum regarded by their professional peers? Are all culturally specific institutions seen as "the same"? Will the driving force behind their sometimes surprising origins ever disappear? Must these museums modify their mission as they enter the 1990s? How do contemporary artists within their "constituency" see their role? At least one panelist from a "mainstream" museum will address how multicultural concerns are expected to affect their institution's direction into the 1990s, and how they see their own museum's future relation to culturally specific museums. One artist will be invited to articulate the case against the culturally specific museum. All panelists will be asked to consider both sides of this complex and controversial subject.

Multiculturalism: The Chicago Show. Chair: Carlos Totorlero, Mexican Fine Arts Center Museum, 1852 W. 19th St., Chicago, IL 60608.

This panel will address the issues of multiculturalism as they developed in the aftermath of the "Chicago Show." This is a coalition panel of Black and Latino artists who address the fundamental ideas of jurying so-called multicultural exhibitions.

Black Art Movements: AFROCOBRA, OBASI, and the Wall Murals of Chicago. Chair: Murry DePillars, School of the Arts, Virginia Commonwealth University, 325 Harrison St., Box 2519, Richmond, VA 23284-2519.

These two groups hold a critical position in the development of aesthetic philosophy and politics during the late 1960s and 1970s. These movements evolved in Chicago and represent some of the most significant voices of that period, which helped to shape and define afrocentric ideas from an African-American perspective.

Foundations of Black Culture: Southside Art Center and the Du Sable Museum. Chair: Ruth Ann Stewart, Congressional Research Service, Library of Congress, Rm. LM205, Washington, DC 20540.

The Southside Art Center and the Du Sable Museum have been centers of creativity and culture in Chicago's African-American community. Each institution played a central role during the Harlem Renaissance and the WPA era and had a great impact on contemporary art movements. The panel will discuss the issues and the artists whose lives they affected.

Deadline for chairs to receive proposals for art history sessions: August 15, 1991.

New Jointly Sponsored Session

The following is a call for papers for a Visual Resources Association/CAA Art History Program Committee session to be held at the 1992 conference in Chicago:

The New Art Historians Astray in the Old Vasarian Order of the Visual Library. Chair: Helene Roberts, Fogg Art Museum, Fine Arts Library, Harvard University, Cambridge, MA 02138.

No longer limited to the canon of great works, the discipline of art history

now studies the art of the child and the insane, advertisements, pornography, graffiti, works once thought minor, as well as new aspects of the old masters. Subject, critical comment, and provenance have become as important as attribution, composition, and stylistic influence. As the focus of the discipline of art history changes from the concerns of connoisseurship to the broader scope of text, context, and theory, visual librarians face an increasing need to locate and incorporate new materials into their collections. How can art historians find materials relating to these new interests in the traditional slide room ordered according to the Vasarian criteria of media, period, and creator's name? This panel will investigate the new art historians' changing needs for visual materials and how visual librarians are attempting to meet these needs. *Deadline: August 15, 1991.*

Affiliated Societies Calls for Papers

Foundations in Art: Theory and Education (FATE) will hold the following session in conjunction with CAA's 1992 annual conference in Chicago:

Invention and Innovation: New Directions in Foundation Education. Send 1-page abstracts or proposals to: Stephen Sumner, Faculty of Art, University of Tulsa, 600 S. College Ave., Tulsa, OK 74104. *Deadline: September 15, 1991.*

The Italian Art Society will host the following session at the Chicago conference:

Italian Art and Reactionaries. Co-chairs: Steven Bule, C-502 Dept. of Art, Brigham Young University, Provo, UT 84602; and Gary M. Radke, Syracuse University, Suite 306, Bowne Hall, Syracuse, NY 13244-1200.

The 500th anniversary of the death of Lorenzo de Medici in 1492 and the subsequent ascendancy of Fra Girolamo Savonarola's reactionary republic prompt a historical examination of the conditions under which individuals and reform movements have battled against art in Italy. As our own chilling experience with public censorship of the arts has reminded us, Savonarola was hardly unique in his desire to control and even destroy works of art. But he, like St. Bernard of Clairvaux before him and

Jesse Helms long after, was no simple iconoclast. Reactionaries have always recognized the power of art and sought to redress what they perceive as a skewed relationship between artistic expression and societal values. This session, then, seeks to explore the ways in which reactionaries or reactionary movements understood art, the power they implicitly or explicitly ascribed to visual expression, and the manner in which they used art—and battled against it—to further their own political, cultural, and ideational agendas. *Deadline: September 15, 1991.*

Conference Position Available

A person is sought to serve as assistant to the projectionist/usher coordinator for CAA's 1992 annual conference, to assist in recruitment, training, and on-site coordination of all projectionists and ushers. There will be 75 sessions, to be held at the Hilton Hotel and Towers, Chicago, February 13–16, 1992. Three full days of work are required during the conference, plus a training session on the evening of February 12, and the assistant will be asked to provide local support for the coordinator's recruitment activities during the 4 months preceding the conference. Applicants should have previous experience in projection and supervision and should be residents of the Chicago area. The assistant is paid \$400 and gets a complimentary hotel room during the conference. Send a letter of interest to CAA's usher/projectionist coordinator: Vicki Toye, Program Assistant, Film, National Gallery of Art, Washington, DC 20565. *Deadline: September 1, 1991.*

Reminders to Session Chairs

Art history and studio art program chairs must be sent all session proposals for the 1993 conference. *Deadline: September 1, 1991* (see *CAA News*, May/June 1991).

Suzanne Schanzer, CAA conference coordinator, must be sent session rosters and schedule/AV request forms. *Deadline: September 21, 1991.*

CAA News

Thanks to Nominators

I would like to thank warmly everyone who either nominated a colleague or who volunteered to serve on the standing committees of the College Art Association. We opened up the process of committee assignments out of the desire to create a more accessible and representative association. The response has been overwhelming, to say the least. It is very encouraging that so many members across the country would like to play a greater role in the life of the organization. Unfortunately, the large number of responses will make it impossible to acknowledge the nominations individually. Many nominations have now been acted upon while a few committees are still in formation. The remaining nominations will be used to create a pool of candidates for successive years.

Again, I extend my deepest appreciation to all of you.
—Ruth Weisberg, CAA President

1992 CAA Awards Committees

The following is a list of CAA awards and committee members for 1992. These awards will be presented at the annual conference in Chicago, February 1992. All nominations for awardees should be sent by October 1, 1991, to the award chairperson in care of CAA, 275 Seventh Ave., New York, NY 10001.

Distinguished Teaching of Art History: Susan Barnes, Dallas Museum of Art, chair; Anne Hanson, Yale University; Lilien Robinson, George Washington University; Mark Thistlethwaite, Texas Christian University. **Distinguished Teaching of Art:** Murry DePillars, Virginia Commonwealth University, chair; Leonard Hunter, San Francisco State University; Carolyn Manosevitz, Austin Community College; Idelle Weber, Harvard University. **Charles Rufus Morey Book**

Award: Paula Harper, University of Miami, chair; Jack Brown, Art Institute of Chicago; Andrée Hayum, Fordham University, Lincoln Center. **Alfred H. Barr, Jr., Award:** Judith Stein, Pennsylvania Academy of the Fine Arts, chair; Kevin Consey, Museum of Contemporary Art, Chicago; Harry Rand, National Museum of American Art, Smithsonian Institution. **Frank Jewett Mather Award:** Lowery Sims, Metropolitan Museum of Art, chair; Joan Hugo, California Institute of the Arts; John Kissick, Pennsylvania State University. **Arthur Kingsley Porter Prize:** Patricia Leighton, University of Delaware, chair; Charles Edwards, University of Texas at Austin; Linda Hults, College of Wooster. **Artist Award for a Distinguished Body of Work, Exhibition, Presentation, or Performance:** Susan Rankaitis, Scripps College, chair; Beauvais Lyons, University of Tennessee; Anthony Mendoza, Ohio State University; Lorraine Peltz, Northwestern University; Richard Posner, University of Southern California. **Distinguished Artist Award for Lifetime Achievement:** Joseph Mannino, Carnegie Mellon University, chair; Phil Chen, Northwestern University; Margaret Lazzari, University of Southern California; Camille Billops, New York.

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 1992 Nominating Committee. (Self-nominations are encouraged.) The 1992 Nominating Committee then will nominate candidates for election to the Board to serve the term 1993–97. Letters of recommendation and supporting material should be sent to: Nominating Committee, CAA, 275 Seventh Ave., New York, NY 10001.

Millard Meiss Subsidies

CAA is pleased to announce four Millard Meiss publication subsidies: Robert Berger, *The Palace of the Sun: The Louvre of Louis XIV*, Pennsylvania State University Press.

Christopher Curtis Mead, University of New Mexico, *Renaissance of French*

Classicism, Architectural History Foundation.

Gulru Necipoglu, Harvard University, *Architecture, Ceremonial, and Power: The Topkapi Palace in the Fifteenth and Sixteenth Centuries*, Architectural History Foundation.

Martha D. Pollak, University of Illinois-Chicago, *Turin 1564–1680: Urban Design, Military Culture, and the Creation of the Absolutist Capital*, University of Chicago Press.

Millard Meiss Publication Fund grants are given twice annually for book-length scholarly manuscripts that have been accepted by a publisher but cannot be published without a subsidy. The author must be a CAA member. Guidelines and application forms are available from CAA, 275 Seventh Ave., New York, NY 10001.

Thanks to Individual Sponsoring Members

Sponsoring membership is a 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: Emma W. Alexander; Pamela Askew; Ronald Atkins; Michael D. Baxandall; Judith K. Brodsky; Jack P. Brown; Kevin E. Consey; Kosme M. De Baranano; Elizabeth McG. Enders; Everett Fahy; Nered Fioratti; Kurt Forster and Francois Forster-Hahn; Joseph C. Forte; Judith Paetow George; David C. Henry; Nancy R. Huntsinger; Rose C. Long; Elisabeth MacDougall; Jules D. Prown; David Rosand; Stephen K. Scher; Carl N. Schmalz Jr.; Richard Spear and Athena Tacha; Theodore E. Stebbins Jr.; Leonard E. Walcott Jr.; 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 366 sustaining members for 1991, which represents an increase of 8 percent over 1990. 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; Keith L.T. Alexander; Basil Alkazzi; Sharon Anderson; Kahren J. Arbitman; Ralph M. Arnold; Frederick and Catherine Asher; Matthew Baigell; William Bailey; Catherine Ball; William L. Barcham and Catherine Puglisi; Richard Barnhart; Robert L. Benson; Janetta R. Benton; Robert W. Berger; Robert P. Bergman; Phyllis P. Bober; Elizabeth H. Boone; Sylvia A. Boone; Jean-Luc Bordeaux; Ruth Bowman; Richard Brettell; Richard

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Directory of Affiliated Societies

This directory is published annually on the basis of information provided by CAA's affiliated societies. The societies listed below have met specific standards for purpose, structure, range of activities, and membership enrollment required for formal affiliation.

American Committee for South Asian Art

ACSAA, founded 1966. Membership: 400. Annual dues: \$25 regular; \$10 student and unemployed; \$30 institutional; \$50 contributing; \$100 sustaining. Purpose: to promote the understanding of the arts of South Asia and related areas, including India, Pakistan, Nepal, Bangladesh, Sri Lanka, and Southeast Asia. ACSAA publishes a biannual newsletter, supports a continuing slide project, and holds a major symposium every two years. Secretary: Chandra L. Reedy, Art Conservation Program, 303 Old College, University of Delaware, Newark, DE 19716.

American Society for Hispanic Art Historical Studies

ASHAHS, founded 1975. International membership: 150. Annual dues: \$12.50 regular; \$7.50 students; \$17.50 institutional. Purpose: the encouragement and advancement of studies and research in the history of the arts of Spain and Portugal, promoting interchange of information and ideas among members through meetings, publications, and other means it deems appropriate. Newsletter published each spring and fall. The society offers annual Distinguished Publication Award for outstanding publication in the field of Hispanic art, as well as a photography grant for students writing dissertations on some aspect of Hispanic art. General secretary: Janis Tomlinson, Dept. of Art History, Schermerhorn Hall, Columbia University, New York, NY 10027.

Art Libraries Society of North America

ARLIS/NA, founded 1972. Membership: 1,300. Annual dues: \$55 individual; \$35 student; \$75 institutional and business affiliate. Purpose: to promote the development, good management, and enlightened use of all art libraries and visual-resources collections and to further the interests and goals of all professionals involved with the organization and retrieval of art information. The society holds an annual conference, sponsors two annual awards for excellence in art-related activities, and publishes *Art Documentation* quarterly, *ARLIS/NA Update* quarterly, an annual *Handbook and List of Members*, and two monograph series. Executive director: Pamela Jeffcott Parry, 3900 E. Timrod St., Tucson, AZ 85711; 602/881-8479.

Arts Council of the African Studies Association

ACASA, founded 1982. Membership: 200. Annual dues: \$20 regular and institutional; \$5 student, retired, and unemployed. Purpose: to encourage and promote the highest standards of ethical and professional behavior in the expansion of research and scholarship about African and African Diaspora arts. ACASA holds periodic meetings within the framework provided by meetings of learned societies and other organizations for the purpose of reporting and discussing research and other matters affecting the field and publishes the *ACASA Newsletter*. The arts council also organizes the Triennial Symposium on African Art, the next to be held in April 1992. Secretary-treasurer: Lisa Aronson, Art Dept., Skidmore College, Saratoga Springs, NY 12866; 518/584-5000, ext. 2741.

Association of Research Institutes in Art History

ARIAH, incorporated in 1988. Full members: 11 (American Academy in Rome; Center for Advanced Study in the Visual Arts, National Gallery of Art, Washington, DC; Centre Canadien d'Architecture/Canadian Centre for Architecture, Montreal; Dumbarton Oaks, Washington, DC; Getty Center for the History of Art and the Humanities, Santa Monica, CA; Huntington Library, Art Collections, and Botanical Gardens, San Marino, CA; Instituto de Investigaciones Estéticas, Mexico City; J. Paul Getty Museum, Malibu, CA; Metropolitan Museum of Art, New York; Smithsonian Institution, Washington, DC; Yale Center for

British Art, New Haven, CT). Affiliate members: 2 (American School of Classical Studies at Athens; Paul Mellon Centre for Studies in British Art, London). Purpose: to advance education and scholarly research by institutes of advanced research in art history and related disciplines; to provide general and continuing information about the scholarly activities and contributions of the member centers and to exchange administrative, scholarly, and research information; to encourage cooperation among the member institutions in the development of joint research projects and other programs such as fellowships and lecture series; and to help fund cooperative projects and programs among the member institutions. ARIAH meets twice yearly, in October and during the CAA annual conference in February. Chair: Herbert H. Hymans, Getty Center for the History of Art and the Humanities, 401 Wilshire Blvd., Suite 400, Santa Monica, CA 90401-1455; 213/458-9811; fax 213/458-6661. Secretary: Anne-Marie Logan, Yale Center for British Art, 1080 Chapel St., New Haven, CT 06520; 203/432-2846; fax 203/432-9695. Bitnet: Britishl&YALEADS.

Design Forum

DF, founded 1983. Membership: 185. Annual dues: \$10. Purpose: to nurture and encourage the study of design history, criticism, and theory and to provide, through its various events, better communication among its members, the academic and design community, and the public at large. DF holds an annual meeting in conjunction with the CAA annual conference and an autonomous symposium on design. The DF newsletter, *Object Lessons*, founded 1990, is published 10 times a year. Co-chairs: Joseph Ansell, Otterbein College, and Richard Martin, FIT, SUNY. Membership: Richard Martin, Fashion Institute of Technology, Seventh Ave. at 27th St., New York, NY 10001-5992; 212/760-7970; fax 212/760-7978.

Foundations in Art: Theory and Education

FATE, founded 1977. Membership: 300. Annual dues: \$15. Purpose: a national organization concerned with introductory college-level art courses in both studio art and art history. FATE aims to promote discussion, analysis, focus, strategies, goals, and understanding in this area of the art curriculum. A further objective is the promotion of excellence in the initial undergraduate learning experience in art and to help foster the creative process. The FATE newsletter, journal (*FATE in Review*), and regional conferences provide a platform and vehicle for exchange and publication. Services also include sessions and participation at national confer-

ences and a national information exchange network. President: Stephen Sumner, Faculty of Art, University of Tulsa, 600 S. College Ave., Tulsa, OK 74104; 918/631-2202.

Gay and Lesbian Caucus

GLC, founded 1989. Membership: 90. Annual dues: \$20 employed; \$5 low income and students. Purpose: to encourage, nurture, and publicize the study of gay and lesbian art history, theory, criticism, and studio practice. The caucus serves as a conduit of information and ideas, a sponsor of academic exchange, a means of social contact, and, through all of these, works for the greater visibility of lesbian and gay people in the arts and, above all, the greater equality of gays and lesbians in our society. The caucus publishes a regular newsletter and hosts panels at the CAA annual conference. Co-chairs: Tee A. Corinne, 1199 Sunny Valley Loop, Sunny Valley, OR 97497, and Edward J. Sullivan, Dept. of Fine Arts, New York University, 100 Washington Sq. E., Rm. 303, New York, NY 10003; 212/998-8191. Secretary: Christopher Reed.

Historians of Netherlandish Art

HNA, founded 1983. Membership: 325. Annual dues: \$10 student; \$20 regular; \$75 supporting; \$200 benefactor; \$100 institutional. Purpose: to foster communication and collaboration among historians of Northern European art. HNA holds an annual meeting and program in conjunction with the CAA annual conference, publishes two newsletters per year and a *Directory of Members*, and holds scholarly conferences every 3 to 5 years. Secretary-treasurer: Craig Harbison, Art History/317 Bartlett Hall, University of Massachusetts, Amherst, MA 01002.

International Center of Medieval Art

ICMA, founded 1956. Membership: 1,000. Annual dues: \$30 active (U.S. only); \$35 (all other countries); \$15 students (all countries); \$50 institutional; \$100 contributing; \$500 sustaining; \$1,000 benefactor. Purpose: to promote the study of medieval art and civilization from A.D. 325 to 1500. ICMA publishes a scholarly journal, *Gesta*; a newsletter, which includes lists of dissertations on medieval art; and two continuing series, *The Census of Romanesque Sculpture in North American Collections* and *The Census of Gothic Sculpture in*

North American Collections. ICMA also organizes symposia and supports the publication of the resulting papers. Address inquiries to the administrative assistant, Margaret Lubel, ICMA, The Cloisters, Fort Tryon Park, New York, NY 10040; 212/928-1146.

Italian Art Society

IAS, founded 1986. Membership: 300+. Annual dues: \$15 includes *Bibliography* and *Newsletter*. Purpose: to foster communication among disciplines and scholarship devoted to the study of Italian art and civilization. IAS sponsors sessions at national conferences and publishes a newsletter in addition to the *Bibliography of Members' Publications*. President: Diane Cole Ahl, Art Dept., Lafayette College, Easton, PA 18042. Vice-president: Gary M. Radke, Director of Honors Program, Syracuse University, Syracuse, NY 13244-1200. Secretary-treasurer: Sharon Dale, Dept. of Humanities, Penn State Erie, Behrend College, Erie, PA 16563-0500.

North American Historians of Islamic Art

NAHIA, founded 1983. Membership: 140. Annual dues: \$10. Purpose: to promote high standards of scholarship and instruction in the history of Islamic art; to facilitate communication among its members through meetings and through the *NAHIA Newsletter*; and to promote scholarly cooperation among persons and organizations concerned with the study of Islamic art. NAHIA holds periodic *majlis*, or meetings, of its members, often in conjunction with meetings of CAA or MESA (Middle East Studies Association). President: Catherine B. Asher, Dept. of Art History, University of Minnesota, Minneapolis, MN 55455; 612/377-8809. Secretary-treasurer: Carol Fisher, Kresge Art Museum, Michigan State University, East Lansing, MI 48824-1119.

Visual Resources Association

VRA, founded 1982. Membership: 760. Annual dues: \$40 North America; \$55 foreign; \$80-299 contributing; \$300 patron. Purpose: to establish a continuing forum for communication and to further research and education in the field of visual documentation. VRA-sponsored publications include a quarterly newsletter, the *VRA Bulletin*; a scholarly journal, *Visual Resources: An International Journal of Docu-*

mentation; and a number of monographs and special bulletins on various aspects of visual resources administration and image retrieval. The association organizes workshops and an annual conference. President: Carla Freeman, New York State College of Ceramics at Alfred University, Alfred, NY 14802.

Women's Caucus for Art

WCA, founded 1972. Membership: 3,700. Annual dues: \$20-\$40 individual (sliding scale), with optional chapter dues; \$50 institutional. Purpose: to win parity in the valuation of creative and scholarly work by women; to create new opportunities for women to document, produce, and exhibit works; and to assemble for the exchange of ideas, experience, and constructive criticism. Members include artists, art historians, writers, museum and gallery personnel, art agents, art librarians, publishers, administrators, conservators, educators, collectors, students, and friends of art. WCA offers a national network of 35 chapters, exhibitions, national publications, an annual exhibition and catalogue of honor awards, a quarterly newsletter (*UPDATE*), and an annual conference scheduled just prior to CAA's conference, which provides an occasion to teach, learn, present work, and celebrate scholarly and creative achievements by women. President: Iona Deering, 8306 Triton Lane, Dallas, TX 75227; 214/381-6443. National office: WCA, Moore College of Art, 20th & the Parkway, Philadelphia, PA 19103; 215/854-0922.

CAA welcomes as affiliated societies groups of artists or scholars whose goals are generally consonant with those of CAA, with a view to facilitating enhanced intercommunication and mutual enrichment. It is assumed that a substantial number of the members of such groups will already be CAA members. To be recognized by CAA as an affiliated society, a group must be national in scope and must present evidence that it is primarily, or in large part, committed to the serious practice and advancement of the visual arts or to the study of some broad, major area of the history of art, and that it possesses a formal organizational structure, i.e., elected officers, an identifiable membership, and such signs of ongoing activity as a newsletter, periodical, exhibition record, or other documentation. Information and guidelines are available from 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/

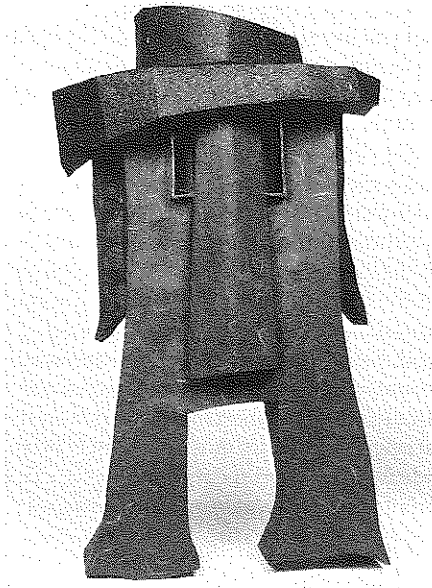
Margret Dreikausen. Stadtbücheri Heilbronn, Heilbronn, Germany, January 8–February 2, 1991. "Neue Landschaften," mixed media.

Susan Strande. Vanha Raatihuone Turun Kulttuurikeskus, Turku, Finland, August 25–September 12, 1991. Fresco paintings.

MID-ATLANTIC/

Lynne Allen. Montpelier Cultural Arts Center, Laurel, Md., June 6–30, 1991. Prints.

Thomas Beckman. Susan Isaacs Gallery, Wilmington, Del., May 3–31, 1991. "Those Who Were Found Where There Was Said to Be Nobody," sculpture.



Thomas Beckman, *Bard*, 1991, steel and cellulose, 44 1/2" x 26 1/2" x 12"
SUSAN ISAACS GALLERY, WILMINGTON



Fritz Scholder, *Human in Nature #7*, 1990, oil on canvas, 80" x 68"
ALEXANDER GALLERY, NEW YORK

Edward Downing and Jan Mehn von der Golz. Montpelier Cultural Arts Center, Laurel, Md., June 7–August 26, 1991. "New Visions of Landscape."

MIDWEST/

Chris Berti. Tory Folliard Gallery, Milwaukee, Wis., July 19–August 31, 1991. Sculpture.

Todd Matus. Indianapolis Museum of Art, Indianapolis, Ind., June 1–July 20, 1991. "Critical Landscapes," photographs.

Mark Nelson. Northlakeside Cultural Center, Chicago, June 1–July 5, 1991. "Gringolandia II," installation.

Will Valk. Massman Gallery, Rockhurst College, Kansas City, Mo., March 22–April 21, 1991. "As the Twig Is Bent," sculpture.

NORTHEAST/

Hank De Ricco. 55 Mercer Street Gallery, New York, May 14–June 1, 1991. Sculpture.

Sharon Falk. New York Open Center, June 9–July 9, 1991. "Points of Balance," drawings.

Audrey Flack. Parrish Art Museum, Southampton, N.Y., June 7–September 15, 1991. "Islandia, Goddess of the Healing Waters," sculpture.

Julie Fromme. Jersey City Museum, Jersey City, N.J., June 5–August 16, 1991.

Beth Galston. Bunting Institute, Radcliffe College, Cambridge, Mass., May 28–June 30, 1991. "Body House," outdoor environmental sculpture.

Jessica Gandolf. Bachelier-Cardonsky Gallery, Kent, Conn., June 22–July 21, 1991. Paintings.

Mark Gordon. Southampton College, Long Island University, N.Y., October–November 1990. Sculpture and installation. Nevada Museum of Art, Reno, March–May 1991. Sculpture.

Pamela Jennings. New Festival: The New York International Lesbian and Gay Film Festival, June 15, 1991. "The Silence that Allows . . ." video.

Darra Keeton. College of Saint Rose Art Gallery, Albany, N.Y., May 23–June 12, 1991. Paintings and drawings.

Jim Morris. Broadway Windows, New York, June 1–July 14, 1991. Sculpture.

Agnes Murray. Roland Gibson Gallery, Potsdam College of SUNY, Potsdam, N.Y., June 21–July 21, 1991. Paintings and prints.

Deborah Pinter. 80 Washington Square East Galleries, New York, April 24–May 17, 1991. Lightboxes.

George Rickey. Katonah Museum of Art, Katonah, N.Y., September 15–November 3, 1991. "The Art of Movement," sculpture.

Barbara Rothenberg. Newspace Gallery, Manchester Community College, Manchester, Conn., April 1–19, 1991. Paintings and pastels.

Fritz Scholder. Alexander Gallery, New York, May 16–June 22, 1991.

Anne Seelbach. Frick Gallery, Belfast, Maine, June 7–July 3, 1991. "Urban Landscape," paintings and sculpture.

Carolee Thea. Hofstra Museum, Lowenfeld Conference and Exhibition Hall, Hofstra University, Hempstead, N.Y., April 28–June 9, 1991. "Images of Transformation," sculpture and monoprints.

Marja Vallila. Newark Museum, Newark, N.J., May 18–June 30, 1991. "Book Series," sculpture.

Fotini Vurgaropoulos. Flamingo East, New York, May 16, 1991. Sculpture.

SOUTH/

Michael Aurbach. Furman University, Greenville, S.C., August 31–September 30, 1991.

Sculpture. University of Notre Dame, Notre Dame, Ind., September 5–26, 1991. Installations.

Beauvais Lyons. Saw Hill Gallery, James Madison University, Harrisonburg, Va., August 26–September 19, 1991, and Salem College Art Gallery, Winston-Salem, N.C., November 6–December 20, 1991. "Reconstruction of an Aazudian Temple." University of Northern Iowa Gallery of Art, Cedar Falls, November 4–December 4, 1991. "The Excavation of the Apasht."

WEST/

Les Barta. Erb Memorial Union Gallery, University of Oregon, Eugene, May 17–June 14, 1991. Photocollages.

Eleanore Berman. Boritzer Gray Gallery, Santa Monica, Calif., January 1991. "The Hedges." Ariel Gallery, New York, March–April 1991. "Interpretations of Nature."

Robert W. Jensen. Pacific Asia Museum, Pasadena, Calif., July 13–August 24, 1991. "The Waking Dragon Beckons," paintings.

Michael Mosher. Center for Cultural Studies, University of California, Santa Cruz, April 19–20, 1991. "Heroes and Heresies of Cyberspace," installation.

Steven Raskin. Downtown Oakland Gallery, California College of Arts and Crafts, Oakland, May 6–11, 1991. Photographs.

Maureen O'Hara Ure. Pierpont Gallery, Salt Lake City, Utah, May 3–June 29, 1991.



Les Barta, *Dairy Farm*, 1990, photocollage
ERB MEMORIAL UNION GALLERY, UNIVERSITY OF OREGON

People in the News

In Memoriam

George Howard Ely, Jr. (Rusty), a painter and sculptor, died March 19, 1991, at age 36. Born in Corpus Christi, Texas, he received a B.F.A. in 1982 from Corpus Christi State University and an M.F.A. in 1984 from East Texas State University. Rusty had four solo exhibitions (1980–84) and eight selected group exhibitions (1981–90). The most noteworthy was the "First Texas Triennial," which opened at the Contemporary Arts Museum in Houston and traveled to six Texas museums (September 1988–January 1990).

Rusty will be remembered as totally dedicated to his art. He was open minded, tolerant, and with a purity, love, and innocence of vision. Rusty played drums in a local "Blind Duck" group. He was a model in many life-drawing classes, a teacher, poster designer, served in the U.S. Navy for four years, and worked as a butcher and as an aircraft repairman for military airplanes. Rusty died in front of the Movie Store, where he worked for four years part time renting videos. On March 23, 1991, he had a solo exhibition held privately, and April 4–13, 1991, his sculptures were exhibited at East Texas State University's "Fine Arts Week," at the performing and visual arts auditorium.

—*Joanna Spalatin*

Shirley Goodman died April 21, 1991, at the age of 75. She was executive vice-president emerita of the Fashion Institute of Technology and executive director of the Educational Foundation for the Fashion Industries. She began at FIT in 1949 and is credited with leading the school's expansion from a small trade school to a specialized college. In 1975 the Fifth Avenue Association named her Woman of the Year, and in 1976 Business Week listed her as among the top 100 corporate women in the United States.

Chaim Gross, sculptor, died May 4, 1991. He was 87. As a sculptor of human forms, Gross worked primarily in wood and exhibited in over 75 museums in the United States and Israel. He studied at the Educational Alliance Art School in New York (where he taught for 68 years) and the Beaux-Arts Institute of Design. He also taught for 40 years at the New School for Social Research.

Hazel Brill Jackson died May 17, 1991, at the age of 96. Best known for her bronze sculpture, her works are in the collections of Vassar, Wellesley, and Dartmouth colleges, as well as other public and private collections. In 1945 she received the Altman Prize and in 1949 the Ellen P. Speyer Memorial Prize, both under the

auspices of the National Academy of Design. She studied at the Boston Museum School, the Scuola Rosatti in Florence, Italy, and in Rome with Angelo Zanelli. She exhibited at many institutions including the National Museum of Modern Art in Rome, the Royal Academy of Scotland, and the Springfield Museum of Fine Arts.

Candy Jernigan, a painter, sculptor, and set designer, died June 2, 1991, of cancer. She was 39. She was well known for her collage works incorporating social commentary. Her work has been exhibited at the Metropolitan Museum of Art, the Albright-Knox Museum, the Bronx Museum, and the Boston Children's Museum, as well as several galleries in New York.

Pat Golden Levine, known professionally as Pat Golden, died April 26, 1991, of lymphoma. She was 48 years old. Golden worked in oils, woodcuts, stained glass, and drawings. She exhibited at among others the Corcoran Gallery, Washington, D.C., and the Vorpall Gallery, San Francisco. She received bachelor's and master's degrees from the University of California, Berkeley, and studied with Elmer Bischoff and David Hockney.

Claude Marks, an artist, writer, and lecturer, died May 9, 1991. He was 75. Marks lectured on art throughout the United States, presenting over 1,200 lectures at the Metropolitan Museum of Art, New York, alone. He also wrote books, including *Pilgrims, Heretics, and Lovers* and *From the Sketchbooks of the Great Artists*. Marks was also a painter specializing in theatrical portraits. His works are in the collections of the Brooklyn Museum, the Museum of the City of New York, and the New York Public Library. Marks graduated from Trinity College, Cambridge, and after World War II he received an M.F.A. from the University of Iowa.



Lisa Taylor, 1933-1991
COOPER-HEWITT MUSEUM, NEW YORK

Lisa Taylor, former director of the Cooper-Hewitt Museum in New York, died April 27, 1991, at the age of 58. Taylor is credited with

raising the funds to move the museum's collection to the Andrew Carnegie mansion. She also developed the annual Museum Mile, an open house and street fair involving museums along New York's upper Fifth Avenue. After her retirement in 1987 for health reasons, she completed the final volumes in a series of books she edited, *Immovable Objects*. Taylor studied at the Corcoran School of Art and at Georgetown and Johns Hopkins universities. She was on the staff of the President's Fine Arts Commission from 1958 to 1962 and membership director of the Corcoran Gallery of Art from 1962 to 1966. She was awarded honorary doctorates from Parsons School of Design and Cooper Union for the Advancement of Sciences and Art.

Academe

Bradford R. Collins has been promoted to associate professor in the art history division of the Art Department at the University of South Carolina in Columbia. He has also been elected division head for the next 2 years.

P. Lynn Cox, assistant professor of art and gallery director, has received tenure with Westminster College, New Wilmington, Pa. She has also received sabbatical leave for spring 1992.

Roger J. Crum has completed his 2-year tenure as the Samuel H. Kress Foundation Fellow to the Kunsthistorisches Institut, Florence, and has been appointed assistant professor of art history at the University of Dayton.



Ofelia Garcia

Ofelia Garcia has been appointed president of Rosemont College, Rosemont, Pa. She was formerly president of the Atlanta College of Art.

Henry Hopkins has been named chair of the Department of Art and director of the Wight Art Gallery at the University of California, Los Angeles. He was previously executive vice-president of the Frederick R. Weisman Art Foundation.

Rebecca Mersereau has been appointed assistant professor in the Department of Art and Art History at Rice University, Houston, Tex.

Northwestern University has announced the following visiting appointments: **Clark Hulse**, professor of English, University of Illinois, Chicago; and **Celeste Brusati** and **Patricia Simons**, both from the Art History Department, University of Michigan, Ann Arbor.

The University of Southern California, Los Angeles, has announced the following appointments: **Kendall Brown** and **James Herbert**, named assistant professors in art history; **Susan Larsen-Marten** and **John Pollini**, promoted from associate professor to professor; **Margaret Lazzari**, promoted to associate professor; and **Ken Price**, appointed to teach ceramics for the 1991-92 academic year.



Margaret Carney Xie

Margaret Carney Xie has been named assistant professor in the School of Art and Design, New York State College of Ceramics, Alfred University, and director of the school's new Museum of Ceramic Art. She was previously director of the Blanden Memorial Art Museum, Fort Dodge, Iowa.

Museums and Galleries

Thelma Golden has been appointed director of the Whitney Museum of American Art at Philip Morris, New York. She was previously visual arts director at the Jamaica Arts Center, Queens, N.Y.

The J. Paul Getty Museum has announced the promotion of **Deborah Gribbon**, formerly associate director for curatorial affairs, to associate director and chief curator. **Barbara Whitney**, currently associate director for administration, has the added responsibility for public information.

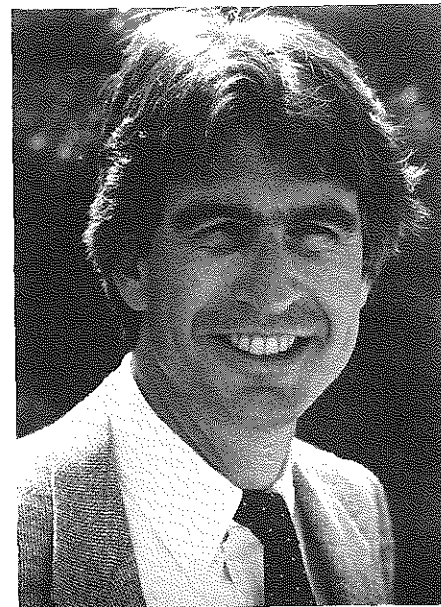
Sydney O. Jenkins has been appointed gallery director for Nexus Contemporary Art Center in Atlanta.



Katharine C. Lee

Katharine C. Lee has been named director of the Virginia Museum of Fine Arts, Richmond. She was formerly deputy director of the Art Institute of Chicago.

The Museum of Fine Arts, Houston, has announced the creation of two curatorial positions. **Elizabeth Ann Coleman** is the museum's first curator of textiles and costume. She was previously curator of costumes and textiles at the Brooklyn Museum. **Barry Walker** is the museum's first curator of prints and drawings. He was associate curator of prints, drawings, and photographs at the Brooklyn Museum.



Ned Rifkin

Ned Rifkin is director of the High Museum of Art in Atlanta. He was previously chief curator at the Hirshhorn Museum and Sculpture Garden, Washington, D.C.

Elisabeth Sussman has been named curator at the Whitney Museum of American Art, New York. She had been interim director of the Institute of Contemporary Art, Boston.

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.

P. D. Avallone was awarded a 1991 Decentralized Grant from New York State through the Arts Council for the greater Rochester area, to execute a mural depicting the history and development of Hillside Children's Center.

Jackie Battenfield, adjunct assistant professor of art at LaGuardia Community College, New York, has been awarded a Pollock-Krasner Foundation Grant in painting.

Michele H. Bogart, associate professor of art history at the State University of New York, Stony Brook, has been awarded the Charles C. Eldredge Prize for her book *Public Sculpture and the Civic Ideal in New York City 1890-1930*.

Diane Burko has received the Distinguished Achievement Award from Skidmore College, Saratoga Springs, N.Y.

Edward Downing was the second-place winner in a national juried competition at Pindar Gallery, New York.

Heather Galloway has been awarded the Elizabeth Greenshields Foundation Grant from Montreal, Quebec, presented annually to a Canadian or American realist under 31 years old to promote career goals.

Mark Gordon has been awarded a Pollock-Krasner Foundation Grant, 1990-91; a

MacDowell Colony Fellowship for residency, January 1991; and a Fulbright Scholarship to teach ceramics in Argentina, June-August 1991.

Frederick Lamp, curator of the arts of Africa, the Americas, and Oceania at the Baltimore Museum of Art, has received a Fulbright Award for field research on the art of the Baga of Guinea for 1991-92.

Thomas Martin, assistant professor of art at the University of Tulsa, has been awarded the J. Clawson Mills Postdoctoral Fellowship at the Metropolitan Museum of Art for 1991-92 to conduct research on 16th-century Venetian public imagery.

Catherine Murray, assistant professor of art, Millersville University, Millersville, Pa., has received a 1991-92 Samuel S. Fleisher Art Memorial Challenge Award, which will grant her a show at the Fleisher Art Memorial, administered by the Philadelphia Museum of Art.

Ann Elizabeth P. Nash will spend June 1991 at the Millay Colony for the Arts, Austerlitz, N.Y. where she will work on *The Deer: Free Woman and American*.

William T. Oedel of the University of Massachusetts, Amherst, has been appointed a Smithsonian Senior Postdoctoral Fellow for 1991-92. His research at the National Portrait Gallery will focus on John Vanderlyn.

Victoria and Stephen Pavlovic received a Merit Award for a proposal submitted to the New England Holocaust Memorial Competition, Boston.

Adrian Piper has received an Award in the Visual Arts for 1990.

Matthew Pickner and **Cissy Schmidt** are finalists in the New England Holocaust Memorial Competition, Boston.

Susan Schwalb has been awarded a Watertown Arts Lottery Grant starting July 1991.

Patricia Tavenner was recently a guest of the Belgian government at the Centrum Grafik near Brussels. While at the center, she completed two series of prints.

Susan L. TePaske-King has been awarded an Irene Rosenzweig Predoctoral Fellowship/Rome Prize, American Academy in Rome for classical studies.

Ruth Weisberg was awarded a Fulbright Senior Research Grant for Italy, spring 1992.

Jenny Squires Wilker has been awarded a Doctoral Fellowship from the Swann Foundation for Caricature and Cartoon. Her subject is "Daumier and the Demise of the Classical Ideal."

Karen Wirth has been awarded a Bush Foundation Artist Fellowship for 1991.

Sidney Yates, congressman from Illinois, was presented with a resolution of thanks and commendation from the Commission on Preservation and Access in appreciation for his efforts on behalf of arts preservation.

The American Academy in Rome has announced the winners of the 1991-92 Rome Prize, and the following CAA members have been thus honored: **Jill Elizabeth Caskey**, Yale University, Samuel H. Kress Foundation Predoctoral Fellowship; **Matthew Geller**, independent producer, Everglades Productions, New York, Rome Prize Fellowship; **Linda Pellecchia**, University of Delaware, Andrew W. Mellon Foundation Postdoctoral Fellowship; and **Mary Vaccaro**, Columbia University, American Academy in Rome Predoctoral Fellowship.

The Getty Center for the History of Art and the Humanities has announced 4 center fellows for 1991-92: postdoctoral—**Aris Fioretos**, University of Stockholm; and **Birgit Verwiebe**, Ernst-Moritz-Arndt University, Greifswald, Germany; predoctoral—**Peter C. Pozefsky**, University of California, Los Angeles; and **Brigitte Werneburg**, University of Munich, Munich, Germany.

The Getty Grant Program's recipients of the 1991 J. Paul Getty Postdoctoral Fellowships in the History of Art and the Humanities and the 1991 Senior Research Grants have been announced. Postdoctoral fellows are: **Jean-Philippe Antoine**, New York University; **Miroslava Benes**, Harvard University; **Giovanni Careri**, Académie de France à Rome; **Annie Coombes**, Birkbeck College, University of London; **Marcin Fabianski**, Uniwersytet Jagiellonski; **John Goodman**, New York; **Mary Heston**, Denison University; **Anne Higonnet**, Wellesley College; **Antonia Lant**, New York University; **Michael Leja**, Northwestern University; **Jerzy Miziolek**, Polish Academy of Sciences and Letters; **Kenneth Myers**, Middlebury College; **Holly Pittman**, University of Pennsylvania; **John Russell**, Columbia University; **Corine Schleif**, Arizona State University; **Regina Stefaniak**, University of California, Riverside; and **Oleh Sydor**, National Museum of Lviv.

Senior research grantees are: **Ann Bermingham**, University of California, Irvine; **John Brewer**, University of California, Los Angeles; **Leslie Brubaker**, Wheaton College; **John Haldon**, University of Birmingham; **Elena Oliveras**, Universidad de Buenos Aires; **Ruth Phillips**, Carleton University; **Trudy Nicks**, Royal Ontario Museum; **Stephen Tobriner**, University of California, Berkeley; and **Irving Wohlfarth**, University of Oregon.

The Getty Scholar Program of the Getty Center for the History of Art and the Humanities has announced its participating scholars for 1991-92. They are: **Peter Burke**, University of Cambridge, Cambridge, England; **William Christian, Jr.**, independent scholar, Las Palmas de Gran Canaria, Spain; **Lynn Garafola**, independent scholar, New York; **William Gass**, Washington

University, St. Louis; **Neil Harris**, University of Chicago; **Mikhail Iampolski**, Moscow Institute of Cinema Studies, Moscow, U.S.S.R.; **Ursula Pia Jauch**, University of Zurich, Zurich, Switzerland; **Barbara Kirshenblatt-Gimblett**, New York University; **Gábor Klaniczay**, Eötvös Lóránd University, Budapest, Hungary; **Keith Moxey**, Barnard College, Columbia University, New York; **Juan-Antonio Ramirez**, Universidad Autónoma de Madrid, Madrid, Spain; **Joseph Rykwert**, University of Pennsylvania, Philadelphia; and **Antony Vidler**, Princeton University.

The Renaissance Society of America has announced the award of the Nelson Prize for the outstanding article published in *Renaissance Quarterly*. The prize was awarded to **Paula Findlen** for "Jokes of Nature and Jokes of Knowledge." **Craig Harbison** received honorable mention for his article "Sexuality and Social Standing in Jan van Eyck's Arnolfini Double Portrait."

Correction: Susan Rankaitis did not receive an Illinois Arts Council Fellowship, as reported in *CAA News*, March/April, 1991. She was a juror.

Conferences & Symposia

Calls for Papers

The Arthurian Revival: Is the Medium the Message? Papers are sought that address the resurgence of interest in the Arthurian legend in Britain, Europe, and America from 1750 to the present for a session sponsored by the North American branch of the International Arthurian Society for the May 1992 International Medieval Congress, Western Michigan University, Kalamazoo. Papers should deal with the issue of new media (film, popular printing, easel painting) used to revitalize the medieval legend. Send 1-2 page abstracts and 1-page vita to: Debra N. Mancoff, 720 S. Dearborn St., Apt. 505, Chicago, IL 60605. *Deadline: August 20, 1991.*

The 3rd World Congress of the International Christian Studies Association will be held August 7-9, 1992, in Pasadena, Calif. Papers are sought on "The Unity of the Arts and Sciences: Pathways to God's Creation?" For information: O. Gruenwald, 2828 Third St., Suite 11, Santa Monica, CA 90405. *Deadline: January 1, 1992.*

To Attend

Educom '91: Curricula, Computing, and Culture will be held at the University of California, San Diego, October 16-19, 1991. The conference will target critical issues of information technology in higher education and effective planning for the future. Session topics include policy issues in information technology; management issues; technical issues; applications in research and instruction; computer access for individuals with disabilities; visualization; graphics and imaging; interactive computer technologies; telecommunications and networks; and copyright, patent, and intellectual property issues. For information: Educom, 1112 16th St., NW, Suite 600, Washington, DC 20036; 202/872-4200; fax 202/872-4318.

Gender in Academe: Who Cares? is a conference to be hosted by the University of South Florida in Tampa, October 31-November 2, 1991. Speakers, including Toril Moi and Leslie King-Hammond, will present research on the role of gender in higher education—its significance in historical, contemporary, and future contexts. For information: Lagretta T. Lenker, University of South Florida, 4202 E. Fowler Ave., LLL 012, Tampa, FL 33620.

The Colonial Revival will be the subject of the University of Virginia's 4th Architectural History Symposium, held jointly with the Historic Richmond Foundation, November 8-9, 1991. Lectures and tours will be held in Charlottesville and Richmond. For information: Dept. Secretary, Architectural History, University of Virginia, Charlottesville, VA 22903; 804/924-3976.

The American Association for the Advancement of Slavic Studies will hold its 23rd national convention November 22-25, 1991, in Miami, Fla. For information: AAASS, 128 Encina Commons, Stanford University, Stanford, CA 94305-6029; 415/723-9668.

Imaging the Body is the theme for a symposium sponsored by the University of Chicago. The symposium, to be held April 1-4, 1992, will deal with visualization and its effects on scientific and humanistic learning, especially imaging the body. For information: Virginia M. Boyce, Center for Imaging Science, 5640 S. Ellis, No. 409-A, Chicago, IL 60637; 312/702-8082.

The 28th International Congress of the History of Art will be held in Berlin, July 15-20, 1992. The theme is artistic exchange, with sessions devoted to critical aspects of cultural and methodological interaction. For information: Thomas W. Gaehtgens, Kunsthistorisches Institut der Freien Universität, Morgen-sternstraße 2-3, 1000 Berlin 45, Germany; (030) 773 03-116/120/129; fax (030) 773 03 110.

Opportunities

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.

Women Artists '91 is an exhibition to be held in Sacramento, Calif., October 30-November 29, 1991. It is open to all U.S. women in all media except installation, video, film, and performance. There is a \$100 honorarium for each artist accepted plus cash awards. Fee: \$8 per work; 3 works max. Send SASE for information: Matrix Gallery, 1725 I St., Sacramento, CA 95814; 916/922-4039; 916/447-4531; 916/441-4818. *Deadline: July 31, 1991.*

The 3rd Annual National Juried Quilt Exhibition is being organized by the Hill Country Arts Foundation, to be held December 8, 1991-January 19, 1992. All U.S. residents are eligible, and all entries must be the original work of the entrant. Quilts must not be larger than 450" total circumference nor smaller than 120", and they should have a 4" hanging sleeve. Fee: up to 3 slides—\$15 members, \$22 nonmembers; \$5 each for additional slides; 10 slides max. Send SASE for notification and return of slides. For information: Hill Country Arts Foundation, PO Box 176, Ingram, TX 78025; 512/367-5121.

The War and Peace Exhibition, sponsored by Artists for Peace, is seeking submissions of works and ideas in any medium. The exhibition will promote a more humanistic perspective of recent world events and allow individual artists to express their personal concerns and views on war and peace. For information: Marybeth Truran, 2994 Cranberry Highway, PO Box 466, East Wareham, MA 02538; 508/291-0315.

Grants and Fellowships

The National Endowment for the Humanities has fellowships available for individuals to pursue advanced study and research in disciplines of the humanities. **NEH Summer Stipends** support 2 months of full-time study and research. Faculty members of colleges and universities in the United States must be nominated by their institution, which can nominate up to three applicants. Individuals in nonteaching capacities at colleges and universities or individuals with no such affiliation may apply directly. **Travel to Collections Grants** assist individuals in traveling to use research

collections of libraries, archives, museums, or other repositories. Awards help defray research expenses such as transportation, subsistence, lodging, photoduplication, and other reproduction costs. For information: Division of Fellowships and Seminars, Rm. 316, National Endowment for the Humanities, 1100 Pennsylvania Ave., NW, Washington, DC 20506. *Deadlines: Travel to Collections: July 15, 1991, for travel after December 1, 1991; NEH Summer Stipends: October 1, 1991, for summer 1992.*

The Aaron Siskind Foundation has grants available up to \$5,000 each for work in photography and related fields. Students are not eligible. Additional funds are available to support critical writing, publications, exhibitions, and related projects concerning the photographic work of Aaron Siskind. A concise description of proposed work should accompany a written request for information. For information: Aaron Siskind Foundation, 73 Warren St., New York, NY 10007. *Deadline: August 1, 1991.*

The Fulbright Program is open to scholars from all academic ranks, as well as professionals outside academe and independent scholars. Applicants must be U.S. citizens and hold a Ph.D. or equivalent professional qualifications. For information: Council for International Exchange of Scholars, 3007 Tilden St., NW, Suite 5M, Box NEWS, Washington, DC 20008-3009. *Deadline: August 1, 1991, for Africa, Asia, Europe, the Middle East, Canada, and lecturing awards in the Caribbean, Mexico, and Venezuela.* The program also has scholarships available for study in Cyprus, Greece, Portugal, Spain, and Turkey. Candidates must be U.S. citizens and have a bachelor's degree or equivalent by the beginning of the grant, but not hold the Ph.D. at the time of application. Awards provide for round-trip travel, health and accident insurance, tuition, and maintenance for 1 year. For information: U.S. Student Programs Division, Institute of International Education, 809 United Nations Plaza, New York, NY 10017-3580. *Deadline: October 31, 1991.*

Reference Materials Awards are available for projects that organize essential resources for scholarship and improve access to information and collections. Awards are made in the categories of tools and access. Dictionaries, historical or linguistic atlases, encyclopedias, concordances, catalogues raisonnés, grammars, descriptive catalogues, and data bases are eligible in the tools category. Archival arrangement and description projects; bibliographies; bibliographical data bases; records surveys; cataloguing projects for prints, graphic, film, sound, and artifact collections; and indexes and guides to documentation are eligible in the access category. For information: Reference Materials, Rm. 318, NEH, Washington, DC 20506. *Deadline: September 1, 1991.*

The American Council of Learned Societies has numerous grants and fellowships available. **ACLS Fellowships** are for postdoctoral research in the humanities. Research must be at least 6

months but no more than 1 year, between July 1, 1992, and December 31, 1993. *Deadline: September 30, 1991.* **ACLS Grants-in-Aid** are to support expenses of postdoctoral research in the humanities and must be used between May 1, 1992, and May 1, 1993. *Deadline: November 1, 1991.* **Henry Luce Foundation/ACLS Dissertation Fellowship Program in American Art** is for Ph.D. dissertation work pertinent to the visual arts of the United States in any period and must be used for one year beginning summer 1992. *Deadline: November 15, 1991.* **Fellowships for Chinese Studies** are for postdoctoral or dissertation research in China area studies and are not intended to support research within the People's Republic of China. *Deadline: December 2, 1991.* **Fellowships for East European Studies** are for postdoctoral or dissertation research, or graduate or language training in East European area studies and are not intended to support research within East Europe. *Deadline: December 2, 1991.* For information: Office of Fellowships and Grants, American Council of Learned Societies, 228 E. 45th St., New York, NY 10017-3398.

The Lannan Foundation administers a national grant program to assist nonprofit institutions in the presentation and interpretation of contemporary art through exhibitions, interdisciplinary activities that include a visual element, and other projects, such as symposia. For information: Director, Art Programs, Lannan Foundation, 5401 McConnell Ave., Los Angeles, CA 90066. *Deadline: October 1, 1991.*

The Woodrow Wilson International Center for Scholars has fellowships in the humanities and social sciences. Each fellow receives a furnished office, access to Washington, D.C., libraries, and a part-time assistant; manuscript typing services and personal computers are available. Fellowships are open to everyone, but academic participants must be on the postdoctoral level. Stipends and travel expenses are provided. For information: Fellowships Office, Woodrow Wilson Center, Washington, DC 20560; 202/357-2841; fax 202/357-4439. *Deadline: October 1, 1991.*

The Committee on Scholarly Communication with the People's Republic of China offers grants for research in China by advanced graduate students or postdoctoral scholars in the humanities or social sciences. For information: CSCPRC, National Academy of Sciences, 2101 Constitution Ave., Washington, DC 20418. *Deadline: October 12, 1991.*

The Columbia Society of Fellows in the Humanities will appoint a number of postdoctoral fellows in the humanities for 1992-93. The appointment carries with it the expectation of renewal for a second year. Applicants must have received the Ph.D. between January 1, 1985, and July 1, 1992. The stipend is \$32,500, half for independent research and half for teaching in the undergraduate program in general education. Additional funds are available to support research. For information: Director, Society of Fellows in the

Humanities, Columbia University, Box 100
Central Mail Rm., New York, NY 10027.
Deadline: October 15, 1991.

The Interpretive Research Program of the National Endowment for the Humanities is accepting applications for multiyear research projects that entail the collaboration of 2 or more scholars investigating topics of wide-ranging significance for broadly defined subject areas within the humanities. Projects must result in both a synthesis of previous relevant scholarship and substantial interpretive study of the specified topic, and should lead to significant scholarly publication. For information: Interpretive Research Program, Rm. 318, Division of Research Programs, 1100 Pennsylvania Ave., NW, Washington, DC 20506; 202/786-0210. *Deadline: October 15, 1991.*

The Institute for Advanced Study offers research fellowships of one or two terms for 1992-93 in the School of Historical Studies, which is concerned with the history of Western and Near Eastern civilization. A limited number of memberships are funded by the Andrew W. Mellon Foundation for scholars who participate in a program of seminars on the theme of Culture and the Church. A Ph.D. or the equivalent and substantial publications are required of all candidates. **Two-year memberships for 1992-94** are also available in the School of Historical Studies to assistant professors in the disciplines represented by the school—Greek and Roman civilization, the history of Europe, Islamic culture, and the history of art. At the time of their arrival, members must have served at least two and not more than four years as assistant professors in institutions of higher learning in the United States or Canada and must submit written assurance from their dean or department chair that they may return to their positions after holding membership at the institute. The stipend will match the combination of salary and benefits at the member's home institution. For information: Administrative Officer, School of Historical Studies, Institute for Advanced Study, Princeton, NJ 08540. *Deadlines: October 15, 1991, for 1- to 2-term memberships; November 1, 1991, for 2-year memberships.*

The Michigan Society of Fellows will offer 3-year postdoctoral fellowships at the University of Michigan to begin September 1992. The purpose of the fellowships is to recognize and reward academic and creative excellence in the arts, sciences, and professions. Candidates should be near the beginning of their professional careers and may be no more than 3 years beyond the completion of their degrees. The Ph.D. or comparable professional or artistic degree must be received prior to appointment. Fellows are appointed as assistant professors in an appropriate department and as postdoctoral scholars in the Michigan Society of Fellows. The equivalent of 1 academic year is dedicated to teaching or departmental research; the balance of time is available for independent scholarly research or creative work. The annual stipend is \$26,000 plus benefits. For information: Michigan

Society of Fellows, 303 Rackham Bldg., University of Michigan, Ann Arbor, MI 48109-1070; 313/763-1259; fax 313/763-2447. *Deadline: October 15, 1991.*

The National Humanities Center is offering fellowships in the humanities. Scholars from any nation may apply. Applicants must hold the doctorate or have equivalent professional accomplishments. Fellowships are awarded to senior scholars of recognized accomplishment and to promising young scholars, who should be no more than 10 years beyond the completion of graduate study and should be engaged in research beyond the revision of their dissertation. Fellows are required to work at the center, where they have private studies, library and manuscript-typing services, and other administrative support. Stipends are individually determined based on the needs of each fellow and the center's ability to meet those needs. For information: Fellowship Program, National Humanities Center, PO Box 12256, Research Triangle Park, NC 27709-2256. *Deadline: October 15, 1991.*

The Charlotte W. Newcombe Dissertation Year Fellowships are designed to encourage original and significant study of ethical or religious values in all fields. Applicants must be candidates for Ph.D., Th.D., or Ed.D. degrees in doctoral programs at graduate schools in the United States, must fulfill all predissertation requirements by November 29, 1991, and expect to complete their dissertations by August 1993. These awards are intended to finance the last full year of dissertation writing. For information: Newcombe Dissertation Fellowships, Woodrow Wilson National Fellowship Foundation, PO Box 642, Princeton, NJ 08542. *Deadlines: November 29, 1991, for application requests; December 13, 1991, for completed applications.*

The National Institute for the Conservation of Cultural Property has grants for the Conservation Assessment Program, contingent on Congressional appropriations for FY 1992. Funds are to be used for an independent, professional conservation assessment of a museum's collections and environmental conditions, and, where appropriate, historic structures. The resulting report will identify conservation priorities to assist the museum in developing a long-term plan for collections care and management. Grants can only serve museums whose collections and physical plant can be surveyed within a 2-day period. For information: National Institute for the Conservation of Cultural Property, 3299 K St., NW, Suite 403, Washington, DC 20007; 202/625-1495. *Deadline: December 6, 1991.*

The International Research and Exchanges Board offers grants for predoctoral or postdoctoral exchanges with Bulgaria, Czechoslovakia, Germany, Hungary, the Mongolian People's Republic, Poland, Romania, the Soviet Union, and Yugoslavia. For information: International Research and Exchanges Board, 126 Alexander St., Princeton, NJ 08540-7102.

The Mid Atlantic Arts Foundation announces a new program, the Visual Arts Travel Fund, to assist curators and administrators from small to mid-sized organizations in attending conferences, workshops, and special exhibitions. Applicants must be employed as administrators or curators of a visual or media arts organization that is nonprofit, located in the Mid-Atlantic, offers at least 3 professionally organized exhibitions per year and/or includes exhibition as at least 50 percent of its annual programming, and is an artist-run or small to mid-sized contemporary arts organization. For information: Mid Atlantic Arts Foundation, 11 E. Chase St., Suite 2A, Baltimore, MD, 21202; 301/539-6656.

The Pollock-Krasner Foundation awards grants to professional artists for their personal, professional, and medical needs. The amount of the grant depends on the artist's situation. Equal weight is given to the artistic merit and financial need of the applicant. Grants range from \$2,000 to \$20,000. For information: Pollock-Krasner Foundation, PO Box 4957, New York, NY 10185; 212/517-5400.

The Social Science Research Council has grants for predoctoral or postdoctoral research in the humanities or social sciences in the following areas: Africa, Japan, Korea, Latin America and the Caribbean, the Near and Middle East since the beginning of Islam, the Soviet Union, South Asia, Southeast Asia, and Western Europe. For information: Office of Fellowships and Grants, Social Science Research Council, 605 Third Ave., New York, NY 10158.

Call for Manuscripts

Art Journal is seeking articles for an issue tentatively titled "Collaborations between Visual Artists and Poets." The issue will examine the varying ways in which exchanges between writers and painters confound canonical assumptions about originality and authorship. Articles should be theoretical and can be interdisciplinary in orientation and address aspects of topics such as the dialectical relationship between the artists and poet; who owns the idea?—obscuring beliefs about artistic property; the pairing of artists and authors—the publisher as *auteur*; collaboration as sublimated sexual desire; as well as key partnerships and collaborations. Send proposals to: Debra Bricker Balken, PO Box 594, North Egremont, MA 01252. *Deadline: August 1, 1991.*

Publications

Studies in Insular Art and Archaeology, the first volum in the American Early Medieval Studies series, has been published. Send \$27 per copy to: American Early Medieval Studies, Miami University, Dept. of Art, 124 Art Bldg., Oxford, OH 45056.

The Directory of Grants in the Humanities locates corporate, private, and government support, including research grants, competitions and awards, performances and exhibitions, conferences, scholarships, internships, graduate assistantships, fellowships, dissertation support, project support, and support for institutions or organizations in all areas of the humanities. \$74.50 per copy. To order: Oryx, 4041 North Central at Indian School Rd., Phoenix, AZ 85012-3397; 800/279-ORYX; fax 800/279-4663.

Hebrew Books from the Harvard College Library is a microfiche collection, which in its entirety will reproduce selected works from the Harvard College Library's Judaica collection. For information: K. G. Saur, Division of R. R. Bowker, 245 W. 17th St., New York, NY 10011; 212/337-7024; fax 212/242-6781.

The Journal of Decorative and Propaganda Arts will continue to be published, with no. 18 coming out in early 1992. This issue will be dedicated to the architecture, decorative, and design arts of Argentina, focusing on the period 1875-1945. For information: Journal of Decorative and Propaganda Arts, 2399 NE Second Ave., Miami, FL 33137; 305/573-9170.

The National Endowment for the Humanities 25th Annual Report is now available. It contains brief descriptions of endowment programs as well as a complete listing of endowment grants. The report is free while supplies last. Send single-copy requests to: NEH 1990 Annual Report, Rm. 406, 1100 Pennsylvania Ave., NW, Washington, DC 20506.

The National Portrait Gallery: Permanent Collection of Notable Americans is a compilation of 3,000 portraits now available on CD-ROM. Images appear with text about the painting, including the subject's name, occupation or principal distinction, the artist's name, medium, date, and its museum-assigned accession number. There are also special search categories. To order, send \$495 to: Abt Books, 146 Mount Auburn St., Cambridge, MA 02138; 617/661-1300.

Reference Service Press has the following publications available: *Directory of Financial Aids for Minorities, 1991-1993* (\$47.50); *Directory of Financial Aids for Women, 1991-1992* (\$45); *Financial Aid for Research, Study, Travel, and Other Activities Abroad* (\$40); *Financial Aid for Veterans, Military Personnel, and Their Dependents, 1990-1991* (\$35); *Financial Aid for the Disabled and Their Families, 1990-1991* (\$35); and *How to Find Out about Financial Aid: A Guide to over 700 Directories* (\$35). Shipping/handling charges: \$4 for 1 book, \$6 for 2, \$8 for 3-5, \$10 for 6-10, and \$12 for more than 10. Orders must be prepaid, and California residents must add 6 percent sales tax. To order: Reference Serve Press, 1100 Industrial Rd., Suite 9, San Carlos, CA 93070.

Workshop

The Winterthur Museum, Garden, and Library's Winter Institute, a graduate-level course titled *Perspectives on Early American Decorative Arts*, will be offered January 15-February 7, 1992. The course includes 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. Participants will have the chance to work with curators and guide specialists in workshop and period-room settings. The institute is open to museum and university professionals, and students with an intermediate level of knowledge of American material culture. Tuition is \$1,295; discounts and partial scholarships are available. For information: Doris Smith, Museum Education and Public Programs, Winterthur, Winterthur, DE 19735; 302/888-4827. *Deadline: August 15, 1991.*

Datebook

July 29
Deadline for submitting material for the September/October newsletter, to be published August 23

August 15
Deadline for submitting session proposals to chairs for open/field sessions (see page 1)

August 15
Deadline for submitting proposals for new 1992 sessions to chairs (see pages 2-3)

September 1
Deadline for submitting session proposals to art history and studio art program co-chairs for the 1993 annual conference

September 19
Deadline for *Positions Listing* submissions, to be published October 18

September 21
Deadline for submitting session rosters and schedule/AV request forms for the 1992 annual conference (see page 4)

September 30
Deadline for submitting material for the November/December newsletter, to be published October 28

October 1
Deadline for nominations for 1992 CAA awards

October 1
Deadline for Millard Meiss Publication Fund applications (see pages 4-5)

October 18
Deadline for *Positions Listing* submissions, to be published November 15

February 12-15, 1992
CAA annual conference, Chicago

Classified Ads

The CAA newsletter accepts classified ads of a professional or semiprofessional nature (sales of libraries, summer rental or exchange of homes, etc.): 75¢/word (\$1.25/word for nonmembers); \$15 minimum. All ads must be prepaid.

Announcement of a New Fellowship Program.

The Henry Luce Foundation/American Council of Learned Societies Dissertation Fellowship Program in American Art. Awards of \$15,000 to support graduate students at any stage of Ph.D. dissertation research or writing for a 1-year term beginning 1992. All areas of scholarship pertinent to the visual arts of the United States are eligible. M.F.A. students are not eligible.

Call or write: Fellowship Office, American Council of Learned Societies, 228 E. 45th St., New York, NY 10017-3398; 212/697-1505. In written requests note current level of graduate study and institution, country of citizenship or permanent legal residence, expected degree date, proposed topic, and date for beginning tenure of the award. *Postmark deadline for completed applications: November 15, 1991.*

Bright, Sunny Loft. 7 extra-large windows (north plus east exposure). 1,400 sq. ft. co-op, live/work. High ceilings, exposed brick, view

Empire State, custom Shoji, 1 bath, finished kitchen, Garland stove, and washer/dryer. \$335,000; or for rent, \$2,000/mo. Owner: 212/929-8718.

Conservation Services. Full range of conservation and restoration services for paintings, sculpture, objects, works on paper, and outdoor metal and stone work (both ornamental and sculptural). Highly experienced in collection assessment surveys; facilities assessments, analysis, and design; environmental surveys and control; and scientific analysis and testing (X ray, chemical, etc.). Design and construction of display bases, cases, and pedestals crafted from wood, metal, and acrylics. References available. Illustrated brochure upon request. Stoneledge, Inc., 17 Roberts St., Wharton, NJ 07885; 201/989-8800.

Exhibition Directory, 13th Edition. The working resource of selected juried art, photographic, and festival competitions. September 1991-92. Available July 1991. \$13 plus \$2 shipping. Prepaid. The Exhibit Planners, Box 55, Delmar, NY 12054.

Exhibition Opportunity. Soho artist-run gallery reviewing slides for solo guest show, December 20, 1991-January 15, 1992. \$3,000 fee if chosen. 10-20 slides and SASE due by October 8, 1991. Blue Mountain Gallery, 121 Wooster St., New York, NY 10012; 212/226-9402.

5th Annual National Exhibition. Painting, mixed media, drawing. Framed (max. 3' x 4'). Cash awards. \$25 for 2-5 slides. Show November

1-23. SASE for prospectus. Art Inside, 225 Minutemen Cswy., Cocoa Beach, FL 32931; 407/783-0920. *Deadline: September 20, 1991.*

New York City Rental. Art historians, writers, scholars, and artists—need a place to stay during business trips to New York? Lovely bedroom, sunny and comfortable in working artist's home, Upper West Side (Riverside Drive) near Columbia University. Available to rent weekly (\$150) or daily (\$35). Call: 212/749-9078.

Psychotherapy for Artists. Psychologist/art therapist with specialization in helping with creative block, depression, anxiety, and sleep problems. Soho location. Free consultation. Dr. Robyn Cooper, 584 Broadway, New York, NY 10012; 212/966-2316.

Sunny, Private Retreat. 15 acres with streams. View of Rondout Reservoir; custom-built modified saltbox, gourmet kitchen with Garland stove, granite countertops, and oak cabinets, 2 tile baths, 2 bedrooms, 2 fireplaces (master bedroom and living room), oak floors, finished basement with washer/dryer, oil heat. 2 hrs. NYC. Low taxes. Catskill Park, N.Y. \$260,000. Owner: 212/929-8718.

Translations. French/English, English/French. Specialized in art history or art criticism. Fast, reliable, computerized with modum. References available. Call 718/797-1306.



College Art Association

275 Seventh Avenue
New York, New York 10001

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