

CAANWS

Single Someone Out

CAA's prestigious awards are presented annually, and it is up to you, the membership, to ensure that worthy individuals receive nominations. Single out your friends and colleagues; let the committees know who is out there, who is doing exceptional work, and help those you know, whom others may not, be recognized. The following is a list of CAA awards and committee members for 1993. These awards will be presented at the annual conference in Seattle, February 1993. All nominations for awards should be sent by October 1, 1992, to the award chairperson in care of CAA, 275 Seventh Ave., New York, NY 10001.

Distinguished Teaching of Art Award: Murry DePillars, chair, Virginia Commonwealth University; Joan Backes, Kansas City Art Institute; Carolyn Manosevitz, Austin Community College; Idelle Weber, Harvard University.

Distinguished Teaching of Art History Award: Susan Barnes, chair, Dallas Museum of Art; Anne Coffin Hanson, Yale University; Linda Stone-Ferrier, University of Kansas; David Wilkins, University of Pittsburgh.

Artist Award for a Distinguished Body of Work, Exhibition, Presenta-

tion, or Performance: Susan Rankaitis, chair, Scripps College; Tom Barrow, University of New Mexico; Robert Fichter, Florida State University; Beauvais Lyons, University of Tennessee, Knoxville; James Yood, Northwestern University.

Distinguished Artist Award for Lifetime Achievement: Joseph Mannino, chair, Carnegie Mellon University; Pat Adams, Bennington College; Audrey Flack, New York; Margaret Lazzari, University of Southern California; Harry Rand, National Museum of American Art.

College Art Association/National Institute for Conservation Award for Distinction in Scholarship and Conservation: Marcia Hall, Temple University; Gridley McKim-Smith, Bryn Mawr College.

Alfred H. Barr, Jr., Award for museum scholarship: Judith Stein, chair, Pennsylvania Academy of the Fine Arts; Kevin Consey, Chicago Museum of Contemporary Art; Judi Freeman, Los Angeles County Museum of Art; Sidra Stich, Berkeley.

Frank Jewett Mather Award for art criticism: Lowery S. Sims, chair, Metropolitan Museum of Art; Joan Hugo, California Institute of the Arts; Victor Margolin, University of Illinois, Chicago.

Charles Rufus Morey Award for a book in the history of art: Whitney Davis, chair, Northwestern University; Jack Brown, Art Institute of Chicago; James Marrow, Princeton University.

Arthur Kingsley Porter Prize for an Art Bulletin article: Patricia Leighton, chair, University of Delaware; Caroline Bruzelius, Duke University; Charles Edwards, University of Texas.

From the President

Conference Call

Like the proverbial weather, everybody in CAA seems to talk about the annual conference program, but until recently it may have appeared that nobody did anything about it. Actually, a great deal of reflection and planning and tinkering goes into the production of the art history, studio art, and joint sessions of the annual conferences. One of the truly distinctive elements about planning for the CAA program has been the shaping vision of an individual program chair or co-chairs, and often the programs themselves have been watersheds in the very conception of the field, with innovative sessions dedicated to new approaches or topical subjects. At the same time, there are obviously limits to the expertise and acquaintance circles of any single program chair, just as there are limits in any given year to what a particular program can cover.

If you go back to summaries of earlier annual programs, then printed in *Art Journal*, even as late as the 1970s you will discover how relatively predictable and limited these programs were. In some ways it was like painting by numbers: art history was largely European art history, neatly divided into familiar periods; studio art

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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

Search Begins for 1995 Program Chairs

Nominations and self-nominations are sought for CAA annual conference program chairs in art history and studio art to organize and coordinate the program for the 1995 conference to be held in San Antonio, Texas.

Program chairs formulate, develop, and produce the annual conference program in consultation with the art history and studio art program committees and the Board of Directors, select and oversee sessions, and work with the CAA conference coordinator to produce conference publications and ensure that sessions run smoothly during the conference. These positions offer the opportunity to draw together a variety of methodologies and topics to stimulate discussion within the field.

Applicants must fulfill the following requirements: CAA member; wide knowledge of the field and its practitioners, as well as sensitivity to the needs and interests of CAA's diverse 13,000 members; strong verbal and written communications skills; attention to detail; and dedication. Chairs must live and work in the southwestern United States. Duties may be divided between co-chairs, but at least one chair for art history and one chair for studio art must be from that region and be employed at a college, university, art school, or museum. Institutional approval and support in the form of release time and telephone, photocopying, and postage expenses are customary. The term is February 1993–February 1995. Appointments will be made in fall 1992. *Deadline for nominations: September 30, 1992.*

Art History Sessions Added to 1993 Program

If you are unable to fit your outstanding paper or important new discovery into

the sessions already scheduled for the 1993 annual conference in Seattle, you may yet have a chance to participate. There will be two open sessions with four to five papers in each. Papers concerning works of art from all periods and geographical regions are welcome. Send a proposal, including: (1) a preliminary abstract of one to two double-spaced pages; (2) a letter explaining your interest and expertise in the paper topic and indicating your CAA membership status; (3) a c.v. with home and office addresses and telephone numbers, including those for summer, if different; (4) slides, videotapes, or other documentation of work when appropriate (with SASE); and (5) a stamped self-addressed postcard for confirmation that your proposal has been received. Proposals must be sent to both chairs: Sarah Blake McHam, Dept. of Art History, Rutgers University, New Brunswick, NJ 08903; and Betsy Rosasco, Art Museum, Princeton University, Princeton, NJ 08544. *Deadline: September 15, 1992.*

Affiliated Society/Special Interest Group Sessions

Visual Resources Association (VRA) and CAA will co-sponsor the session "Electronic Imaging: A Visual Resources Perspective." Chair: Benjamin Kessler, 207 McCormick Hall, Princeton University, Princeton, NJ 08544.

The eventual incorporation of electronic images into visual resources collections is inevitable, but it remains to be seen just when, how, and under whose auspices such a transformation will take place. Recent discussions of the subject have ranged from technical to epistemological issues, but have not particularly touched upon questions of how this technology will be applied on a daily basis in a visual resources environment and what role the visual resources community will play in the newly evolving electronic imaging market. This session is intended to be a panel discussion among users, developers, and vendors of electronic imaging in an art-historical context. Submissions for participation on the panel are welcome.

North American Historians of Islamic Art (NAHIA) will sponsor an open session. Please send 250-word proposals for papers on any aspect of new research in Islamic art and architec-

ture to: Catherine Asher, Dept. of Art History, 107 Jones Hall, University of Minnesota, Minneapolis, MN 55455; fax 612/377-8965.

Foundations in Art, Theory, and Education (FATE) will sponsor "3-D: Theory and Practice in a Foundations Curriculum." Chair: Gareth Jones, Rhode Island School of Design, 2 College Street, Providence, RI 02903.

Papers are called for in the area of three-dimensional design curriculum. The purpose of this session is to discuss both the theoretical and practical issues involved in teaching 3-D. Topics can cover the historical development of 3-D disciplines, their relationship to 2-D, the rising concern for 4-D (time) and performance, or in-depth study and discussion of 3-D concepts: form, space, volume, depth, surface, lights, etc. Submit a short, one-page proposal or abstract.

Deadline for each session: September 15, 1992.

Conference Position Available

A person is sought to serve as audio-visual coordinator for CAA's 1993 annual conference in Seattle to recruit, train, and coordinate the on-site activities of all projectionists for sessions. There will be 97 sessions, to be held at the Washington State Convention and Trade Center, February 4–6, 1993. Three full days of work are required during the conference, plus a training session on the evening of February 3. The coordinator's recruitment activities begin approximately 4 months before the conference. Applicants should have previous experience in projection and supervision and be residents of the Seattle area. Fee: \$1,000 plus a complimentary hotel room during the conference. Send letters of interest to: Suzanne E. Schanzer, College Art Association, 275 Seventh Ave., New York, NY 10001. *Deadline: September 1, 1992.*

CAA News

Board Seeks Nominations to the Nominating Committee

The CAA Board of Directors is soliciting nominations of members in good standing for election to the 1993 Nominating Committee. (Self-nominations are encouraged.) The 1993 Nominating Committee is responsible for evaluating the nominations submitted to the CAA office and compiling the slate of candidates for election to the Board of Directors to serve the term 1994–98. Send letters of recommendation and supporting material to: Nominating Committee, CAA, 275 Seventh Ave., New York, NY 10001. *Deadline: October 1, 1992.*

CAA News Wins Design Award

CAA News, the bimonthly newsletter published by the College Art Association, recently received the 1992 American Association of Museums Publications Design Competition Award of Distinction (First Place) in the newsletter category. The competition drew 1,558 entries, and CAA News received one of only 39 first place awards, the winning entries of which the Cedar Rapids Museum of Art will display in a traveling exhibition.

CAA News was redesigned in 1990 by Sharon Mentyka of Mentyka/Schlott Design. Since then, it has been produced by Nancy Boxenbaum, who came to CAA as editor of CAA News. The newsletter is typeset and laid out in house, on Macintosh equipment using the PageMaker program. Linotronic output is by Trufont Typographers, and printing is by Kenner Printing Company.

Wilson Joins Art Journal Board

Martha Wilson, founder and director of the Franklin Furnace, has been appointed to a three-year term on the Art



Until the next first lady is identified, Martha Wilson is impersonating Barbara Bush.

Journal editorial board. A performance artist, Wilson has dealt with issues of feminism and conceptual art in her work. In addition to appearances at such New York galleries as P.S. 1, the Whitney Downtown, the Kitchen, and A.I.R. and at numerous colleges and arts organizations across the country, her performance "Nancy Reagan Beats Cancer" was featured at the 1986 CAA meeting in New York City. Franklin Furnace, which Wilson founded in 1976, is a museum of temporal art—artists' books, performance art, temporary installations—exploring time as the new medium of this century.

Nelson Is Editor-Designate of Monograph Series

Robert S. Nelson, professor of art history at the University of Chicago, has been appointed editor-designate of the CAA Monographs on the Fine Arts. A graduate of the Institute of Fine Arts, New York University, he is the author of numerous publications on Byzantine art, including *The Iconography of Preface and Miniature in the Byzantine Gospel Book* (1980), no. 36 in the CAA monograph series.

In an administrative change that will permit the present monographs editor, Nicholas Adams, to carry through to completion projects developed by him, the new editor will be editor-designate for one year, and then

editor of the series for a three-year term. Proposals for publications in the series should be addressed to Nelson at the Department of Art, University of Chicago, 5540 S. Greenwood, Chicago, IL 60637.

Monographs on the Fine Arts is an on-going series of the College Art Association in collaboration with Penn State Press. Books in the monograph series are listed on the back cover of the *Art Bulletin*, with special prices for CAA members.

Koerner Named *Art Bulletin* Book Review Editor

Joseph L. Koerner, professor in the Department of Fine Arts, Harvard University, has been appointed to a three-year term as book review editor for the *Art Bulletin*. He replaces Keith Moxey, whose term has expired. As book review editor, Koerner will be responsible for selecting books to be reviewed in the *Art Bulletin*, soliciting reviewers, and editing submitted reviews.

A graduate of the University of California, Berkeley, Koerner has published extensively on Northern Renaissance art and romanticism. His *The Moment of Self-Portraiture in German Renaissance Art* will be published in 1993 by the University of Chicago Press.

Millard Meiss Subsidies Awarded

CAA is pleased to announce three Millard Meiss Publication Subsidies: **Anne B. Barriault**, Virginia Museum of Fine Arts, *Spalliera Painting of Renaissance Tuscany*, published by Penn State Press.

Marta Braun, Ryerson Polytechnic Institute, *Picturing Time: The Work of Etienne-Jules Marey (1830-1904)*, published by the University of Chicago Press.

Kathlyn Maurean Liscomb, University of Victoria, *Learning from Mt. Hua: A Chinese Physician's Illustrated Travel Record and Painting Theory*, published by Cambridge University Press.

Millard Meiss Publication Fund Subsidies are given twice annually for book-length scholarly manuscripts that have been accepted by a publisher but

that cannot be published without a subsidy. The author must be a CAA member in good standing. Guidelines and application forms are available from the CAA office.

CAA Journals Given to Developing Countries

Copies of *Art Journal* and the *Art Bulletin* are regularly given to libraries and institutions in Africa through the Sub-Saharan Africa Distribution Program, sponsored by the American Council of Learned Societies and the American Association for the Advancement of Science. The program provides subscriptions to almost 200 journals in the sciences and humanities to some 200 university and research libraries in 38 countries. As a result of the effort, over 3,500 subscriptions reach African institutions that do not have easy access to current literature.

Additional Tickets Won

Two round-trip airline tickets to Europe were awarded to Richard Bolton of the University of California, Santa Barbara. This is the second pair of tickets won by a CAA conference attendee who flew American Airlines to Chicago in February 1992. As an added incentive to use the official conference airline, American Airlines provided the association with free tickets to be raffled to CAA members who were traveling to the Chicago meeting. With over 1,400 tickets sold, conference attendees were eligible to win two sets of tickets. The first pair was won by Mary MacNaughton of Scripps College. The free tickets, which are for business-class travel, are valid for any American Airlines European destination.

Each year CAA negotiates with air carriers to get the lowest fares available to a particular conference site. The airline offering the best combination of service and discounts is designated the official conference airline. By traveling on the conference airline, conference attendees save money through discounted airfares while also helping CAA earn credits toward free tickets that would otherwise have to be purchased.

From the President

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comprised a series of familiar media, and even the concept of "mixed media" rarely complicated the issue. Sessions of mutual interest scarcely existed. No wonder a single program chair could usually cover the territory for each discipline!

The membership was smaller then, too, and one of the constant delights of CAA meetings has been the unchallenged assumption that we also could—and should—fit into a single convention hotel and have all our meetings under one roof.

Today things have changed considerably. Not only have the fields of art history and studio art and their shared interests been expanded greatly, but the membership itself now overflows any single hotel. (The Chicago conference at the Hilton might have been just about the last one where all sessions occurred in the same building. The Hilton was sufficient because when it was originally built as the Stephens Hotel, it was the largest hotel in the world.) Moreover, when one adds in the new fields to be considered and makes sure that topical sessions are balanced with open sessions and sessions defined only by field, then the task of finding enough technically equipped rooms and time slots over the period from Thursday through Saturday (conferences used to be primarily Thursday and Friday only) within a single hotel is next to impossible.

There already have been wrinkles or compromises in the basic formula. In order to have the meetings in Boston (1987) and Washington (1991), two hotels were used as conference centers, and members dutifully trudged between them in order to take full advantage of all aspects of the annual meeting. As CAA has grown, the model of "one big happy family" has simply outgrown the capacity of any single hotel to fulfill all our needs. In 1993 in Seattle we shall avail ourselves of what many cities now offer routinely to large groups: a convention center that offers efficient spaces for both displays and sessions, placed strategically amid the leading hotels, freeing membership to select from among them according to price, location, and other features. If this

experiment in calculated decentralization works, then the number of time slots and session sites can be multiplied in order to permit more people to offer papers and presentations. There are other cities that do not have large hotels but have a cluster of well-furnished, smaller ones quite close to a convention center (Baltimore, for example, which recently hosted the American Association of Museums conference). The roster of places that CAA can visit as part of its mandate to be a truly national organization therefore can be greatly expanded.

Rethinking the number and variety of sessions can lead to other possibilities, and the Board of Directors is beginning to explore a number of alterations and expansions to the annual program in line with comments and criticisms voiced about recent conferences. It turns out that CAA has one of the lowest percentages of participants relative to attendees at the annual conferences. It also appears that ours is one of the few learned societies that does not employ a sizable committee to prepare the annual conference programs. We have learned such items from an analytical and comparative study of CAA programs in relation to other organizations in the American Council of Learned Societies, of which CAA is a member. That study, commissioned by the Board from Janet Greenberg, one of the executive officers of ACLS, is nearing completion and will enable us to rethink how we plan our program contents in the future.

The diversity of reactions to the Chicago meeting suggests that a larger program might better meet the varying needs and interests of our burgeoning membership, but we need to get our priorities about annual programs into clear focus. Latest research, surely, is an important aspect of any program, but how should discussions of new methods be balanced with sessions devoted to research organized by fields? Should some sessions be reserved, like the Arthur Kingsley Porter Prize, for recent degree recipients? We devote more time now to pedagogy (note the considerations, sponsored by the Board and the Education Committee, in 1992 and 1993 sessions, about teaching the art history survey with new considerations about additional cultural traditions or feminist concerns), to computer applications, to museum issues, to legal and political

concerns, to information sessions on fellowship opportunities, as well as to a growing list of affiliated societies with their own special interests.

Greenberg's report should assist the Board in its deliberations about the most valuable services and interests our annual conferences can address, and what kinds of program chairs/committees can best realize those overall goals. But in the meantime, I would be glad to get feedback from you, the membership, who attend (or choose not to attend) the annual conferences. What are your desires and priorities for the presentations you would like to make or to hear? What kinds of gatherings mean the most to you at the annual conference—the larger receptions or convocation, the smaller alumni or affiliated society gatherings, the visits to exhibitions, museums, galleries? Should the job market be given its own space or mixed in with the other activities? Would you like to have more sessions and more flexibility on space, or do you most enjoy having a compact community as concentrated as possible? How important is the current ability to "session hop" easily and quickly?

These are some of the variables we need to ponder in order to decide how to plan future annual conferences. CAA is a service organization, and its closest personal contact with its members is the annual conference, so your views and priorities are important to us. Send your comments to me and the CAA staff at the New York office. Some of the experimentation mentioned above will inform the 1993 conference in Seattle, and the 1994 New York meeting is still very much in the early planning stages, so some of your wishes can be well incorporated there.

—Larry Silver

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: Dorothy Fickle, Nelson-Atkins Museum of Art, 4525 Oak St., Kansas City, MO 64111-1873; 816/561-4000.

American Institute for Conservation of Historic and Artistic Works

AIC, founded 1958. Membership: 2,800. Annual dues: \$85 individual, \$30 students and retirees, \$130 institutional and business affiliates. Purpose: to promote the importance of the conservation of cultural property and advance knowledge and improve methods of conservation needed to protect, preserve, and maintain the condition and integrity of historic and artistic works. AIC's *Code of Ethics and Standards of Practices* define appropriate conduct for the field. AIC holds an annual conference and publishes a bimonthly newsletter (*AIC News*), a scholarly journal (*Journal of the American Institute for Conservation*) issued three times per year, an annual membership directory, and other occasional publications. The specialty/subgroups—architecture, books and paper, conservators in private practice, objects, paintings, photographic materials, textiles, and wooden artifacts—provide a technical focus for educational exchanges through programs and

publications. AIC also sponsors occasional courses and seminars on technical subjects. The Conservation Services Referral System, a roster drawn from the AIC membership, is operated by the Foundation of the American Institute for Conservation of Historic and Artistic Works (FAIC). The service helps museums, libraries, and other cultural institutions as well as individuals locate and select appropriate conservation services. Executive director: Sarah A. Rosenberg, AIC, 1400 16th St., NW, Suite 340, Washington, DC 20036; 202/232-6636; fax 202/232-6630.

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. The society's *Newsletter* appears each spring and fall. ASHAHS presents an annual Eleanor Tufts Award for an outstanding publication in its field and an annual photography grant for a graduate student writing a dissertation on some aspect of Hispanic art. General secretary: Steven N. Orso, School of Art and Design, University of Illinois, 408 E. Peabody Dr., Champaign, IL 61820; 217/333-1255; fax 217/244-7688.

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* bimonthly, an annual *Handbook and List of Members*, and two monograph series. Executive director: Pamela Parry, 3900 E. Timrod St., Tucson, AZ 85711; 602/881-8479; fax 602/322-6778; E-mail pparry@attmail.com (Internet).

Arts Council of the African Studies Association

ACASA, founded 1982. Membership: 200. Annual dues: \$25 regular and institutional. 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 at UCLA in 1995. Secretary-treasurer: Barbara Frank, Dept. of Art, SUNY at Stonybrook, Stonybrook, NY 11794-5400; 516/632-7255.

Association of Research Institutes in Art History

ARIAH, incorporated in 1988. Full members: 13 (American Academy in Rome; American Antiquarian Society, Worcester, MA; 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; Winterthur Museum, Garden, and Library, Winterthur, DE; 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: 450. Annual dues: \$20. 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 conferences 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. For membership, contact FATE Secretary: Jan Elfline, FATE, 508 E. Grove St., Bloomington, IL 61701; 309/827-6101.

Gay and Lesbian Caucus

GLC, founded 1989. Membership: 225. Annual dues: \$25 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: Whitney Davis, Dept. of Art History, Northwestern University, 1859 Sheridan Rd., Evanston, IL 60208-2208; 708/491-3230; and Erica Rand, Dept. of Fine Arts, Bates College, Olin Arts Center, Lewiston, ME 04240; 207/786-6453. Secretary: Christopher Reed.

Historians of Netherlandish Art

HNA, founded 1983. Membership: 400. 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; the next one will be held in October 1993 in Boston. Secretary-treasurer: Craig Harbison, Art History/317 Bartlett Hall, University of Massachusetts, Amherst, MA 01002; 413/545-6990.

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 within the U.S., \$20 overseas, includes *Bibliography of Members Publications* 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, including the International Congress on Medieval Studies and CAA, and publishes a newsletter in addition to the *Bibliography of Members' Publications*. President: Diane Cole Ahl, Art Dept., Lafayette College, Easton, PA 18042-1768. Vice-president: Gary M. Radke, Director of Honors Program, Syracuse University, Syracuse, NY 13244-1200. Secretary-treasurer: Steven Bule, Art Dept., Brigham Young University, Provo, UT 84602.

North American Historians of Islamic Art

NAHIA, founded 1983. Membership: 240+. 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 *Directory*; 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; 517/353-9835.

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 Documentation*; 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: Christina B. Updike, Art Dept., James Madison University, Harrisonburg, VA 22807; 703/568-6588; fax 703/568-6920; Bitnet ADM.CUPD@JMUUVAX.

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: Jean Towgood, 17611 San Roque Ln., Huntington Beach, CA 92647; 714/842-6066. National office executive director: Essie Karp, WCA, Moore College of Art, 20th and the Parkway, Philadelphia, PA 19103; 215/854-0922.

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/

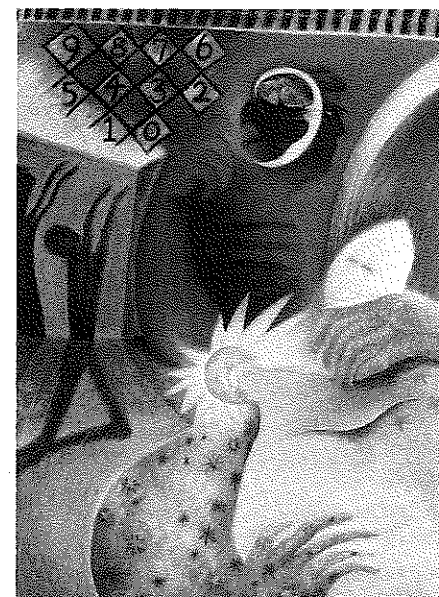
P. Lynn Cox. American Culture Center, Reykjavik, Iceland, June 13-July 5, 1992. "Saga of Icelandic Landscape, Terrestrial Genesis," installation. Hafnarborg Center of Art and Culture, Hafnarfjörður, Iceland, June 13-July 5, 1992. "Studies of Icelandic Landscape," paintings.

Carol Emmons. Raum 1, Düsseldorf, June 1992. "Mneme XXV," installation.

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

CANADA/

Anne Hughes. Prairie Gallery, Grande Prairie, Alberta, July 16-September 6, 1992. Pastels.



Anne Hughes, *Wake Up*, 1992, pastel, 30" x 22"

MID-ATLANTIC/
Ryk Ekedal. School 33 Art Center, Baltimore, June 6–July 17, 1992. “Accumulations/ Variations,” paintings and intaglio prints.

Cynthia Young. Touchstone Gallery, Washington, D.C., 1992. “Places and Spaces.”

MIDWEST/
Karen Baldner. Artemesia Gallery, Chicago, June 5–27, 1992. “Stations off the Cross— Dismantling the Hero,” installation.

Janet Ballweg. Sazama Gallery, Chicago, June 5–July 3, 1992. Paintings and drawings.

David Cabrera. Robbin Lockett Gallery, Chicago, April 10–May 6, 1992. Paintings, photographs, drawings, and sculpture.

Sid Chafetz. Concourse Gallery, Upper Arlington Municipal Center, Upper Arlington, Ohio, April 26–June 15, 1992 (traveling). “Perpetrators,” prints.

Dana Goodman. Rosewood Arts Centre Gallery, Kettering, Ohio, May 26–June 26, 1992. Ceramic sculpture.

Silvia A. Malagrino. Museum of Contemporary Photography, Columbia College, Chicago, June 6–August 1, 1992. “Habitat,” photographs.

Laura E. Migliorino. Gallery Rebeloso, Minneapolis, September 12, 1992.

NORTHEAST/
Sally Apfelbaum. Gallery 51, New York, April 23–May 23, 1992.

Les Barta. Pittsburgh Filmmakers Gallery, May 6–May 30, 1992. Photographic constructions.

Connie Bigelow. SVA Galleries, New York, May 28–June 15, 1992. Photographs.

James Carpenter. Peter Joseph Gallery, New York, May 7–June 20, 1992. “The Structure of Transparency.”

Angela Cavezza. 80 Washington Square East Galleries, New York, April 29–May 22, 1992. Paintings and photographs.

Nancy Cohen. Thomas Paine Park, New York, June 6–November 30, 1992. “A Community of Shelter,” installation.

Robert Cronin. Sound Shore Gallery, Stamford, April 25–May 27, 1992. “Airplanes,” paintings and sculpture.

Betsy Elliott. Temple Gallery, Philadelphia, May 11–16, 1992.

Oriole Farb Feshbach. New Jersey State Museum, Trenton, July 5–August 23, 1992. “Illumination,” collages.

Audrey Flack. Shippensburg University, Shippensburg, Pa., April 2–24, 1992. Sculpture and works on paper.

Elaine Galen. SoHo 20, New York, May 5–30, 1992. “Land and Sky.”

Don Kimes. Prince Street Gallery, New York, May 1–20, 1992. Paintings and sculpture.

Heidi Kumao. Print Club, Philadelphia, May 22–June 27, 1992. “Mute,” installation and photographs.

Hung Liu. Bernice Steinbaum Gallery, New York, May 23–June 27, 1992. “Sittings.”

Dennis Masback. Penn Modern, Pittsburgh, May 1–June 13, 1992. “Through the Woods.”

Julie Heffernan. Littlejohn-Sternan Gallery, New York, March–April 1992.

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

Shelly Rusten. Center for Photography at Woodstock, Woodstock, N.Y., May 2–June 13, 1992. “Rural Considerations,” photographs.

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

Donald Scheller. Center for Tomorrow, State University of New York, Buffalo, August 2–31, 1992. Collages and photographs.

Cort Sierpinski. Samuel S.T. Chen Art Center, Central Connecticut State University, New Britian, May 8–24, 1992. Sculpture.

Kay WalkingStick. Jersey City Museum, Jersey City, N.J., May 13–August 7, 1992. Works on paper. Morris Museum, Morristown, N.J., January 26–March 29, 1992. Paintings. Hartwick College, Oneonta, N.Y., January 6–February 14, 1992.

SOUTH/
Larry Walker. Chastain Gallery, Atlanta, September 19–November 7, 1992. Paintings and drawings.

Michelle Long. West Gallery, Texas Woman’s University, Denton, July 24–30, 1992. “Images of Women by a Woman,” drawings.

Meg Webster. Contemporary Arts Museum, Houston, September 12–November 1, 1992. Garden and sculpture.

WEST/
Thomas Barrow. Andrew Smith Gallery, Santa Fe, April 10–May 15, 1992. “Notes from the ’90s.”

Candace Heindenrich. Oakland Museum, Oakland, Calif., June 26–September 20, 1992. Visuals and text. Contemporary Arts Forum, Santa Barbara, June 27–August 15, 1992. Installation.

Douglas Johnson. Gerald Peters Gallery, Santa Fe, August 13–September 6, 1992. “Painting the Mythical,” works on paper.

Wolf Kahn. Gerald Peters Gallery, Santa Fe, May 1–31, 1992. Paintings and pastels.

Mimi La Plant. San Luis Obispo Art Center, San Luis Obispo, Calif., June 14–July 19, 1992. “Locus,” paintings.

Sandra Luehsen. South Dakota State University, Brookings, March 1–30, 1992. Works on paper.

Nina B. Marshall. School of Fine Arts, Cameron University, Lawton, Okla., September 4–30, 1992. Paintings and prints.

Rose Marie Prins. San Juan College, Farmington, N.Mex., August 24–September 25, 1992.

Mark Sawrie. I.A.O. Gallery, Oklahoma City, July 3–25, 1992. Photographs.

Kim Springer. Individual Artists of Oklahoma Gallery, Oklahoma City, April 3–25, 1992. Drawings.

Jason Tannen. Los Angeles Center for Photographic Studies, April 9–May 15, 1992. “Night Must Fall.”

Patricia Tavenner. University of California Extension, San Francisco, April 1–May 27, 1992. Monotypes.

People in the News

In Memoriam

Francis Bacon died April 28, 1992, at the age of 82. Born in Dublin, Bacon settled in London in 1929, and without any formal training, took up painting. He derived images from the old masters, newspaper and magazine reproductions, and Eadweard Muybridge photographs. Bacon is known for his figurative paintings in which the human body twists, contorts, and unravels. His works are in the collections of institutions around the world. In his last decades, he was the subject of retrospectives at the Grand Palais in Paris, the Tate Gallery in London, the National Gallery of Modern Art in Tokyo, and the Metropolitan Museum of Art in New York. In honor of his 80th birthday, a traveling exhibition of his work was presented at the Hirshhorn Museum and Sculpture Garden in Washington, D.C., the Los Angeles County Museum of Art, and the Museum of Modern Art in New York.

Judith Brown, sculptor, died May 11, 1992. She was 60. Using steel to create her figurative works, Brown’s images ranged from Egyptian figures to horses, inspired by classical, Renaissance, and Baroque art as well as dance. Brown was born in New York and studied art at Sarah Lawrence College. After graduation she got a studio in New York and eventually another in Reading, Vt., where she worked summers. Her work is in the collections of the Donald M. Kendall Sculpture Gardens at Pepsico in Purchase, N.Y., the Brooklyn Museum, and the Museum of Modern Art, New York.

Herman Cherry, an abstract painter, died April 10, 1992, at age 83. After moving to Los Angeles with his family, he dropped out of high school to design sets for 20th Century-Fox. In 1930 he

went to New York and studied at the Art Students League, and in 1931 returned to Los Angeles, where he opened a gallery at the Stanley Rose Bookstore. He also did murals for the Works Progress Administration in the 1930s and was a founder of the Artists’ Union in Los Angeles. He moved back to the East Coast in 1945, settling in Woodstock, N.Y. His 1947 exhibition at the Weyhe Gallery in New York won him critical acclaim for a series of wire, plastic, and metal constructions he called pictographs, and he continued to exhibit his work over the following decades. In 1984 he received an award for painting from the American Institute of Arts and Letters.

Sari Dienes died May 25, 1992. She was 93. Dienes, who was born in Hungary, did not become an artist until age 29. Over the next several years, she studied with Ferdinand Léger, André Lhote, and Henry Moore. Creating her images and works out of found objects, she made assemblages and paintings. She also did ceramics after studying with a master potter in Japan in the late 1950s. At that time, she exhibited at the Betty Parsons Gallery in New York. In the early 1970s she became a member of A.I.R., the first women’s cooperative art gallery in the United States, which recently held a retrospective of her work.

Moira Dryer, an abstract artist known for using vivid colors, died at age 34 on May 20, 1992, of cancer. Born in Toronto, she attended Sir George Williams University in Montreal and then transferred to the School of Visual Arts in New York. She had her first solo exhibition in 1986 at the John Good Gallery in Manhattan; this was followed by others at the Institute of Contemporary Art in Boston, the Fred Hoffman Gallery in Santa Monica, and the Mario Diacono Gallery, Boston. Her most recent exhibition was in February 1992 at the Mary Boone Gallery in SoHo.

Nicholas Edwards, a designer who specialized in murals, died April 16, 1992. He was 42 and died of AIDS. Edwards painted murals for the Guggenheim Museum, the Brooklyn Botanic Garden, and restaurants around the world. He also advised art collectors, specializing in 20th-century decorative silver objects.

John Ford, a sculptor and printmaker, died April 14, 1992, at age 45. He died of AIDS. Ford used a wide range of materials to create his austere sculpture, and he had turned recently to making monumental works that related to his struggle with AIDS. He also did public sculpture, including a Veterans Memorial Fountain for Columbus, Ohio, and a Veterans Memorial Plaza for Winston-Salem, N.C. Ford was a skilled printmaker, and his work was included in the 1990 exhibition “The Unique Print” at the Museum of Fine Arts, Boston.

Edward F. Fry, an art historian, died April 17, 1992, at age 56. Fry received a B.A. from Princeton University in 1953 and an M.A. from Harvard in 1961. Best known as an expert on Cubism, he published a book on that subject in 1966 that was widely admired for its meticulous

research and often fresh material. Fry was an associate curator at the Solomon R. Guggenheim Museum in New York from 1967 to 1971, where he organized two surveys of international contemporary art, retrospectives of David Smith and Jean Arp, and an exhibition of Hans Haacke, which was canceled a month before it was scheduled to open by the museum’s director and trustees. When Fry publicly decried the move, he was dismissed. He then taught at Harvard, Yale, the University of Pennsylvania, the University of Pittsburgh, and the University of South Florida. He continued to publish and to curate independently, and in 1987 he was co-director of the eighth “Documenta.”

Matsumi Kanemitsu, painter, died May 11, 1992. He was 69. Kanemitsu worked in sumi (Japanese ink painting), watercolor, and lithography. Born in Utah, he went to Japan at age three. He returned to the U.S. in 1940, enlisting in the army in 1941, but after Pearl Harbor, he was arrested and sent to military detention camps. After the war he studied at the Art Students League and began to associate with artists of the New York School. In 1961 he received a Ford Foundation Grant to work at the Tamarind Lithography Workshop in Los Angeles, and in 1962 his work traveled in the Museum of Modern Art’s exhibition “14 Americans.” He eventually settled in Los Angeles and taught at the Chouinard Art School from 1965 to 1970 and at the Otis Art Institute from 1971 to 1983. In 1990 a show of his lithographs spanning a 30-year period toured museums in four Japanese cities.

Deane Keller, a portrait painter and former professor of art at Yale University, died April 12, 1992. He was 90 years old. Keller graduated from Yale in 1923 and received a B.F.A. there in 1926. He was a fellow at the American Academy in Rome for several years, after which he returned to Yale’s School of Fine Arts to teach painting and drawing, remaining there until 1970. Keller painted many portraits of academicians and politicians and was considered the unofficial portraitist of the Yale faculty, having done more than 75 such paintings.

Klaus Lech died March 23, 1992, at age 56. Devoting his academic career to Islamic and Arabic studies, he was named a university lecturer at Bonn University in 1978 and became a professor there in 1980. An authority on Iranian and Mongolian history, he reevaluated medieval Arabic and Mongolian sources. Lech was devoted particularly to the research of Islamic culture in Spain.

Arthur Nelson, art professor, died April 4, 1992. He was 79 years old. For 32 years, Nelson taught design, drawing, painting, art history, and art education at City College in New York.

Richard Pommer, the Sheldon H. Solow Professor in the History of Architecture at New York University’s Institute of Fine Arts, died on April 10, 1992, of brain cancer after a heroic struggle against his illness. He is mourned by his students and former students who were the beneficiaries of the exceptional generosity with

which he dispensed guidance and support, and by his colleagues who admired the range and depth of his learning, the originality of his ideas, and his superb writing.

Born in New York City in 1930, Richard Pommer’s degrees were from Columbia University (B.A., 1953) and the Institute of Fine Arts (M.A., 1957; Ph.D., 1961). Before his appointment to the Institute of Fine Arts in 1988, he taught at Williams College and Vassar College, where he was chair of the Art Department from 1974 to 1978. He had also been a visiting professor at Stanford University and MIT. His *Eighteenth-Century Architecture in Piedmont* received the Society of Architectural Historians’ Alice Davis Hitchcock Award in 1967. Recently, he was co-author with Christian F. Otto of *Weissenhof 1927 and the Modern Movement in Architecture*, published in 1990 by the University of Chicago Press.

In a discipline of narrow specializations, Richard Pommer achieved an uncommon mastery of three periods, lecturing and writing with brilliance and authority on Renaissance, Baroque, and modern architecture. His work in 20th century—focused on architecture and urbanism in Germany between the two world wars and on the relationship between art and the politics of that era—was enriched by his highly developed political consciousness and his sensitivity to the sociopolitical context of the buildings he studied. His books, articles, and lectures established him as one of the discipline’s most penetrating intellects. To the loss of the community of scholars, he still had much to write and say and contribute.

He leaves three daughters and his wife, Linda Nochlin, Robert Lehman Professor of the History of Art at Yale.
—Isabelle Hyman



Richard Pommer, 1930–1992

Dmitri Shelest, curator of Western European art at the L’vivskaya Kartinnaya Galleriya in the Ukraine, was shot dead on April 29, 1992, along with the assistant director of the museum during a robbery. In his late thirties, Shelest was a

promising art historian, having written several important publications, among them exhibition catalogues of Hungarian and Polish paintings, Western European drawings, and studies of drawings and paintings by Austrian artists in L'viv. The first Ukrainian to be invited to the Center for Advanced Study in the Visual Arts in Washington, D.C., he had recently been awarded fellowships from the Getty Grant Committee and Villa I Tatti. At the time of his death, Shelest was working on several scholarly projects, including a catalogue of the Western European drawings in L'viv, a survey of old master drawings in museums of what was the Soviet Union (outside St. Petersburg and Moscow), and a survey of paintings in the same museums, where he had made numerous discoveries.

Academe

Christiane Andersson, former curator at the Städel Museum, Frankfurt, has joined the art history faculty of the University of Frankfurt.

Susan Appel has been promoted to associate professor of art history at Illinois State University in Normal.

Elizabeth Childs, assistant professor at the State University of New York at Purchase, has accepted a position as assistant professor of art history at Washington University in St. Louis, starting 1993-94.

P. Lynn Cox has been promoted to associate professor of fine art at Westminster College, New Wilmington, Pa.

Nancy G. Heller has been promoted to associate professor in the Humanities Division at the University of the Arts, Philadelphia.

Jeffrey Horrell has been appointed librarian of the Fine Arts Library, Harvard University. He was formerly assistant university librarian for personnel, budget, and planning at Syracuse University.

Mary Davis MacNaughton, curator of exhibitions at the Galleries of the Claremont Colleges, has been promoted to associate professor of art history at Scripps College, Claremont, Calif.

Janet T. Marquardt-Cherry, formerly graduate program coordinator and associate professor at Eastern Illinois University in Charleston, has been appointed chair of the Visual Arts Department at the University of South Florida's College of Fine Arts.

David J. Steinberg has been appointed to the faculty of the Case Western Reserve University/Cleveland Museum of Art Joint Program in Art History. He will serve as an assistant professor at the university and as assistant curator at the museum in the field of American art.

Scott A. Sullivan has been named acting dean of the new School of Visual Arts (formerly the

Department of Art) at the University of North Texas in Denton.

Emory University has announced the following appointments: **Walter S. Melion** in 17th-century art; and **Jennifer Shaffer** in a one-year appointment as medievalist.

Rutgers, State University of New Jersey's Department of Art History has made the following faculty announcements: **Angela Falco Howard** has been promoted to associate professor; and **Sarah Blake McHam** has been promoted to full professor.



Janet T. Marquardt-Cherry

Museums and Galleries

Daryl Fischer has been named the Indianapolis Museum of Art's director of education. She served previously as curator of education for the Muskegon Museum of Art, Muskegon, Mich., and as assistant director of education at the Denver Art Museum.

Carolene Perry Griffin has been appointed registrar at the North Carolina Central University Art Museum in Durham. She had been executive assistant to the president of Revlon.

Madeleine Grynsztejn is associate curator in the Department of 20th-Century Art at the Art Institute of Chicago. She had been associate curator at the Museum of Contemporary Art in San Diego.

Charles Moffett has been named director of the Phillips Collection in Washington, D.C. He had been senior curator of paintings and curator of modern paintings at the National Gallery of Art, also in Washington.

Earl A. Powell III has been appointed director of the National Gallery of Art in Washington, D.C., following the resignation of J. Carter Brown. Powell had been director of the Los Angeles County Museum of Art for the past 12

years. Before that he had been at the National Gallery for 4 years, ultimately serving as senior curator from 1979 to 1980. He becomes only the fourth director in the gallery's 51-year history.

Susan Shifrin has joined the staff of the Philadelphia College of Textiles and Science as curator of textiles and costumes at the Paley Design Center.

Janet W. Solinger, director of the Smithsonian Institution's Resident Associate Program for the past 20 years, is leaving her post. She will serve as director emeritus of the program and as special assistant to the assistant for external affairs at the Smithsonian.

Stef Stahl is chair of museum education at the Toledo Museum of Art. He had been in Europe founding a school to combine art and music with language study.

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

Susan Wilczak has been named director of education at the Krasl Art Center in St. Joseph, Michigan.

Marilyn Zeitlin is the director of the University Art Museum at Arizona State University, Tempe. She had been executive director of the Washington Projects for the Arts.

Organizations

Suzy Kerr, executive director of the Los Angeles Center for Photographic Studies, has resigned. She will return to Europe to pursue her career as an artist.

Brad Miller, director of the Anderson Ranch Art Center in Snowmass Village, Colorado, is leaving the center to continue his work as an artist.

Dan L. Monroe, president and chief executive officer of the Portland Art Museum, was appointed president of the American Association of Museums for a 2-year term.

Deidre Corcoran Stam, associate professor in the School of Library and Information Science at Catholic University in Washington, D.C., was named president-elect of the Art Libraries Society of North America.

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.

Lisa Adams, painting instructor at Santa Monica College of Design, Art, and Architecture and UCLA Extension has been awarded a 1992 Brody Arts Fund Fellowship.

Susan Appel has been awarded a 1992-93 fellowship jointly sponsored by the Society for Industrial Archeology and the Historic American Engineering Record. The fellowship will support preparation for publication of her dissertation "The Midwestern Brewery before Prohibition," to be published by the University of Illinois Press.

Suzanne Benton, sculptor, mask performer, and printmaker, has been awarded a Fulbright Visiting Lectureship to Jadavpur University, India. After 4 months as an artist-in-residence in India, she will create and share her art in Israel, Europe, and Africa.

Prilla Smith Brackett received an Earthwatch Artist's Award to participate in its expedition to Madagascar in January 1992. Earthwatch will use images from her drawings and watercolors done in the jungle for its educational program.

David Cabrera was awarded a fellowship from Art Matters Inc., New York, which will allow him to continue his work as an artist.

Dean Carter, professor of sculpture at Virginia Polytechnic Institute and State University, Blacksburg, received the Allied Artist Award for Sculpture from the Blue Ridge Chapter of the American Institute of Architects. Carter also received the G. Burke Johnston Award for 1992 for the outstanding teacher/administrator of the year from the Alpha Omicron Circle of Omicron Delta Kappa.

Kermit Champa, guest curator for the Currier Gallery of Art's exhibition "Corot to Monet: The Rise of Landscape Painting in France," has received an American Association of Museum Curators Honorable Mention for scholarly

achievement for the exhibition and its accompanying catalogue.

Elizabeth Childs has been named Florence J. Gould Visiting Fellow in the Department of Art and Archaeology at Princeton University for 1992-93 to research "The Image of Paradise: Painting and Photography in Tahiti 1880-1905."

Michael Clapper has been awarded a Kate B. and Hall J. Peterson Fellowship from the American Antiquarian Society for research on "The 'Popular' and 'Elite' Disjunction in Art in the United States after the Civil War."

Isabel S. Cooper, sculptor, has won the Ruth Ratay Memorial Award in a tri-state open juried competition at the Ridgewood Art Institute in New Jersey.

P. Lynn Cox, associate professor of art at Westminster College, received an American-Scandinavian Foundation Grant for travel and study of the Icelandic landscape in 1992.

Henry John Drewal, Evjue-Bascom Professor of Art History at the University of Wisconsin-Madison, has been awarded a Newberry Library/NEH Fellowship for 1992-93 to conduct research and writing on "Art History and Hegemony in Latin America: The African Diaspora." His book *Yoruba: Nine Centuries of African Art and Thought* (written with John Pemberton and Rowland Abiodun) was awarded Honorable Mention in the Arnold Rubin Book Award competition of the Arts Council of the African Studies Association.

Kenneth Haltman has been named Andrew W. Mellon Postdoctoral Fellow in 19th-century American art at Bryn Mawr College for the academic year 1992-93.

Anne Hughes has been awarded the William B. Bruce Fine Arts European Travel Scholarship for 1992-93 through the Canadian-Scandinavian Foundation.

Kel Keller has been awarded a 1992 Film in the Cities/McKnight Photography Fellowship to continue creating in-the-camera multiple exposures of pedestrians and landscapes.

Lubomír Konecny, assistant professor at Charles University in Prague, has received a grant from the Getty Grant Program supporting Central and Eastern Europe for "Jusepe de Ribera, Galileo Galilei, and the New Iconography of the 'Five Senses.'"

Karen Kunc, associate professor at the University of Nebraska-Lincoln, has received a Nebraska Arts Council Individual Artist Fellowship Master Award for 1992.

Laura E. Migliorino received a Forecast Public Artworks Grant to produce 2 billboards addressing the issue of AIDS and discrimination. She also received an award from the Arts Festival of Atlanta to produce a similar billboard.

Patricia Morton of Princeton University's School of Architecture has been selected to be a fellow at the Getty Center for the History of Art and the Humanities for 1992-93.

Gülru Necipoglu of Harvard University has received the Omer Lüfti Barkan Article Prize sponsored by the Institute of Turkish Studies for the best article published in either 1989 or 1990. Necipoglu's winning article is "Süleyman the Magnificent and the Representation of Power in the Context of Ottoman-Habsburg-Papal Rivalry," published in the *Art Bulletin* 71 (1989).

Laura Newman was awarded a grant from the American Academy and Institute of Arts and Letters.

Linda Nochlin has been made a fellow in the American Academy of Arts and Sciences in recognition of her distinguished contributions to the arts.

Leni Schwendinger has been awarded a \$300,000 commission to create a site-specific artwork at the new Denver International Airport. She also received a grant from the Japan-U.S. Friendship Commission to participate in "Home: Settling/Unsettling," an interdisciplinary collaborative art event taking place in Tokyo in October 1992.

Cort Sierpinski has been awarded a New England Foundation for the Arts Grant in the crafts category for his work as a clay artist.

Katherine Solomonson of Stanford University has received the Vincent Scully, Jr., Research Grant offered by the Architectural History Foundation for work on the study *The Chicago Tribune Tower Competition: The Construction of a Corporate Icon*.

Richard E. Spear of Oberlin College has been appointed a fellow at the National Humanities Center for 1992-93 for "Guido Reni: A Reappraisal."

Christopher A. Thomas received one postdoctoral fellowship from the Social Sciences and Humanities Research Council of Canada, not two as previously reported in the May/June newsletter.

Greg M. Thomas of Harvard University has received a 1992 Charlotte Newcombe Fellowship to work on "Theodore Rousseau and the Ethics of Landscape."

Shelley Thorstensen, printmaker, has been awarded the 1992 F. Lamot Belin Arts Scholarship given to an artist of outstanding aptitude and promise to aid their personal and artistic development and that of their area of fine arts.

Xan Blood Walker, a student at the University of Washington, was awarded a Jacob Lawrence Scholarship by the Seattle chapter of Links, Incorporated.



Shelley Thorstensen

The John Simon Guggenheim Memorial Foundation has announced 1992 Guggenheim Fellows in Art, and the following CAA members have been thus honored: in the artist category are **Suzanne Lacy**, **Barry Ledoux**, **John Newman**, and **Mira Schor**; in the scholars and writers category are **James S. Ackerman** and **Whitney M. Davis**.

The 1992 J. Paul Getty Postdoctoral Fellowships in the History of Art and the Humanities have been announced, and the following CAA members have been selected: **Frederick Bohrer**, Hood College, "A New Antiquity: Assyria, Exoticism, and Representation"; **Anne Burkus**, University of Chicago, "Chen Hongshou, Poet-Painter of the Late Ming, and the Languages of Self-Representation"; **Edward de Bock**, Museum of Ethnology, Rotterdam, "The Language of Spacial Organization in Moche Art, Peru, 100 B.C.–A.D. 650"; **Lisa Druker**, Hobart and William Smith Colleges, "Sexual Difference and the Allegorized Body in the Work of Peter Paul Rubens"; **Nicholas Mirzoeff**, University of Texas, Austin, "Silent Poetry: Deafness and Visual Representation, 1750–1920"; **Anne-Marie Sankovitch**, independent scholar, New York, "Flamboyant Paris"; **Susan Sidlauskas**, Columbia University, "Image against Word: The Anti-Narrative Realist Image in 19th-Century Painting"; and **Sally Stein**, University of California, Irvine, "The Rhetoric of the Colorful and the Colorless: American Photography and Material Culture between the Wars."

The Marie Walsh Sharpe Art Foundation has announced the participants for the Space Program, which provides free studio space to visual artists, and the following CAA artists were selected: **Garth Evans**, Brooklyn; **Christopher Giglio**, Philadelphia; and **Mira Schor**, New York.

The Mid Atlantic Arts Foundation has announced that the following CAA members are recipients of the 1992 Mid Atlantic/NEA Regional Visual Arts Fellowships: in the

painting category are **Meyer (Mike) Alewitz**, New Brunswick, N.J.; **Ricardo Hoegg**, Baltimore; **Ora Lerman**, New York; and **Tom Nakashima**, Washington, D.C. In the works-on-paper category are **Barbara Klein**, Lawrenceville, N.J.; and **Annette Morriss**, Pawling, N.Y.

The Center for Advanced Study in the Visual Arts of the National Gallery of Art has announced that fellowships have been awarded to the following CAA members for 1992–93: the Samuel H. Kress Professor is **Anne Coffin Hanson**, Yale University. The Paul Mellon Senior Fellow is **Richard Elin**, University of Maryland, "Angiolo Mazzoni and the Politics of Style in Fascist Italy." The Ailsa Mellon Bruce Senior Fellows are **Claudia Lazzaro**, Cornell University, "Gender and the Political Imagery of the Medici in the 16th Century," and **Annabel Jane Wharton**, Duke University, "Ritual Rebirth: Baptism and the Christianization of the Late Antique City." Predoctoral Fellowships have been awarded to **Claudia Swan**, Columbia University, Robert H. and Clarice Smith Fellowship, 1992–93, "Jacques de Gheyn II and the Representation of the Natural World in the Netherlands 1585–1629," and **Martine H. Westermann**, Institute of Fine Arts, New York University, David E. Finley Fellowship, 1992–95, "Jan Steen and the Visual Poetics of Farce."

The Yale Center for British Art has announced its fellowships for 1992–93, and the following CAA members have been thus honored: **Colleen Denney**, assistant professor of art history at the University of Wyoming in Laramie, will continue her research on the Grosvenor Gallery, 1877–90, in connection with a forthcoming exhibition and publication; and **Nicholas Mirzoeff** of the Department of Art at the University of Texas at Austin will examine visual representations by and of the deaf, 1750–1920.

Conferences & Symposia

Calls for Papers

The Interdisciplinary 19th-Century Studies Meeting will be held at Arizona State University, Tempe, March 31–April 3, 1993. Papers are sought on the theme of Colonialism at home and abroad. This topic should be interpreted broadly to include issues of race, gender, nationality, regionalism in art and literature, ethnic art and

literature, and resistances and responses to Colonialism. Send 2-page abstracts to: Julie F. Codell, School of Art, Arizona State University, Tempe, AZ 85287-1505; 602/965-3468; fax 602/965-8338; E-mail ICJFC@ASUACAD. Deadline: October 21, 1992.

The ICOM Committee for Conservation will hold its 10th triennial meeting in Washington, D.C., August 22–27, 1993. Authors wishing to contribute papers should request guidelines from: Preprints Editor, c/o Conservation Analytical Laboratory, Museum Support Center, Smithsonian Institution, Washington, DC 20560; 301/238-3700; fax 301/238-3709. Deadline: December 1, 1992.

American Material Culture: The Shape of the Field is a conference whose goals are to assess the current state of scholarship, explore directions for promising research, and share multidisciplinary approaches to American material culture. Potential themes include objects and contexts; material culture as language; acquisition, persistence, and disposal of household goods; community in an Anglo-American world; creolization and ethnicity; art as material culture; and landscape and environment. The conference will be held at the Winterthur Museum, October 7–9, 1993. Send 250-word proposals indicating paper subject and relevance to the conference with a c.v. to: Ann Smart Martin and J. Ritchie Garrison, Advanced Studies Section, Winterthur Museum, Garden, and Library, Winterthur, DE 19735. Deadline: December 31, 1992.

The Science Fiction Research Association invites papers dealing with art-historical aspects of science fiction to be presented at its annual conference, June 17–20, 1993, in Reno. Submissions from artists as well as art historians will be considered. Send abstracts and brief c.v. to: Jane P. Davidson, Dept. of Art/224 University of Nevada, Reno, NV 89557; fax 702/747-2252.

To Attend

The International Council of Museums will hold its 16th general conference in Quebec City, September 19–26, 1992, on "Museums: Rethinking the Boundaries?" Issues to be discussed include creative and intellectual freedom; the environment; tensions within and between political systems; the erosion of centuries-old cultures; and the development of new technologies. For information: ICOM 1992, 60, rue March Champlain, Quebec, Canada G1K 8R1; 418/694-1992; fax 418/694-1450.

"Art of the American Indian Frontier: The Collecting of Chandler and Pohrt" is an exhibition at the National Gallery of Art, Washington, D.C., May 24, 1992–January 24, 1993. Perspectives on American Indian Art is a symposium at the National Gallery, October 3, 1992, to be held in conjunction with the exhibition. There will be lectures and a panel discussion, for which David Penney will be the moderator. For information: 202/842-6246.



Crow feather bonnet, c. 1890, in the exhibition "Art of the American Indian Frontier: The Collecting of Chandler and Pohrt" DETROIT INSTITUTE OF ARTS, GIFT OF MR. AND MRS. RICHARD A. POHRT

Crossing Borders: Contemporary Women Artists in Germany is the subject of a conference to be held at the University of Wisconsin-Madison, October 8–10, 1992. For information: University of Wisconsin-Madison, Dept. of German, 818 Van Hise Hall, 1220 Linden Dr., Madison, WI 53706; 608/262-2192.

The Winterthur Conference will explore "The American Home: Material Culture, Domestic Space, and Family Life," October 29–31, 1992. Papers will examine household management and domestic technology; architecture; and furnishings and interiors; among other topics. For information: Advanced Studies Division, Winterthur Museum, Garden, and Library, Winterthur, DE 19735; 302/888-4600 or 800/448-3883.

New Perspectives on Virginia Architecture is an architectural history conference, which will feature 19 speakers. It will be held at the University of Virginia, the Virginia Museum of Fine Arts, and the Virginia Historical Society, November 13–14, 1992. For information: Architectural History Symposium, School of Architecture, University of Virginia, Charlottesville, VA 22903; 804/924-3976.

When Art Became Fashion: Kosode in Edo-Period Japan is the subject of an international symposium to be held at the Los Angeles County Museum of Art, November 14–15, 1992, in conjunction with the opening of a related exhibition. The program will examine the contextual framework of Edo-period dress including the interrelationship of dress and other art forms, social and economic determinants of fashion, and technical considerations. For information: Dale Gluckman/Sharon Takeda, Dept. of Costumes and Textiles, LACMA, 5905 Wilshire Blvd., Los Angeles, CA 90036; 213/857-8081 or -6070; fax 213/936-5755.

Opportunities

Awards

The Fujisankei Biennale provides aspiring and distinguished sculptors with a new arena in which to display their work. Several awards will be presented, including the Grand Prize (\$115,000), the Henry Moore Prize and the Rodin Prize (\$77,000 each), and the new Skikanai Prize (\$61,000). Applications must include a maquette, or a photograph if a maquette is not available, and an international money order for 10,000 yen (approx. \$75). For applications: Hakone Open-Air Museum, c/o Sankei Bldg., 1-7-2 Ohtemachi, Chiyoda-ku, Tokyo 100, Japan; fax 03/3245-1547. Deadline: October 2, 1992.

The Art Libraries Society of North America will award the 1992 Gerd Muehsam Award to recognize excellence in a graduate student paper on a topic relevant to art or visual resources librarianship. Papers should be 10–25 pages with a 250-word abstract. The winner will receive a one-year membership in ARLIS/NA, a cash award of \$200, and an additional \$300 for travel reimbursement and registration at the ARLIS/NA annual conference in San Francisco, January 28–February 3, 1993. For information: Kathryn Vaughn, Gerd Muehsam Committee, Dept. of Art, Hobart and William Smith Colleges, Geneva, NY 14456; 315/781-3483; fax 315/781-3560. Deadline: December 1, 1992.

The DAAD Prize will award \$1,000 for innovative interdisciplinary or comparative approaches to the teaching of German studies, including language, history, literature, cinema, culture, and art, among others. All syllabi submitted for the competition will be included in a comprehensive, multiyear data base of teaching materials for German studies. Submit complete and detailed syllabi, including references, sources, and pedagogical goals, to: Sander L. Gilman, Dept. of German Studies, 194 Goldwin Smith Hall, Cornell University, Ithaca, NY 14853. Deadline: January 1, 1993.

Calls for Entries

Contentious and Precious is an exhibition to be held November 6–December 19, 1992. There will be a catalogue, and artists' fees will be paid. Artists using beautiful and/or highly crafted materials with political/societal content should submit slides, résumé, and SASE to: Sydney O. Jenkins, Nexus Contemporary Art Center, 535 Means St., Atlanta, GA 30318; 404/688-2500. Deadline: July 24, 1992.

The Los Angeles Printmaking Society will sponsor an exhibition January 20–February 20, 1993. All print media except traditional photography are eligible. Cash awards will be

presented, a catalogue will be published, and memberships in LAPS will be given. Send 4 slides with \$20 fee and legal size SASE to: LAPS 12th National Exhibition, c/o Henry Klein, Art Dept., Los Angeles Valley College, 5800 Fulton Ave., Van Nuys, CA 91401; 818/786-4350. Deadline: August 1, 1992.

The Pacific Rim International Print Exhibition will be held at the University of Hawaii at Hilo, March 1993. It is open to artists from countries of the Pacific Ocean; Hawaii, Alaska, Washington, Oregon, and California; and British Columbia. Eligible media are intaglio, lithography, relief, serigraphy, and monoprints. Participating artists must be 18 years of age or older. Selections will be made from slide submissions. For prospectus: 1993 Pacific Rim Exhibition, Attn. W. Miyamoto, Art Dept., University of Hawaii at Hilo, Hilo, HI 96720-4091. Deadline: September 15, 1992.

Submit slides/videos for a proposed juried exhibition presenting photography-based work from artists who received M.F.A. or M.A. degrees in the studio arts between 1987 and 1992. Send 20 slides max., a short statement, and SASE to: Interior Dialogues, c/o M.F.A. Photography Dept., School of Visual Arts, 209 E. 23rd St., New York, NY 10010. Deadline: August 31, 1992.

Greater Midwest International VIII will be held January 25–February 19, 1993, sponsored by Central Missouri State University Art Center Gallery and the Missouri Arts Council. All media accepted from artists 21 years and older; no student work. \$20 for max. 3 entries (2 35-mm slides per entry). Four awards totaling \$1,500 and exhibition contracts. For information: Billi R.S. Rothove, Central Missouri State University, Art Center Gallery, Warrensburg, MO 64093; 816/543-4498. Deadline: October 16, 1992.

Beauty is the subject of an exhibition at the University Art Gallery at New Mexico State University. Slides and aesthetic theories will be reviewed for possible inclusion in the exhibition. The exhibition is open to artists in all media whose primary interest is to create a beautiful object or image. Send SASE with slides to: University Art Gallery, New Mexico State University, PO Box 30001, Dept. 3572, Las Cruces, NM 88003.

Santeria Aesthetics in Contemporary Latino Art is for artists who have used or are presently using Santeria or Yoruba symbols and/or iconography in their work. An exhibition and book on this subject are being planned. Artists should submit labeled slides, a résumé, articles, and other supporting materials to: Arturo Lindsay, Dept. of Art, Spelman College, 350 Spelman Ln., SW, Box 296, Atlanta, GA 30314-4399; 404/223-7653.

Short Fiction by Women, a triquarterly magazine publishing new fiction by writers worldwide, needs cover and filler art. All women artists are invited to submit 2-dimensional art in any medium. Cover art can be 4 1/2" sq. up to 8 1/2" H x 5 1/2" W and should deal loosely with the theme of fiction by women.

Filler art should be smaller than 7 1/2" H x 4 1/2" W. Work must be original and unpublished. Artists should send photocopies of artwork and SASE. Artwork cannot be returned. Send to: Short Fiction by Women, Box 1276, Stuyvesant Station, New York, NY 10009.

Grants and Fellowships

The National Endowment for the Humanities has special funding opportunities to encourage the creation of new documentary film productions. Documentary-series proposals must be on a subject central to the humanities in order to be eligible, and applicants must demonstrate that the proposed topic has significance for a broad, general audience. For information: NEH Division of Public Programs, Humanities Projects in Media, Rm. 420, 1100 Pennsylvania Ave., NW, Washington, DC 20506; 202/786-0278. *Deadline: September 11, 1992.*

The Center for Advanced Study in the Visual Arts has several fellowship programs. In the **Senior Fellowship Program**, the center awards approx. 6 Senior Fellowships and 12 Visiting Senior Fellowships for the study of the history, theory, and criticism of art, architecture, and urbanism of any geographical area and of any period. Applicants should have held the Ph.D. for 5 years or more or possess a record of professional accomplishment. *Deadlines: for Visiting Senior Fellowships and Associate appointments—September 21, 1992, for March 1–August 31, 1993; March 21, 1993, for September 1, 1993–February 28, 1994; September 21, 1993, for March 1–August 31, 1994. For Senior Fellowship and Associate appointments—October 1, 1992, for academic year 1993–94.*

Predocctoral Fellowships are available for scholarly work in the history of art, architecture, and urban form. The 10 fellowships, which vary in length from 1 to 3 calendar years, are intended to support doctoral dissertation research. Applicants must have completed their residence requirements and course work for the Ph.D. as well as general or preliminary examinations before the date of application. Students must know 2 foreign languages related to the topic of the dissertation. *Deadline: November 15, 1992.* For information about these programs: Center for Advanced Study in the Visual Arts, National Gallery of Art, Washington, DC 20565; 202/842-6480; fax 202/408-8531.

The Woodrow Wilson International Center for Scholars has fellowships for advanced research in the humanities and social sciences for 1993–94. Men and women from any country and from a wide variety of backgrounds and professions as well as academe may apply. Applicants must hold a doctorate or have equivalent professional accomplishments. For information: Fellowships Office, Woodrow Wilson Center, Washington, DC 20560; 202/357-2841. *Deadline: October 1, 1992.*

The Collaborative Projects Program of the National Endowment for the Humanities welcomes applications for projects that entail the

collaboration of 2 or more scholars for periods of 1–3 years and that cannot be accomplished through individual 1-year fellowships. All topics in the humanities are eligible, and projects are expected to lead to significant scholarly publications. Awards usually range from \$10,000 to \$150,000. Projects must begin no earlier than July 1993. For information: Collaborative Projects/Interpretive Research Programs, Division of Research Programs, Rm. 318, 1100 Pennsylvania Ave., NW, Washington, DC 20506; 202/786-0210. *Deadline: October 15, 1992.*

The Columbia Society of Fellows in the Humanities will appoint several postdoctoral fellows in the humanities for the academic year 1993–94. The appointment carries with it the expectation of renewal for a second year. Fellows newly appointed for 1993–94 must have received the Ph.D. between January 1, 1986, and July 1, 1993. The stipend will be \$31,000, 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, Box 100 Central Mail Rm., Columbia University, New York, NY 10027. *Deadline: October 15, 1992.*

The National Humanities Center offers 35–40 residential fellowships for advanced study in history, philosophy, languages and literature, classics, religion, and history of the arts, among others. Scholars from any nation are eligible. Applicants must hold a doctorate or have equivalent professional accomplishments. The center awards fellowships to senior scholars 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 dissertations. While most of its fellowships are for individuals, the center considers collaborative projects. For information: Fellowship Program, National Humanities Center, PO Box 12256, Research Triangle Park, NC 27709-2256. *Deadline: October 15, 1992, for academic year 1993–94.*

Charlotte W. Newcombe Doctoral Dissertation Fellowships are designed for dissertation research on ethical and religious values. Applicants must be candidates for Ph.D., Th.D., or Ed.D. degrees at doctoral programs at graduate schools in the U.S. Candidates must fulfill all predissertation requirements by November 30, 1992, and expect to complete their dissertations by August 1994. These awards are intended to finance the last full year of dissertation writing. For applications: Newcombe Dissertation Fellowships, Woodrow Wilson National Fellowship Foundation, PO Box 642, Princeton, NJ 08542-0642. *Deadline: November 20, 1992.*

The National Institute for the Conservation of Cultural Property has grants available through the Conservation Assessment Program. To receive an application, an institution must be on the mailing list; those wishing to be added to the list must make the request by *September 30, 1992*. CAP provides funds for an independent, professional conservation assessment of a museum's

collections and environmental conditions. Grants are one-time awards to support a 2-day site visit by a conservation professional. For museums located in historic structures, the grant will also support a 2-day site visit by an architectural assessor. For information: National Institute for the Conservation of Cultural Property, 3299 K St., NW, Suite 403, Washington, DC 20007; 202/625-1495. *Deadline: December 4, 1992.*

Internship

The Santa Barbara Museum of Contemporary Art has gallery assistant positions available with general work in all areas of education, outreach, membership, development, and curatorial. Unpaid work runs throughout the year, and internships are available on a semester basis. Send cover letter and résumé to: Rita Ferri, Contemporary Arts Forum, 653 Paseo Nuevo, Santa Barbara, CA 93101.

Calls for Manuscripts

Art Journal is seeking articles for an issue tentatively titled "Clothing as Subject," to be guest-edited by Nina Felshin. The focus will be on the use and significance of clothing as a vehicle for the expression of meaning in 20th-century art. The subject can be approached from a historical, iconographic, theoretical, or formal perspective. Papers are sought that freshly address some aspect of clothing's role in the major movements of the earlier part of the century. Papers might also examine such topics as why certain garments that recur in the history of art are selected for their sexually evocative and symbolic character; the role of clothing in Happenings and performance art of the 1960s and 1970s; and the contemporary phenomenon in which many artists employ clothing abstracted from the human form. Particularly encouraged are interdisciplinary approaches that reflect clothing's important relationship to other areas such as fashion, psychoanalysis, feminism, and gender studies. Artists are invited to submit proposals for projects. Send submissions to: Nina Felshin, 27 W. 96th St., New York, NY 10025. *Deadline: December 15, 1992.*

"C" Here CAA Colleagues! Consider this communication a casting call to the CAA constituency to conjure up cultural curmudgeons, clever collaborators, and/or a core committee of companionable and congenial consultants as well as concrete creative contributors competing for consideration to be chosen to cooperate and co-conspire in the cerebation and/or the construction of a future *Art Journal* issue guest edited by Phil Simkin. Correspond to the *Art Journal* with your curriculum vitae in combination with a clear outline of conceptual and/or content concerns, creative works (copies only), and a circumscribed characterization of your casual circumnavigations concerning a concordance with any of the above or below commentary. "C" here to this clarion call for considered,

critical, collaborative contributions for this carrot of a chance to come aboard a coast-to-coast caper to catapult "an issue to C" into a publishing currency celebrating creative content with cheeky yet cheerful charisma in concrete convergences concordant with a contemporary cloudburst of cutting edge creativity counted out with comedic counterpoint in context with the consequential concerns of our current crosshatched cultural climate. Correspond at your own conceptual comfort, consistent with convention and convenience. Send to: Phil Simkin, 1434 S. Broad St., Philadelphia, PA 19146. *Deadline: December 15, 1992.*

Visual Representation, Spectatorship, and Narrative will be the subject of a book. Articles of 15–25 pages or 2-page abstracts on the topic of visual representation and/or narrative are invited for a collection of essays focused on the use of plastic arts in narrative. Articles can discuss any period; British, American, European, and non-Western perspectives considered. Send to: Patricia Johnson, Humanities Division, Literature Program, Penn State Harrisburg, Middletown, PA 17057; or Jane Kromm, Humanities Division, Art History Board of Study, SUNY Purchase, Purchase, NY 10577. *Dendline: December 15, 1992.*

Journal of the Rocky Mountain Medieval and Renaissance Association provides an opportunity for scholars of the Middle Ages and Renaissance to share their work. Articles and essays (20–30 double-spaced manuscript pages) are invited from all scholars dealing with medieval or Renaissance studies, regardless of discipline or geographic location. For further information: Jane Davidson, Art Dept., University of Nevada, Reno, NV 89557. Submit manuscripts to: John S. Tanner, JRMMRA, Dept. of English, Brigham Young University, Provo, UT 84602.

Publications

Beyond Fringes is a guide to unemployment insurance for individual artists and arts organizations. Although the performing arts are the target of newly enforced regulations, there are implications for all disciplines, including the visual arts and writing. \$2 per copy. To order: New York Foundation for the Arts, 5 Beekman St., #600, New York, NY 10038.

Different Voices: A Social, Cultural, and Historical Framework for Change in the American Art Museum examines the relationship between museums and communities and addresses the ways in which museums can be more responsive to an increasingly multicultural public. Among the issues raised are audience expansion; board, staff, and program diversification; and new approaches to art history. \$15 plus \$2.50 for shipping and handling. Order from: Association of Art Museum Directors, 41 E. 65th St., New York, NY 10021; 212/249-4423.

The Estate Project for Artists with AIDS is sponsored by the Alliance for the Arts. The report and accompanying booklet provide

information to artists on planning for the future. In addition to general advice and proposed solutions, specific legal issues that are important for artists and their representatives are discussed. The legal advice focuses primarily on issues specific to estate planning for artists and is equally applicable to established and emerging artists. Order free copies from: Alliance for the Arts, 330 W. 42nd St., New York, NY 10036; 212/947-6340; fax 212/947-6416.

Preserving the Illustrated Text, the final report of the Joint Task Force on Text and Image, is available from the Commission on Preservation and Access. The 30-page report examines the complex issues involved in preserving text-cum-image materials. Prepayment of \$10 required. *The Computerization Project of the Archivo General de Indias, Seville, Spain and Preservation and Access in China: Possibilities for Cooperation* are also available from the Commission on Preservation and Access for \$5 each. Order from: Trish Cece, Commission on Preservation and Access, 1400 16th St., NW, Suite 740, Washington, DC 20036-2217.

The 26th Annual Report of the National Endowment for the Humanities is available. It 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, for fiscal year 1991. Reports are free from: NEH 1991 Annual Report, Rm. 406, 1100 Pennsylvania Ave., NW, Washington, DC 20506.

Bulletin of the National Gallery in Prague is a newly established periodical written in several languages. There are to be 3 issues in a 2-year period. For information: Bulletin Národní galerie v Praze, Národní galerie, Hradcanské náměstí 15, 199 04 Praha 1, Czechoslovakia.

Residency

The Cummington Community of the Arts, a 70-year-old school and artists' colony, is now open all year. Artists have private living spaces and studios for residencies ranging from 2 weeks to 3 months. For information: Cummington Community of the Arts, RR 1, PO Box 145, Cummington, MA 01026; 413/634-2172.

School

The Winter Institute, the Winterthur's annual graduate-level course in early American decorative arts, will be offered January 17–February 5, 1993. "Perspectives on the Decorative Arts in Early America" surveys objects made or used in northeast America during the Colonial and early republican eras. Tuition is \$1,295; discounts and partial scholarships available. For information: Cynthia Smith or Bente Jacobsen, Education and Public Programs, Winterthur Museum, Garden, and Library, Winterthur, DE 19735; 302/888-4643. *Deadline: August 14, 1992.*

Information Wanted

Edwin Dickinson, 1891–1978, is the subject of a catalogue for which the following kinds of information are sought: location of works, letters, exhibitions, publications, among others. Send to: Helen D. Baldwin, 3711 Whitland Ave., Nashville, TN 37205-2429.

Head, Heart, and Hand: Elbert Hubbard and the Roycrofters is an exhibition organized by the Memorial Art Gallery, University of Rochester, and scheduled to open in October 1994. The exhibition will travel to 4 other sites. The gallery is seeking rare and important examples of Roycroft objects for inclusion in the exhibition as well as documentary materials and photographs that will aid in the related research. Contact: Marie Via, Memorial Art Gallery, University of Rochester, 500 University Ave., Rochester, NY 14607; 716/473-7720.

Datebook

August 3
Deadline for submitting material for the September/October *CAA News*, to be published September 2

September 1
Deadline for program chairs to receive session proposals for the 1994 annual conference

September 17
Deadline for submissions to *Careers*, to be published October 16

September 28
Deadline for submitting material for the November/December *CAA News*, to be published October 23

October 1
Deadline for nominations for 1993 CAA awards (see page 1)

October 1
Deadline for nominations to the Nominating Committee (see page 3)

October 16
Deadline for submissions to *Careers*, to be published November 13

February 3–6, 1993
CAA annual conference, Seattle

Classified Ads

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

Art Editing. Books, catalogues, journals, etc. Experienced editors available for large and small projects. Association of Freelance Art Editors, 300 Riverside Dr., New York, NY 10025; 212/749-5516.

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

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

Florence Rental. 2-bedroom apartment in center—adjacent to Via Tornabuoni. Modern-

ized and renovated 1991. 1-2 persons. Available June 15-September 15, 1992. Professors and graduate students. Heidi J. Hornik, 2736 Lake Shore Dr., #1004, Waco, TX 76708; 817/755-1867.

For All Things Photographic. Use Duggal Downtown, Inc. CAA members receive a 20 percent discount on all services. Slide duplicates, E-6, B+W, C-Prints, computer imaging. Call 212/941-7000, or visit 560 Broadway, New York, NY 10012.

New York City Art Studio. TriBeCa near SoHo, 360 sq. ft., marble lobby, great artists building. July/August only or long-term lease. 3 studios available. \$450/mo. 908/566-3422.

Paris Central 15th Arr. Starting June. Studio with separate bath and kitchen. Sunny, tastefully furnished. U.S. \$750/month plus utilities. Call Paris 45 31 66 14.

Postcards Wanted. Quantities preferred. Bern Boyle, 55 St. Mark's Place, #10, New York, NY 10003.

Sabbatical Heaven for Rent. Victorian farmhouse, 72 acres, northern Catskills. 4 bedrooms, fully, wonderfully furnished. 3 1/2 hrs. NYC, Boston. Peace, beauty. Sept. through May, \$500/mo. 212/460-5435 or 518/287-1338.

Sunny Loft. Quiet, open space, 1,400' live/work, seven 7 1/2' x 4 1/2' windows (north plus east

exposure), exposed brick, custom shoji, bookcases and storage, original maple floors, 1 bath, renovated kitchen (Garland stove), washer/dryer, air cond., \$430 main. \$285,000. 212/929-8718.

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



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275 Seventh Avenue
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