



July/August 1995

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

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Conference Themes: A New Approach

Beginning in 1997 the CAA annual conference program will include sessions selected according to three groupings: sessions organized around a preselected art history theme; sessions organized around a preselected studio art theme; and sessions selected as part of a general call for proposals. The art history and studio art thematic portions of the program will be the primary responsibility of an art history theme chair and a studio art theme chair (see May/June 1995 CAA *News* for details).

In order to ensure that all interested members of CAA have the opportunity to submit proposals for conference themes on a regular basis, the Board of Directors has approved a new plan for soliciting themes and theme chairs. Beginning with the 1998 conference, in Toronto, members residing in the general geographic region where the conference will be held will be invited to submit proposals for the thematic portions of the program. For the New York conferences, which will be held every three years and which are considered to be national, rather than

regional, the full CAA membership will be invited to submit proposals. Special consideration will be given to proposals from members residing in the New York area, so that New York members have the opportunity to serve as theme chairs on a regular basis, though not necessarily each time the conference is held in New York.

Proposals for themes will be reviewed by the CAA Program Committee. The proposers of the selected themes will serve as theme chairs and will become members of the CAA Program Committee from appointment in October 1995 through the 1998 conference. During their terms on the Program Committee, theme chairs will serve as full members of the committee and will help to shape both the thematic and nonthematic portions of the program. Most importantly, theme chairs will have principal responsibility for selecting panels for their respective theme portions of the program, with approval by the Program Committee.

For the purposes of submitting theme proposals for the 1998 Toronto conference, the Toronto "region" will be defined broadly as eastern and central Canada (Manitoba, Ontario, Quebec, Newfoundland, Prince Edward Island, New Brunswick, and Nova Scotia); northeastern United States (Pennsylvania, New Jersey, New York, Connecticut, Massachusetts, New Hampshire, Vermont, and Maine) and northern midwest United States (North and South Dakota, Minnesota, Wisconsin, and Michigan). Theme proposals should be submitted to the CAA conference coordinator by September 15, 1995, and must include 15 copies of the following:

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Report from ACLS

Bober Honored

CAA was honored indirectly this year at the annual ACLS meeting in the person of former CAA president Phyllis Bober, who presented the thirteenth annual Haskins Lecture on her "Life of Learning." Bober is only the fourth woman to have been selected for this most prestigious of presentations, and attendance set new records. Her inspiring talk was full of powerful reminiscences and references to renowned colleagues both here and abroad; it also served as a reminder of the ongoing obstacles/challenges to women in the profession, though Bober's accomplishments in turn present a daunting challenge and an inspiring role model to all of her younger colleagues.

Informative panels during the meeting addressed several issues that have been surfacing as future concerns of CAA. Indeed, one of the chief advantages of the ACLS meeting is that cognate scholarly organizations can share experiences about their activities and ongoing experiments. In the latter category the new concern about electronic publications, rather than a

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Annual Conference Update

1996 Affiliated Society Sessions: Calls for Participation

The following will be one-and-one-half-hour sessions presented between program sessions and under the auspices of CAA affiliated societies:

"The Visual Surrogate as Intellectual Property: Is 'Fair Use' on the Verge of Extinction?" (Sponsored by the Visual Resources Association.) Chair: Caron L. Carnahan, Williams College, Department of Art, Lawrence Hall, Williamstown, MA 01267.

The concept of "fair use" as set forth in current copyright law is undergoing redefinition in light of new technology. Under this law, fair use of traditional teaching materials in the academic setting has been relatively well defined. For image managers and users, however, the applicability of copyright law to teaching and research collections is unclear. Since the law does not adequately address the reproduction of images for academic use, we as image users and providers have previously assumed that the reproduction in which we engage falls safely within the definition of fair use. With the increasing sophistication of computer applications that store, retrieve, transport, copy, and alter images, the question of legality is further complicated, leading some to suggest that in a virtual world, fair use will be extinct, be exempt, being replaced perhaps by licensure agreements, pay-per-use, or other schemes. This session proposes to examine the divergent interpretations of fair use in the use of images by various art-related professionals. Paper proposals from visual resources curators, practicing artists, art historians, publishers, and copyright attorneys are encouraged.

"State of Research in Modern Latin American Art (19th and 20th Centuries)." (Sponsored by the Association for

Latin American Art.) Send abstracts and inquiries to: Stacie Widdifield, Art Dept., University of Arizona, Tucson, AZ 85721; 520/621-7570; fax: 520/621-2955; E-MAIL: SGRAHAM@CCT.ARIZONA.EDU. Deadline: August 15, 1995.

1996 Special Interest Group Session— Call for Participation

The following will be a one-and-one-half-hour session presented between program sessions under the auspices of the Coalition of Women's Art Organizations: "Art, Gender, and Ecology." Send inquiries and proposals to: Kyra Belan, Art Dept., Broward Community College, 7200 Hollywood Blvd., Pembroke Pines, FL 33024; 305/963-8895; 305/963-5092.

This panel will examine various ecological concerns in contemporary art of women and men. It will also raise the question whether such concerns can be successfully expressed through the use of various alternative media, including art technology, installations, performance, conceptual, or other nontraditional art forms. The panel will attempt to suggest gender differences/similarities in the handling of the artistic production of this nature.

Conference Themes

CONTINUED FROM PAGE 1

a one-page explanation of the proposed theme (including its title and rationale), and a short c.v. of the proposer. Proposers should indicate whether the topic is intended for the art history or studio art thematic portion of the program. Theme chairs will be appointed at the October 1995 meeting of the Program Committee.

From the President

Join a CAA Committee

I have just finished appointing people to committees for the next year, and I want to report to you on that process. It doesn't sound very exciting, but the truth of the matter is quite the opposite. Until only a few years ago, participation of CAA membership in the association was very limited, but since the Long-Range Plan was passed in 1990, we have been hard at work democratizing the association.

Until 1990 very few members were actively involved in CAA. The committees were small, and there was no open call for nominations or self-nominations as there is now. Furthermore, there were no committee rotations or continuity. Some committees or governing bodies, such as the editorial boards of *Art Journal* and the *Art Bulletin*, were self-perpetuating with no limitations on length of service. It was the prerogative solely of the president to make appointments to most other committees, and committee chairs were not consulted on the membership of their committees.

The situation is quite different today. A call for nominations and self-nominations along with a list of committees and information about the number of vacancies on each committee, is made in the September/October issue of *CAA News*. We receive four or five (self) nominations for each committee. When there are vacancies on the *Art Journal* or *Art Bulletin* editorial boards the call brings in ten to twenty nominations for each opening. I have made every attempt to consider as many nominations as possible.

Formerly, the president appointed committee members without consulting committee chairs. This year we insti-

tuted the practice of passing the committee lists by the chairs. For the first time, committee chairs were able to review proposed members, learn a little about them, and add members according to the needs of the committee.

Another step in democratizing the committee structure has been the institution of rotation. All committee members now have set terms concluding in an orderly succession, thus enabling change to take place but at the same time providing continuity.

Two hundred and forty CAA members in addition to the twenty-four board members are serving on committees, with the nominating committee for this next year yet to be elected.

Committees usually meet only at the annual conference. During the rest of the year committee members communicate with each other by phone, mail, and fax, and increasingly, by electronic mail. Ideally, we would like to be able to provide funds for committees to meet more often, but a formidable sum would be necessary.

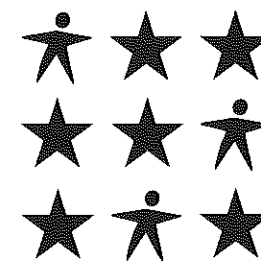
What do these committees accomplish? At present there is an ad hoc committee chaired by board member Jonathan Fineberg, University of Illinois, that is developing a position paper on Museum Hiring of Outside Professionals. Another ad hoc committee under the leadership of Michael Aurbach, Vanderbilt University, recently completed a position paper on Standards for Retention and Promotion for Visual Arts Faculty. The Committee on Intellectual Property, chaired by Barbara Hoffman, CAA counsel, and Christine Sundt, University of Oregon, and the Committee on Electronic Information, chaired by Katherine Cohen, San Jose State College, and board member Nancy Macko, Scripps College, met in May to discuss the problems of intellectual property rights in relation to the electronic information infrastructure. This group is developing scenarios that will make clear the intellectual property situations that are arising for artists and art historians on the electronic network. These scenarios will be presented to the copyright office and United States Congress to make the case for policy that will be conducive to the well-being of the visual arts. Such position papers as the ones described above are published by CAA and are available for use by individuals and institutions. The paper on Standards for Retention and Promo-

tion of Visual Arts Faculty, for example, is requested frequently.

The award committees are an especially important set of committees. But for some of the award committees to be effective, further involvement is needed from CAA members. The committee for the Distinguished Teaching of Art award is particularly concerned about how few nominations are submitted by CAA members. The committee itself has been able to generate very worthwhile candidates for the award, but would like to have many more nominations from outside the committee. Requests for nominations for awards appear in this issue of the *CAA News* (see page 5). The committees meet by conference call and other long-distance means during the fall months and must reach decisions by December 1. I ask you to think about the great teachers you know and send your suggestions to the Distinguished Teaching of Art Committee. This year the committee is chaired by board member Diane Burko, Philadelphia Community College. The members are William Conger, Joseph Ruffo, and Raymond Saunders. You can send suggestions to Diane Burko at the CAA office.

In the January/February issue of *CAA News* a list of committees and committee members will appear. I hope you will take a look at this list and consider whether you might like to serve on one of these committees next year and thus participate in shaping the policy of your field.

—Judith K. Brodsky



The Campaign
for Arts
and Humanities

National
Cultural Alliance

distant concern for CAA, was discussed by a variety of panelists from presses, libraries, and professional associations. One model, an early electronic journal, the *Bryn Mawr Classical Review*, could serve as an example were CAA ever to implement a more ephemeral reviews publication of exhibitions and publications. Certainly the position papers, ethics standards, directories, and other office publications could well be issued in electronic format, and the future newsletter can be envisioned in this form as well. Thus, while the conversion to all-electronic reception seems rather distant to CAA at the moment, such experimentation by others offers valuable information in the long-range planning process for the organization. Issues of archival preservation, cost assessment, and distribution/use were raised by the panel; further questions from the listeners concerning Third World implications, rights, and subscriptions gave pause to the ardor of some of the advocates of speedy conversion. Susan Ball and Craig Houser, new editor of publications, were also present to take careful note of these ongoing developments.

Another panel concerned the challenges to professional organizations posed by Washington educational initiatives toward precollege level standards, "Goals 2000," itself undergoing challenge and possible dismantling under the new Congress. CAA board member Bradford Collins, co-chair of the Education Committee, spoke in a distinguishing ensemble about the visual arts component of the fine arts standards in this context. Much of the work on these standards was done outside CAA without consultation, led in the visual arts by the NAEA, National Arts Educators Association; CAA is working to strengthen our liaison with that organization.

In the afternoon, the larger setting of this K-12 issue was discussed under the rubric "Beyond the Boundaries of the Academy: What Is the Learned Society's Obligation to the Larger Public?" Joining representatives from the American Academy of Religion, the Sixteenth Century Studies Conference,

and the American Association for the Advancement of Slavic Studies, I presented a brief assessment of the issues from a CAA perspective as well as in dialogue with other societies' statements on the issue. (I append my own brief statement with this report.) Lively discussion of this issue showed it to be an ongoing concern of all societies, although some like CAA have more of a nonacademic constituency, while others, such as area studies in Slavic or Middle Eastern lands, have powerful geopolitical tugs for public policy activity. Let me also point out in relation to this vital issue that CAA is a joint sponsor with ACLS and other learned societies of the organization of a June 2-4 conference in Pittsburgh, to discuss "The Role of Advocacy in the Classroom." Whitney Davis, a CAA board member, is one of the plenary speakers at that conference; Keith Moxey and David Summers are on a panel moderated by Linda Seidel on the intersection of art history, theory, and politics.

College Art Association: Beyond the Boundaries

Perhaps more than some professional organizations and learned societies, the College Art Association's 14,000 members include a variety of individuals "beyond the academy." For one thing, a large portion, nearly half, of the CAA consists of practicing artists, all of whom have their own active life in the studio as well as in the academy. Moreover, many CAA members are museum professionals of various kinds, chiefly curators but also an entire range of jobs that deal with a vastly different part of the public sector than academics. Others are publishing critics or authors with a considerable profile with the general public. Indeed, the boundary between the academy and the general public for artists and art historians of the CAA membership seems particularly permeable, the more so in recent years as the NEA and NEH have come in for public attack and controversy.

"Beyond the academy" is where the College Art Association, together with a wide range of allies in the arts and humanities community, has had to wage its battles in the political sphere—against censorship, for the continued public funding of the arts, and for the general advocacy for the visual arts amid other cultural activities. This

unfamiliar self-assertion arose as a response to an outside political threat in Washington, but it has become an ongoing institutional concern of the organization, which now takes public relations to be an unavoidable advocacy position in the contemporary world. Liaison between executive officers of the ACLS member organizations has been a vital link on both communications and policy in recent years.

Museums and their public exhibitions of art continually grapple with the double issue of content and funding as they address the larger visual arts public. CAA maintains its own connections to both the American Association of Museums and of Museum Directors as part of its role in arts advocacy (and it is an active supporter of the National Humanities Alliance and the National Cultural Alliance). In general, CAA feels a profound responsibility to speak out on issues of preservation of the visual heritage in countries throughout the globe.

CAA has attempted to take part in the setting of future policy concerning reproduction rights in an era of both print and electronic media. It is currently attempting to formulate policy models concerning independent work by curators for museums in an era of "downsizing" and short-term "work-for-hire." Its ongoing revision of ethics policies and legal rights and responsibilities for both art historians and artists remains a commitment of the organization to its membership in relation to a larger public. (CAA has also been active to encourage new membership inside its boundaries through an ongoing fellowship program to develop new professionals from underrepresented groups.)

—Larry Silver

CAA Awards

Every year at its annual conference, the College Art Association presents awards for outstanding achievements in the fields of art, art history, criticism, and conservation. Nominations are now being sought for the awards to be presented in 1996. By submitting nominations, CAA members have the opportunity to widen the pool of candidates for awards committees to consider. Committee members who determine the recipients of these awards are appointed because of their individual expertise and collective ability to represent the broad range and diverse interests of the membership. In the absence of nominations from the membership, awards committees choose recipients based upon their own knowledge and contacts within the field.

If you would like to see someone recognized for her or his contributions to the field of art and art history, we urge you to write a letter to the appropriate committee. Personal letters of nomination are weighed heavily by awards committees in their deliberations. Nomination letters should state who you are; how you know (of) his or her publications affected you, your studies, and the pursuit of your career; and why you think this person (or, in the case of collaboration, these people) deserves to be awarded for achievements made.

Awards committees are impressed with multiple nominations for candidates when considering the significance of a candidate's influence upon the field. To nominate someone for an award, contact at least five to ten colleagues, students, peers, collaborators, and/or co-workers of the nominee to write letters to the award committee. The different perspectives and anecdotes contained in several letters of nomination provide awards committees with clearer pictures of the qualities and

attributes of the candidates among whom they choose.

All nomination campaigns should include one copy of the nominee's curriculum vita. Nominations for book awards and exhibition awards (Morey, Barr, and the Award for a Distinguished Body of Work, Exhibition, Presentation, or Performance) should be for authors of books published or works staged in 1994, the penultimate year of the 1996 annual conference. The Mather Award is given for criticism published during the 1994-95 academic year.

Distinguished Teaching of Art Award is presented to an artist of distinction who has developed a philosophy or technique of instruction based on his/her experience as an artist; who has encouraged his/her students to develop their own individual abilities; and/or who has made some contribution to the body of knowledge loosely called theory and understood as embracing technical, material, aesthetic, and perceptual issues. Diane Burko, chair, Community College of Philadelphia; Raymond Saunders, California College of Arts and Crafts; William Conger, Northwestern University; Joseph Ruffo, University of Nebraska; Ofelia Garcia, Philadelphia.

Distinguished Teaching of Art History Award is awarded to an individual who has been actively engaged in the teaching of art history for most of his/her career. Among the range of criteria that may be applied in evaluating candidates are: inspiration to a broad range of students in the pursuit of humanistic studies; rigorous intellectual standards and outstanding success in both scholarly and class presentation; contribution to the advancement of knowledge and methodology in the discipline including integration of art historical knowledge with other disciplines; and aid to students in the development of their careers. Patricia Mainardi, chair, City University of New York Graduate Center; David Levine, Southern Connecticut State University; James Cahill, University of California, Berkeley; Alessandra Comini, Southern Methodist University.

Artist Award for a Distinguished Body of Work, Exhibition, Presentation or Performance, first presented in 1988, is a peer award given to an artist for work mounted in the penultimate year preceding the award. Martha Jackson

Jarvis, chair, Washington, DC; Tom Nakashima, Catholic University of America; Idelle Weber, New York; Elaine King, Carnegie Mellon University; Peter Frank, Los Angeles.

Distinguished Artist Award for Lifetime Achievement celebrates the career of an artist who is a citizen or permanent resident of the United States, its territories, Canada, or Mexico. It is presented to an artist of note who has demonstrated particular commitment to his or her work throughout a long career and has had an important impact nationally and internationally on the field. Deborah Willis, chair, Smithsonian Institution; Rupert Garcia, Oakland, CA; Richard Hunt, Chicago, IL; Joyce Kozloff, New York.

College Art Association/National Institute for Conservation Award for Distinction in Scholarship and Conservation was created to recognize an outstanding contribution by one or more persons who have enhanced understanding of art through the application of knowledge and experience in conservation, art history, and art. (For CAA) Arthur Wheelock, chair, National Gallery of Art; James Coddington, Museum of Modern Art; E. Melanie Gifford, National Gallery of Art; (for NIC) Jonathan Thornton, SUNY Buffalo; Debbie Hess Norris, University of Delaware.

Alfred H. Barr, Jr., Award was established in 1980, in honor of a former director of the Museum of Modern Art and scholar of early twentieth-century painting. It is presented to the author or authors of an especially distinguished catalogue in the history of art, published during the penultimate calendar year under the auspices of a museum, library, or collection. Joaneath Spicer, chair, Walters Art Gallery; Ann Gunter, Arthur M. Sackler Gallery; Peter Selz, University of California, Berkeley; George Shackelford, Museum of Fine Arts, Houston; David Binkley, Nelson Atkins Museum of Art.

Frank Jewett Mather Award, first presented in 1963 for art journalism is awarded for published art criticism that has appeared in whole or in part in North American publications during the preceding year beginning September 1 and ending August 31. Attention is paid to the range of criticism that appears throughout the country. Frances Colpitt, chair, University of Texas; David

Carrier, Carnegie Mellon University; Suzanne Muchnic, Los Angeles; Thomas McEvelley, *Artforum*; Kirk Varnedoe, Museum of Modern Art.

Charles Rufus Morey Book Award, named in honor of one of the founding members of CAA and first teachers of art history in the United States, is presented for an especially distinguished book in the history of art, published in any language in the penultimate calendar year. Preference is given by the award committee to books by a single author, but major publications in the form of articles or group studies may be considered. Larry Silver, chair, Northwestern University; Stephanie Barron, Los Angeles County Museum of Art; Margaret Olin, School of the Art Institute of Chicago; Anne Markham Schulz, Brown University.

Arthur Kingsley Porter Prize, established in memory of another founding member of CAA and one of the first American scholars of the discipline, is awarded for a distinguished article published in the *Art Bulletin* during the previous calendar year by a scholar of any nationality who is under the age of 35 or who has received the doctorate not more than 10 years before acceptance of the article for publication. Irving Lavin, Institute for Advanced Study, Princeton; Françoise Forster-Hahn, University of California, Riverside; Judith Oliver, Colgate University; Hollis Clayson, Northwestern University.

All nominations for awards should be sent to the award chair in care of CAA, 275 Seventh Ave., New York, NY 10001. For further information regarding the requirements and qualifications for the awards, contact the awards coordinator at CAA. *Deadline: September 15, 1995.*

CAA News

M.F.A.

Directory Update

CAA's *Directory of M.F.A. Programs in the Visual Arts* is in the process of being updated, for publication in 1996. The directory is an exhaustive survey of M.F.A. programs, listing over 180 degree-granting institutions and providing complete information about each school and its programs, including admissions requirements, faculty, curriculum, areas of concentration, campus resources, studio space, tuition, and financial aid.

Questionnaires requesting updated information were sent out earlier this year to the schools listed in the 1992 edition of the directory. To date, the following schools have not responded to the questionnaire: Academy of Art (San Francisco); Alfred University; Arizona State University; Bennington College; Boston University; Brigham Young University; Brooklyn College; California Institute of the Arts; California State University, Los Angeles; Catholic University of America; City College of New York; Clemson University; Cornell University; Drake University; East Texas State University; Florida State University; Fontbonne College; Harvard University; Idaho State University; Illinois State University; Indiana State University; Indiana University; Indiana University of Pennsylvania; Kansas State University; Louisiana Tech University; Maharishi International University; Maryland Institute; Marywood College; Memphis State University; New Mexico State University; Norfolk State University; Northwestern University; Ohio State University; Ohio University; Old Dominion University; Otis Art Institute; Pennsylvania Academy of the Fine Arts; Radford University; Rochester Institute of Technology; San Francisco Art Institute; Southern Illinois University at Carbondale; Southern Illinois University at Edwardsville; Southern Methodist University; State University of New

York at Stony Brook; Syracuse University; Texas Woman's University; Towson State University; University of California, Los Angeles; University of California, San Diego; University of California, Santa Barbara; University of Chicago; University of Denver; University of Florida; University of Idaho; University of Michigan; University of Nevada, Las Vegas; University of New Orleans; University of North Carolina, Chapel Hill; University of Oklahoma; University of Southern California; University of the Arts; University of Washington; University of Wisconsin-Madison; University of Wisconsin-Milwaukee; West Texas State University.

We urge department chairs and graduate program directors to make certain questionnaires are completed so that information provided in the directory will be as up-to-date as possible. If you need another copy of the questionnaire, please call Lynda Emery, 207/853-6134.

Board Seeks Members to Serve on Nominating Committee

The CAA Board of Directors is soliciting nominations of members in good standing for election to the 1996 Nominating Committee. (Self-nominations are encouraged.) The 1996 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 1997-2001. Send letters of recommendation and supporting material to: Nominating Committee, CAA, 275 Seventh Ave., New York, NY 10001. *Deadline: August 21, 1995.*

New Affiliated Societies Join CAA

CAA welcomes three new affiliated societies: Association of Art Editors (AAE), International Association of Art Critics (AICA), and Renaissance Society of America (RSA). (See *Directory of Affiliated Societies*, page 8.)

CAA welcomes as affiliated societies groups of artists or scholars whose goals are generally consonant with those of

CAA, with a view to facilitating enhanced intercommunication and mutual enrichment. It is assumed that a substantial number of the members of such groups will already be members of CAA.

To be recognized as an affiliated society, a group must be national in scope and must present evidence that it is primarily, or in large part, committed to the serious practice and advancement of the visual arts, or to the study of some broad, major area of the history of art; and it must possess a formal organizational structure, i.e., elected officers, an identifiable membership, and such signs of ongoing activity as a newsletter, periodical, exhibition record, or other documentation.

For further information and an application, call or write the CAA office.

Millard Meiss Grants

CAA is pleased to announce six recent Millard Meiss publication subsidies: **Carmen Bambach Cappel**, *The Cartoons of the Italian Renaissance Artists: Workshop Practice and Design Theory, 1300-1600*, Cambridge University Press; **Elizabeth Cropper and Charles Dempsey**, *Nicholas Poussin: Friendship and Love of Painting*, Princeton University Press; **Christiane Hertel**, *Vermeer: Reception and Interpretation*, Cambridge University Press; **Joseph Rykwert**, *Body, Building: An Essay on the Orders of Architecture*, MIT Press; **Doris Meth Srinivasan**, *Multiplicity of Body Parts in Hindu Iconography: Origin, Meaning, and Form*, E. J. Brill; and **Stacie G. Widdifield**, *The Embodiment of the National: Politics, Race, and Gender in Late 19th-Century Mexican Painting*, University of Arizona Press.

Millard Meiss Publication Fund grants are given twice annually for book-length scholarly manuscripts that have been accepted by a publisher but cannot be published without a subsidy. The author must be a CAA member in good standing. The Millard Meiss Publication Fund Committee has redesigned the application forms. They are available from the CAA office.

Art Journal Seeks Guest Editors

It has come to the attention of the *Art Journal* editorial board that many CAA members do not know that the board welcomes unsolicited proposals and

works actively with guest editors to develop their ideas. Each issue of *Art Journal* is organized thematically under the supervision of a designated guest editor and addresses a specific subject in art or art history. Proposals on 19th- and 20th-century art, architecture, and photography are encouraged. *Art Journal* issues may also be devoted to non-Western art, critical theory, or any subject of interest to modernist art historians and artists.

Proposals should consist of an overview of a particular theme and a list of possible authors and their topics (maximum two pages). After an issue has been accepted, a call for manuscripts from the CAA membership is usually published in *CAA News*. Send proposals to Lenore Malen, *Art Journal* executive editor. Guidelines for guest editors are available from the CAA office.

Thanks to CAA Members

CAA expresses its sincere gratitude to patron, sponsoring, and sustaining members, individuals who wish to contribute to CAA in addition to scaled dues. They receive both *Art Journal* and the *Art Bulletin*, as well as CAA's *Annual Report*. Membership fees cover less than half of CAA's operating costs. Voluntary contributions from patron, sponsoring, and sustaining members help to make possible the wide range of programs and services that CAA offers.

CAA received the following 1995 memberships by May 30, 1995. Names of members who renew at the sustaining, sponsoring, or patron levels after May 30 will be published in the September/October *CAA News*.

Thanks to Individual Patron Members: CAA would like to give special recognition to its patron members who contributed \$500 for their 1995 annual membership: Ronald R. Atkins; Judith K. Brodsky; Hester Diamond; and Claire E. Perry. Our thanks to these members for their endorsement of CAA and their ongoing commitment to strengthening the work of the association.

Thanks to Individual Sponsoring Members: Individual sponsoring membership for 1995 is \$250. For their generous contributions, our thanks go to: Basil Alkazzi; Pamela Askew; Michael D. Baxandall; Clifford M. Brown; Kevin E. Consey; Elizabeth M. Enders; Anne Hollander; Roselyn Leibowitz; Karen N.

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Thanks to Individual Sustaining Members: Individual sustaining membership for 1995 is \$125. For their generous contributions, our thanks go to: George S. Abrams; Morton C. Abromson and Joan L. Nissman; Maryan W. Ainsworth; Kahren J. Arbitman; Marjorie E. Arnett; Ralph M. Arnold; Frederick and Catherine Asher; Nancy A. Austin; Jacquelyn Baas; Ellen T. Baird; Marilyn Baker; Georgette F. Ballance; Alan Barkley; Susan J. Barnes; Richard Barnhart; Shirley K. Bennett; Fatima Bercht; Robert W. Berger; Robert P. Bergman; Jo-Anne Bernstein; Nancy Bialler; Marlene O. Bilsky; J. S. G. Boggs; Elizabeth H. Boone; Pamela M. Brekka; Richard Brettell; Richard Brilliant; Louise S. Bross; Beverly Louise Brown; Jack Perry Brown; Jonathan M. Brown; Susan H. Bush; James Cahill; Richard Camber; Norma-Jean Calderwood; Richard Camber; William A. Camfield; Malcolm Campbell; Margaret D. Carroll; Yvonne P. Carter; Faya Causey and Philip Conisbee; Peter Chapin; Judith A. Chester; David C. Christman; Mark D. Cohen; Edward Colker; Kristin B. Collins; Judith Colton; Michèle C. Cone; Michael Cothren; Janet Cox-Rearick; Ferris W. Crane; Karen C. C. Dalton; Robert Dance; Bernice F. Davidson; Sol Alfred Davidson; John T. Daxland; Kosme M. De Baranano; Philippe de Montebello; Barbara K. Debs; Peter L. Donhauser; Robert G.

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Directory of Affiliated Societies

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

American Committee for South Asian Art

ACSAA, founded 1966. Membership: 400. Annual dues: \$25 regular; \$10 student and unemployed; \$30 institutional; \$50 contributing; \$100 sustaining. Purpose: to promote the understanding of the arts of South Asia and related areas including India, Pakistan, Nepal, Bangladesh, Sri Lanka, and Southeast Asia. ACSAA publishes a biannual newsletter, supports a continuing slide project, and holds a major symposium every two years. Secretary: Dorothy Fickle, 6405 N.E. Baker Hill Rd., Bainbridge Island, WA 98110.

American Institute for Conservation of Historic and Artistic Works

AIC, founded 1958. Membership: 3,000. Annual dues: \$100 individual; \$40 students and retirees; \$150 institutional and business affiliates. Purpose: to advance the practice and to promote the importance of the preservation of cultural property through publications, research, and the exchange of knowledge as well as by establishing and upholding professional standards. 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 a year, an annual membership directory, and other occasional publications. Executive director: Sarah Z. Rosenberg, 1717 K St., NW, Ste. 301, Washington, DC 20006.

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: to promote the study of Spanish and Portuguese art through meetings, a newsletter, and other means it deems appropriate. ASHAHS presents an annual Eleanor Tufts Award for an outstanding publication and an annual photography grant to a graduate student writing a dissertation on an aspect of Hispanic art. General secretary: Marcus B. Burke, 295 Glenbrook Rd., Stamford, CT 06906; 203/348-2919.

Art Libraries Society of North America

ARLIS/NA, founded 1972. Membership: 1,450. Annual dues: \$65 individual; \$40 student/retired/unemployed; \$80 institutional; \$100 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 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: Penney De Pas, CAE, 4101 Lake Boone Trail, Ste. 201, Raleigh, NC 27607; 919/787-5181; fax 919/787-4916; PDEPAS@MERCURY.INTERPATH.NET.

Arts Council of the African Studies Association

ACASA, founded 1982. Membership: 750. Annual dues: \$25 regular and institutional; \$10 special (students, unemployed, retired). Purpose: to promote scholarship, communication, and collaboration among scholars, artists, museum specialists, and others interested in African and African Diaspora arts. ACASA's business meeting is held at the ASA annual conference; ad hoc meetings are held at the CAA conference. Members receive the ACASA newsletter three times a year. Secretary-treasurer: Kathy Curnow, Art Dept., Cleveland State University, Cleveland, OH 44115; 216/687-2105; fax 216/932-1315; KCURNOW@CSUOHIO.EDU.

Association for Textual Scholarship in Art History

ATSAH, founded 1991. Membership: 65. Annual dues: \$20 U.S.; \$22 overseas. Purpose: to promote the study and publication of art historical primary sources and to facilitate communication among scholars working with art literature. The association publishes a biannual newsletter to disseminate information about ongoing scholarship, publications, and conferences and arranges discounts for members on reprints and modern editions of texts. ATSAH organizes a conference session every two years in conjunction with the Society of Textual Scholarship meeting at CUNY and holds its annual business meetings at CAA conferences. President: Elizabeth Pilliod, 415 Lincoln Ave., Highland Park, NJ 08904; 908/828-9243; PILLIOD@CLA.ORST.EDU.

Association of Art Editors

AAE, founded 1994. Membership: 80. Annual dues: \$10.00. Purpose: to advance and set standards for the profession of art editor; to provide a forum for the exchange of information among art editors and others involved in art-related publications; to provide authors information about editing and publication procedures; to exchange information about editing positions available, both free lance and institutional. AAE meets annually at the CAA conference and sponsors a session on publishing. Directory of members includes areas of expertise. Co-presidents: Shiela Schwartz, 343 E. 51st St. (2D), New York, NY 10022; Virginia Wageman, College Art Association. Send membership dues to: Michaelyn Mitchell, AFA, 41 E. 65 St., New York, NY 10021.

Association of College and University Museums and Galleries

ACUMG, founded 1980. Membership: 300. Annual dues: institutional \$35; individual \$20. Purpose: to address the issues that are relevant and unique to college and university museums and galleries of all disciplines including art, history, natural history, and science. The association holds an annual issue-oriented, one-day conference in conjunction with the annual meeting of the AAM. ACUMG publishes *News and Issues*, a newsletter containing information on issues of concern, and offers members a forum to share information through published articles. Founded as an Affiliate Professional

Organization of the American Association of Museums, ACUMG is a network of museums and galleries affiliated with academic institutions throughout North America. President: Peter Tirrell, Oklahoma Museum of Natural History, University of Oklahoma, 1335 Asp Ave., Norman, OK 73019-0606; 405/325-4712; fax 405/325-7699.

Association of Historians of 19th-Century Art

AHNCA, founded 1994. Membership: 200+. Annual dues: suggested \$15, minimum \$10; foreign minimum \$15. Purpose: to foster communication and collaboration among historians of nineteenth-century art through such activities as research conferences and a newsletter. AHNCA holds an annual meeting and program at the annual CAA conference and publishes an annual directory of historians of nineteenth-century art as well as the biennial newsletter. President: Patricia Mainardi; secretary: Nina Athanassoglou-Kallmyer; treasurer: Sally Webster; newsletter editor: Petra ten-Doesschate Chu. Business office: AHNCA, Dept. of Art History, CUNY Graduate Center, 33 W. 42 St., New York, NY 10036-8099.

Association of Research Institutes in Art History

ARIAH, incorporated in 1988. Full members: 17 (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 Center for Architecture, Montreal; Centre Canadien des Arts Visuels, Musée des Beaux Arts du Canada/Center for the Visual Arts, National Gallery of Canada, Ottawa; Dumbarton Oaks, Washington, DC; Freer Gallery of Art/Arthur M. Sackler Gallery, 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; National Museum of African Art, Washington, DC; National Museum of American Art, Washington, DC; The Henry Francis du Pont Winterthur Museum, Winterthur, DE; Wolfsonian Foundation, Miami Beach, FL; Yale Center for British Art, New Haven, CT). Affiliate member: 1 (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. Chair: Therese O'Malley, Center for Advanced Study in the Visual Arts, National Gallery of Art, Washington, DC 20565; 202/842-6480; fax 202/842-6733. Secretary: Anne Low, Research Center Coordinator, Wolfsonian Foundation, 1001 Washington Ave., Miami Beach, FL 33139; 305/535-2625; fax 305/531-2133.

Catalogue Raisonné Scholars Association

CRSA, founded 1993. Membership: 50. Annual dues: \$10; \$15 overseas. Purpose: a forum for discussing the catalogue raisonné; sessions at the CAA annual conference address funding and publishing possibilities, legal issues, new technologies, and obtaining cooperation from museums, collectors, dealers, estates of artists, conservation scientists, and other scholars. CRSA publishes a biannual newsletter. President: Gail Levin, 125 E. 84th St., New York, NY 10028; vice-president: Barbara Buhler Lynes, 230 Stony Run Lane, 1C, Baltimore, MD 21210. Send membership dues to treasurer: Roberta K. Tarbell, Dept. of Art and Art History, Rutgers, State University of New Jersey, Camden, NJ 08102.

Design Forum: History, Criticism, and Theory

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 occasionally. Co-chairs: Joseph Ansell, Otterbein College, and Richard Martin, Costume Institute, Metropolitan Museum of Art, Fifth Ave. at 82nd St., New York, NY 10028; 212/570-3908; fax 212/570-3970.

Foundations in Art: Theory and Education

FATE, founded 1977. Membership: 400. Annual dues: \$20. Purpose: a national organization concerned with college-level introductory art courses in both studio and art history. FATE aims to promote discussion, analysis, strategies, goals, and understanding in this area of the art curriculum. The FATE newsletter, journal (*FATE in Review*), and regional/national conferences provide a platform for exchange and publication. President: Ying Kit Chan, Dept. of Fine Arts, University of Louisville, Louisville, KY 40292; 502/852-6794. For membership, contact FATE treasurer: Jeff Boshart, Art Dept., FAA 216, Eastern Illinois University, Charleston, IL 61920; 217/581-2059.

Gay and Lesbian Caucus

GLC, founded 1989. Membership: 300. 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 sponsors panels at the CAA annual conference. Co-chairs: Flavia Rando, Rutgers University, 103 St. Marks Place, New York, NY 10009; and Jonathan Weinberg, History of Art, Yale University, 560 W. 43 St., New York, NY 10036. Secretary: Christopher Reed. Send membership dues to: Joseph Ansell, Otterbein College, 247 East Blenkner St., Columbus, OH 43206.

Historians of British Art

HBA, founded 1992. International membership: 225. Annual dues: \$10 professional; \$5 students; \$50 institutional. Purpose: to foster communication and to promote the study and sharing of ideas among those engaged in any type of scholarship or other professional endeavor related to all areas of British art. HBA has 1–2 affiliates sessions at the annual CAA conference. A scholarly HBA conference is held annually, usually on the weekend of the CAA conference. The *HBA Newsletter* is published biannually. A *Directory of HBA Members* is available upon request. A \$100 prize is awarded annually for the Best Book on a British Art Topic. A \$200 travel grant is also awarded annually to a

graduate student presenting a paper at our CAA affiliates session. President: Jody Lamb, Ohio University, Seigfred Hall, Athens, OH 45701; 800/766-8278; fax 614/593-0457.

Historians of Netherlandish Art

HNA, founded 1983. Membership: approx. 500. Annual dues: \$15 student; \$25 regular; \$50 supporting; \$100 patron; \$200 benefactor; \$100 institutional. Purpose: to foster communication and collaboration among historians of Northern European art from about 1350 to 1750. 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 3–5 years. Secretary-treasurer: Jane C. Hutchison, Dept. of Art History, University of Wisconsin-Madison, 800 University Ave., Madison, WI 53706; 608/263-2349.

International Association of Art Critics

AICA/US, American affiliate founded early 1950s. Membership: 300. Annual dues: \$45 (\$60 new members). Purpose: to promote critical work in the field and to help insure its methodological basis; to create permanent links among members through international meetings and exchange; and to contribute to the international understanding of different cultures. AICA/US aims to protect and further art criticism as a profession in the United States and to act on behalf of the physical preservation and moral defense of works of art. Frequent membership meetings are organized in different parts of the country, as well as lectures and symposia, open to members and nonmembers. Organization publishes a quarterly newsletter. Membership is by invitation only. President: Alexandra Anderson-Spivy, 125 W. 12th St., New York, NY 10011.

International Center of Medieval Art

ICMA, founded 1956. Membership: 1,200. Annual dues: \$35 active (U.S. only); \$40 (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; a list 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. Administrator: Martha Easton, ICMA, The Cloisters, Fort Tryon Park, New York, NY 10040; 212/928-1146 (tel./fax); 73430,2037 @COMPUSERVE.COM.

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: Anita Moskowitz, 420 Riverside Dr., Apt. 8G, New York, NY 10025; 212/316-3438. Vice-president: John Paoletti, Art Dept., Wesleyan University, Middletown, CT 06457; 203/685-3146. Secretary-treasurer: Steven Bule, Art Dept., Brigham Young University, Provo, UT 84602.

National Council of Art Administrators

NCAA, founded 1972. Membership: 200. Annual dues: \$30. Purpose: to provide a forum for the exchange of ideas, the identification of problems, and the generation of shared solutions to the issues that confront visual art professionals in higher education today. NCAA is an organization representing programs in schools, colleges, and universities throughout the U.S. Membership is open to current and previous art department chairs; deans, directors, and presidents of art schools; directors of university affiliated museums; and other persons dedicated to administrative quality in the visual arts in higher education. President: Mary Jane Edwards, Dept. of Art, University of Wyoming, Box 3139, Laramie, WY 82701; 307/766-3371; MJCLAY@UWYO.EDU. Administrative coordinator: Robert Shay, Herron School of Art, 1701 N. Pennsylvania St., Indianapolis, IN 46202; RSHAY@INDYVAX. IAPUL.EDU.

North American Historians of Islamic Art

NAHIA, founded 1983. Membership: 300. 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: Nancy Micklewright, Dept. of History in Art, University of Victoria, Victoria BC V8W 2Y2, Canada; 604/721-7943. Secretary-treasurer: Carol Fisher, Kresge Art Museum, Michigan State University, East Lansing, MI 48824-1119; 517/353-9835; NAHIA-1@MSU.BITNET.

Private Art Dealers Association

PADA, chartered 1990. Membership: 60. Annual dues: \$425. Purpose: to represent a select group of dealers who work from nonpublic spaces, and who are specialists in specific areas of the fine arts. Election to membership is by invitation and is based on a dealer's experience, scholarship, ethics, and contributions to the arts community. PADA supports scholarship through public lectures, symposia, and grants. The association is a member of Confédération Internationale des Négotiants en Oeuvres d'Art (CINOA). PADA members receive a newsletter twice yearly. A directory of dealer members is published annually. PADA, PO Box 872 Lenox Hill Station, New York, NY 10021; telephone/fax: 212/741-7264.

Renaissance Society of America

RSA, founded 1954. Membership: 3,700. Dues: \$65 institutional; \$50 individual; \$25 student. Purpose: an international, interdisciplinary organization dedicated to the promotion and encouragement of the study of the Renaissance period. RSA holds an annual conference, usually in the early spring, publishes *Renaissance Quarterly* and a newsletter, *Renaissance News and Notes*, three times a year. RSA, 24 W. 12th St., New York, NY 10011; 212/998-3797; fax 212/995-4205; RSA@IS.NYU.EDU.

Visual Resources Association

VRA, founded 1982. Membership: 800. Annual dues: \$55 North America; \$70 foreign; \$75 institutional; \$100–\$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 and sponsors the VRA WWW Homepage and VRA-L electronic listserver. President: Sandra C. Walker, Dept. of Art, University of Tennessee, 1715 Volunteer Blvd., Knoxville, TN 37996-2410; 615/974-3196; fax 615/974-3198; SCWALKER@UTKVKX.UTK.EDU.

Women's Caucus for Art

WCA, founded 1972. Membership: 4,000. Annual dues: \$30–\$50 individual (sliding scale), with local chapter dues optional; \$75 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, arts administrators, arts activists, publishers, conservators, educators, collectors, students, and friends of art. WCA offers a national network of 38 chapters, exhibitions, national publications, an annual exhibition and catalogue of honor awards, a quarterly newsletter (*UPDATE*), and an annual conference, which provides an occasion to teach, learn, present work, and celebrate scholarly and creative achievements by women. President: Helen Klebesadel, Wriston Art Center, Lawrence University, Appleton, WI 54912; 414/832-6645. National office executive director: Essie Karp, WCA, Moore College of Art, 20th and the Parkway, Philadelphia, PA 19103; 215/854-0922; fax 215/854-0915.

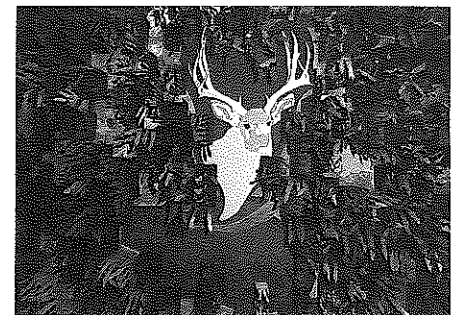
Solo Exhibitions by Artist Members

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/

Francisco Alvarado-Juárez. Museo Universitario del Chopo, Mexico City, April 25–July 4, 1995. "México en el Corazón: Para Lucas," installation. Galería Nina Menocal, México City, July 12–August 20, 1995. "Mythological Dreams: Recent Paintings on Paper." Union Art Gallery, SUNY at Stony Brook, New York, September 20–October 13, 1995. Paintings.



Francisco Alvarado-Juárez, *Northern Trails* (detail), 1994, mixed media, 20" x 42" x 11"

Barbara Collins. La Poste, Boulevard Richard Lenoir, Paris, April 10–29, 1995. "Life Force," works on paper in ink.

James Juszczak. Galerie Vromans, Amsterdam, May 16–June 18, 1995. Paintings.

Tim Weaver. Museo Municipal de Arte Moderno, Cuenca, Ecuador, May 31–June 29, 1995. "Naciendo en los Bosques," mixed-media installation.

MID-ATLANTIC/

Ita Aber. 17th Street and Rhode Island Avenue, Washington, D.C., permanent installation. "Gamma" and "Eeta." Outdoor painted steel sculptures.

Carolyn Blakeslee. Salisbury State University, Easton, Md., May 12–June 9, 1995. Paintings.

MIDWEST/

Martha Desposito. Art at the Powerhouse, Cleveland, Ohio, June 26–August 7, 1995. "Fenced," mixed-media paintings.

Donna T. Falk. Wood Street Gallery, Chicago, June 24–July 29, 1995. "Women and Sports," pastels.

Ralph Murrell Larmann. Southern Indiana Center for the Arts, Seymour, July 1–27, 1995. "Mostly Microwave Meats."

Lorraine Peltz. Gallery A, Chicago, June 2–July 8, 1995. Paintings.

Denise Presnell-Weidner. Susanne Kohn Gallery, International Design Center, Minneapolis, May 6–June 30, 1995. Paintings and pastels.

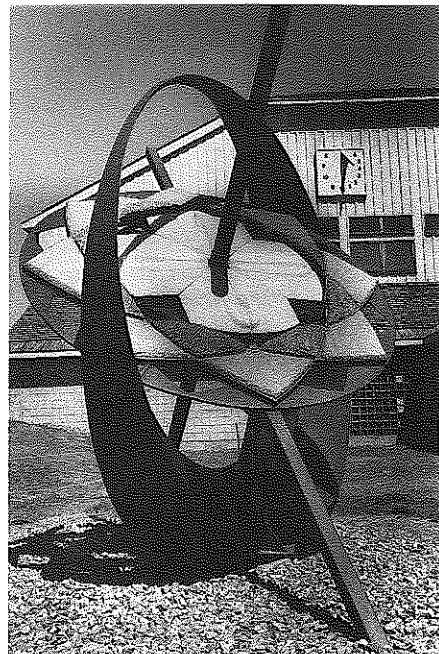
NORTHEAST/

Karen Baldner. SoHo 20 Gallery, New York, July 5–29, 1995. "Buddha Continues His Break," drawings.

Diogenes Ballester. Washington Square Gallery, New York, May 12–June 17, 1995. "Spirits."

Barbara Broughel. Maurine and Robert Rothschild Gallery, Cambridge, June 2–September 1, 1995.

Paul A. Calter. Montshire Museum, Norwich, Vt., permanent installation. "Sun Disk, Moon Disk," sculpture.



Paul A. Calter, *Sun Disk, Moon Disk*, steel, marble, serpentine, and granite, 10' x 12' x 11'



Richard Lethem, *Word/Compass* (detail), 1994, oil on canvas, 50" x 62"

Mary Cecere. Union Square Station, New York, February 1995–February 1996. "Chairs: There's No Place Like Home," installation.

P. Lynn Cox. Harlan Gallery, Seton Hill College, Greensburg, Pa., March–April 1995. "Spirit and Matter." Mather Gallery, Case Western Reserve University, Cleveland, April 7–May 12, 1995. "Letters from Iceland," mixed media.

Elizabeth Enders. Charles Cowles Gallery, New York, June 3–30, 1995.

Louis Finkelstein. Queens College Art Center, New York, May 11–June 9, 1995. "Recent Paintings."

Stephen Gaffney. First Street Gallery, New York, May 16–June 3, 1995. "Collectibles: Recent Paintings and Drawings."

Lillian Hsu-Flanders. Maurine and Robert Rothschild Gallery, Cambridge, April 28–May 26, 1995. "New Sculptural Work."

Katherine Kadish. Interchurch Center, New York, May 30–June 23, 1995. "Monotypes."

Cynthia Kukla. Chautauqua Art Center, Chautauqua, N.Y., August 6–27, 1995.

Ora Lerman. Anita Shapolsky Gallery, New York, June 9–September 23, 1995. "Inside the Ark."

Richard Lethem. June Fitzpatrick Gallery, Portland, Me., June 20–July 8, 1995. "One, Two, Three."

Jackie Lipton. Danette Koke Fine Art, New York, May 6–30, 1995. "New Paintings."

Alice Melzer. Gallery, Uniondale Public Library, Uniondale, N.Y., August 5–31, 1995. "Water Spirits," paintings.

Judy Mensch. Manhattan Graphics Center, New York, May 6–28, 1995. "Walking Prints."

Elizabeth Meyer. Delaware Center for the Contemporary Arts, Wilmington, June 2–July 30, 1995. "Permeable Barriers."

Kate Moran. Williams Center for the Arts, Easton, Pa., March 1–April 2, 1995. "The Grotesque and Ideal."

Lawrence J. Philp. Upstairs Gallery at Albany Center Galleries, Albany, N.Y., May 5–June 16, 1995. "Drawings from the Series 'Leaving Here.'"

Lorna Ritz. Gallery B.A.I., New York, March 7–April 1, 1995. "Recent Paintings."

Scott Sherk. Cantor Fitzgerald Gallery, Haverford College, Haverford, Pa., May 26–September 23, 1995. Sculpture.

Mary Sherman. Adams Artspace, Harvard College, Cambridge, April 28–May 21, 1995. "The Invisible Figure," oil-painted constructions.

Pamela Thomas. Samuel Collins Gallery, Collinsville, Conn., May 12–June 4, 1995. "Corporeal Gravity: Ceramic Sculpture."

Marjorie Welish. E. M. Donahue Gallery, New York, April 29–June 9, 1995. Paintings.

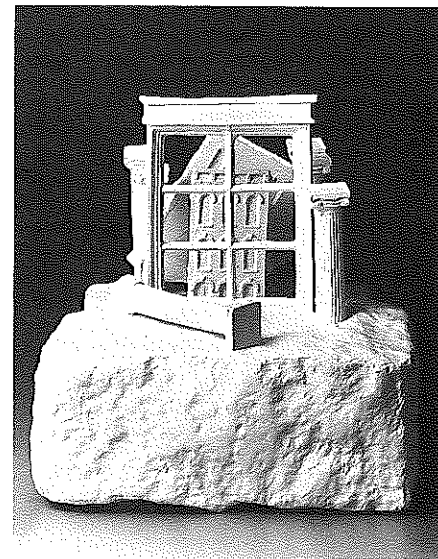
Tom Wolf. Trans Hudson Gallery, Jersey City, N.J., May 28–June 25, 1995. "Family Matters."

SOUTH/

Dawn-Starr Crowther. Downtown Gallery, Phoenix, Ariz., April 3–May 26, 1995. "Entering Eden," photography.

Jerry Cutler. Lemoyne Art Foundation, Tallahassee, Fla., January 20–February 19, 1995. "Rhetorical Landscapes," paintings.

Alfred Durante. Bell County Museum, Belton, Tex., February 21–April 15, 1995. Photography.

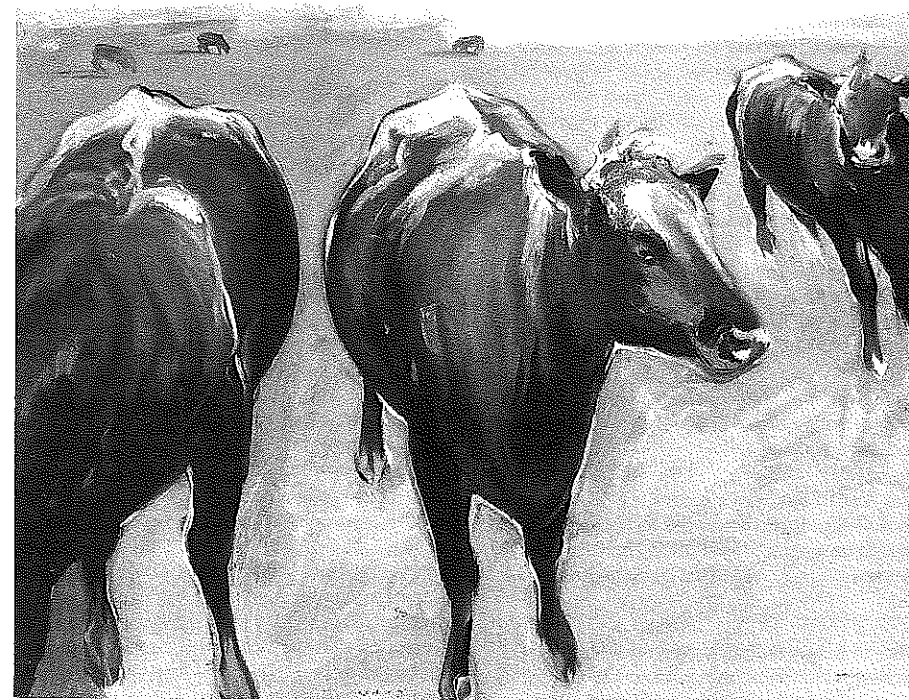


M. Anna Fariello, *Re-Construction III*, 1993, cast ceramic, altered and hand-built, 14" x 12" x 12"

M. Anna Fariello. Alleghany Highlands Center, Clifton Forge, Va., March 7–April 1, 1995. "Icons and Idols," mixed-media constructions.

Michael H. Henderson. Gray Matters, Dallas, April 28–May 27, 1995. "Recent Work: Painting, Video."

Julia Merkel. TRW Corporation, Vienna, Va., May–July 8, 1995. Logistics Management Institute, McLean, Va., May–October 16, 1995. GTE Corporation, Chantilly, Va., May 1995–



Julia Merkel, *Waiting*, oil on canvas, 48" x 60"

January 7, 1996. "Bovine and Equine Figure Painting Series."

WEST/

Lisa Adams. 12 x 12 Gallery, Taos, N.Mex., August 15–September 15, 1995. "Small Works."

Kim Anno. Ebert Gallery, San Francisco, June 1–July 1, 1995. "Foibles."

Lawrence Argent. Boulder Museum of Contemporary Art, Boulder, Colo., June 2–July 30, 1995. "of silent touching," sculpture.

Robert Harrison. Allene LaPides Gallery, Santa Fe, N.Mex., September 15–October 18, 1995. "Witness Land," constructed photographs with mixed media on wood.

Constance Kocs. LA Artcore/Brewery Annex, Los Angeles, May 3–28, 1995.

John Rose. Tortue Gallery, Santa Monica, Calif., May 20–July 1, 1995. Paintings, photographs.

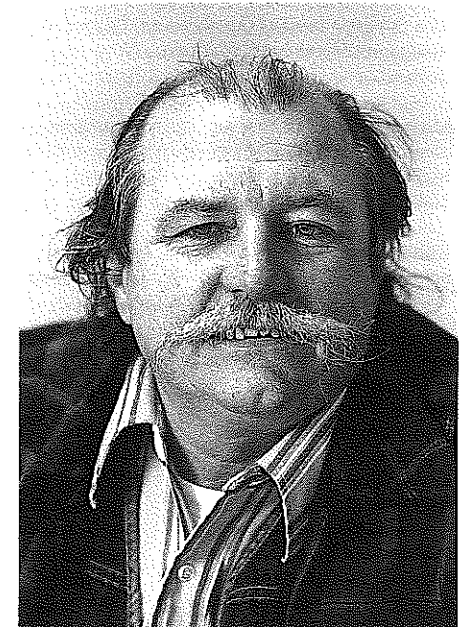
Norie Sato. Linda Farris Gallery, Seattle, June 1–July 2, 1995. "Machine Memory."

Joseph E. Young. Lurie Corporate Gallery, San Francisco, June 12–July 26, 1995. "I Love You Homophobia (Arizona State University)," mixed-media paintings and drawings.

People in the News

In Memoriam

James A. Sterritt, professor of art and area coordinator for sculpture at the School of Art, Washington University in St. Louis, died on January 28, 1995. He was 70 years old and had been a member of the faculty at Washington University since 1970. Before that, Sterritt taught in the Department of Architecture, University of Kansas (1956–66), and served as professor and chair of the sculpture department at Tyler School of Art, Temple University (1966–70). Born in Morris, Ill., Sterritt served with the U.S. Navy in the South Pacific during World War II. He received a bachelor's degree in 1951 and a master's degree in 1952 from Wayne State University.

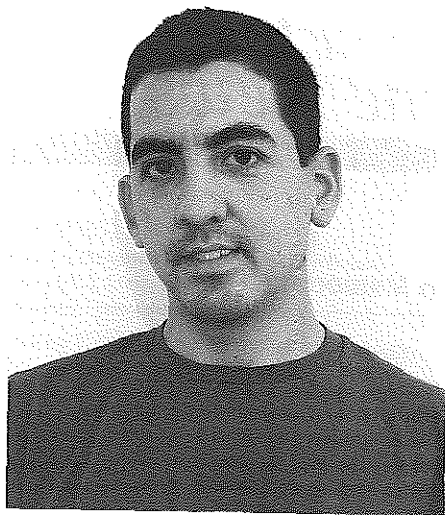


James A. Sterritt, 1925–1995

Academe

P. Lynn Cox is chair of the art department at Westminster College. She was formerly gallery director, 1987–94.

Whitney Davis has been appointed director of the Alice Berline Kaplan Center for the Humanities at Northwestern University.



Ken Gonzalez Day

Ken Gonzalez Day is assistant professor in photography and drawing at Scripps College, Claremont, California.

Cora Lynn Deibler has accepted a position as assistant professor of visual communication at Northeast Missouri State University.

Rita Dibert is head of the photography area at Wanganui Polytechnic, Wanganui, New Zealand.

Massumeh Farhad has been named associate curator of Islamic Near Eastern art at the Arthur M. Sackler Gallery and Freer Gallery of Art, Smithsonian Institution, Washington, D.C.

University of Southern California has announced that Dean **John Pollini** will take a year-



Olga M. Viso

long sabbatical leave, beginning July 1995, during which time Professor **Ruth Weisberg** will serve in his stead.

Museums and Galleries

Charles Desmarais has been appointed director of the Contemporary Arts Center, Cincinnati, Ohio.

Patricia Mears is assistant curator of costumes and textiles at the Brooklyn Museum.

Olga M. Viso has been appointed assistant curator at the Smithsonian's Hirshhorn Museum and Sculpture Garden, Washington, D.C.

Grants, Awards, & Honors

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

Lisa Adams has been awarded a 1995-96 Fulbright Scholarship. She will be artist-in-residence at the Academy of Art, Ljubljana, Slovenia.

Lynne Allen has received the Rutgers University Board of Trustees' Fellowship for Scholarly Excellence in visual arts.

Mark Antliff has been awarded a 1995-96 John Simon Guggenheim Memorial Fellowship for research on a book project titled *The Advent of Fascism: Georges Sorel and the European Avant-Garde*.

Deborah Bright will be artist-in-residence at the Mary Ingraham Bunting Institute of Radcliffe College, Cambridge, Mass., during her sabbatical year.

P. Lynn Cox received a 1995-96 Faculty Research Grant from Westminster College. She will continue her research into the landscape of Iceland.

Tom Fischer has received the 1995 Regional Designation Award from the Atlanta Committee for the Olympic Games, sponsoring exhibitions of his photography as part of the Cultural Olympiad.

Beth Galston has been awarded residencies at the MacDowell Colony (summer 1995) and Yaddo (fall 1995), for environmental sculpture and drawing.

Patricia Hills has been awarded an NEH Fellowship for University Teachers January-June 1995, to research and to write a book on critical approaches to the art of Jacob Lawrence.

Robert Hromec has won a 1995 Liquitex arts materials grant for a group of his paintings.

Cynthia Clarke Jones received the Kreindler Memorial Award in the 1995 Annual National Association of Women Artists exhibition.

Lisa Kokin has been awarded a 1995 WESTAF/NEA Regional Fellowship in crafts.

Cynthia Kukla has been awarded an Individual Faculty Grant, College of Fine Arts, Illinois State University, to support her continuing exploration of bronze and assemblage sculptures in correspondence with the painting series *Relinquishing the History, Second Cycle*.

Patricia Leighton has been awarded a 1995-96 fellowship at the National Humanities Center for research on a book project titled *The Esthetics of Radicalism: Anarchism and Cultural Criticism in Avant-Guerre France*.

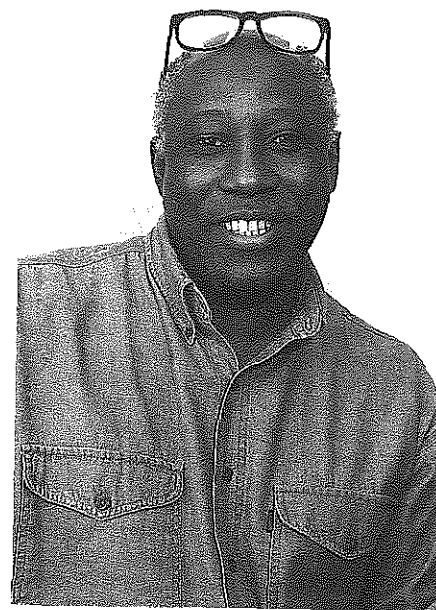
Joanna Woods-Marsden has been awarded a 1995-96 fellowship at the National Humanities Center for research on a book project titled *The Construction of Artistic Identity: Self-Portraiture and the Social Status of the Artist in the Renaissance*.

Elizabeth Milroy has been awarded a 1995-96 Andrew W. Mellon Foundation Fellowship from the Library Company of Philadelphia.

Clarence Morgan has been awarded a Bush Sabbatical Supplement Award.

Sue Himelick Nutty has been named a 1995-96 Yale Center for British Art Fellow. She will continue her examination of Joseph Harrison, Jr., 1819-1874, Philadelphia collector of 19th-century American and British history paintings.

Maria Francesca P. Saffiotti has been awarded a Rome Prize in the History of Art (the Robert H. Lehman/Samuel H. Kress Foundation Pre-Doctoral Fellowship). She will carry out research for her dissertation "Vincent Raymond de Lodève, Papal Illuminator and Manuscript Illumination at the Medieval Court 1520-75." She has also received a Jane and Morgan



Clarence Morgan

Whitney Fellowship from the Metropolitan Museum of Art.

Ellen Handler Spitz has been appointed Marian Cabot Putnam Fellow at the Mary Ingraham Bunting Institute of Radcliffe College, Cambridge, Mass.

Paul Sternberger has been awarded a 1995-96 Andrew W. Mellon Foundation Fellowship from the Library Company of Philadelphia.

Janis Tomlinson has been named a 1995-96 Woodrow Wilson Fellow. She will pursue the project "National Identity, Canon Formation, and the Practice of Painting in Europe, 1780-1880."

The American Council of Learned Societies has awarded travel grants to the following CAA members to attend conferences abroad: **Lorelei H. Corcoran** (Conference on Portraits and Masks: Burial Customs in Roman Egypt, London); **Elizabeth M. Gifford** (Conference on Historical Painting Techniques, Materials, and Studio Practices, Leiden, the Netherlands); **Eloise Quinones Keber** (Seventeenth International Congress of the History of Religions, Mexico City); and **Nancy Shatzman Steinhardt** (International Conference on Chinese Architectural History, Hong Kong).

The Center for Advanced Study in Visual Arts announces the following 1995-96 appointments to the center: Samuel H. Kress Professor: **David R. Coffin** (Princeton University). Andrew W. Mellon Professor: **Elizabeth Cropper** (Johns Hopkins University). Paul Mellon Senior Fellow, **Ira Mark**. Samuel H. Kress Senior Fellows: **Albert Ammerman** (Colgate University); and

Beatriz Colomina (Princeton University). Ailsa Mellon Bruce Senior Fellows: **William Conklin** (Universidad Catolica del Norte, Antofagasta, Chile); **Darlo Gamboni** (Université de Lyon); and **Frederick Lamp** (Baltimore Museum of Art). Predoctoral Fellows: **Erica Ehrenberg** (N.Y.U., Institute of Fine Arts); **Marian Feldman** (Harvard University); **Pamela Fletcher** (Columbia University); **Samuel Isenstadt** (Massachusetts Institute of Technology); **Pamela Lee** (Harvard University); **Réjean Legault** (Massachusetts Institute of Technology); **Tran Nguyen** (University of California, Berkeley); and **Gennifer Weisenfeld** (Princeton University).

The Getty Grant Program has announced the following grants to CAA members. Scholarship in the History of Art, Research Postdoctoral Fellowships: **Elise Auerbach**, Chicago, Ill.; **Susan M. Dixon**, Murray State University, Murray, Ky.; **Alessandra Galizzi**, Università Cattolica del Sacro Cuore, Milan, Italy; **Maria Georgopoulou**, Yale University, New Haven, Conn.; **Julie Ann Harris**, Wilmette, Ill.; **James D. Herbert**, University of California, Irvine; **Alice Grier Jarrard**, Cambridge, Mass.; **Barbara McCloskey**, University of Pennsylvania, Pittsburgh; **Amy Elspeth McNair**, University of Kansas, Lawrence; **Alexander Tellez Nagel**, University of Toronto, Canada; **Alina Alexandra Payne**, University of Toronto, Canada; **Christopher Gervais Reed**, University of Southern Maine, Portland; **Laura Spitzer**, Beverly Hills, Calif.; **Genevieve A. Warwick**, Courtauld Institute of Art, London, England. Publications: **Zirka Zarembo Filipczak**, *Hot Dry Men, Cold Wet Women: The Theory of Humors and Depictions of Men and Women in Western European Art of the 1600s*, American Federation of Arts; **Kathleen A. Foster**, *Thomas A. Eakins Rediscovered*, Yale University Press; **Eliot W. Rowlands**, "Italian School," vol. 1 of *European Paintings in the Nelson-Atkins Museum of Art*, Nelson-Atkins Museum of Art.

The Marie Walsh Sharpe Art Foundation has chosen the following CAA members for its 1995 Space Program: **Olive M. Ayhens**; **Luca Buvoli**; **Nancy Diamond**; **Barbara Galluci**; **James Holland**; **Heidi Kumao** and **Nancy van Deren**.

Conferences & Symposia

Calls for Papers

Remote Sensing is the theme for the 24th Southern Graphics Council Conference, March 6-10, 1996, Morgantown, W. Va. *Remote Sensing* implies observing and analyzing a target without direct physical contact. It presents the notion that our experiences and understanding of our culture are often derived through such conduits as mass media and other forms of electronic interactivity. For information: *Remote Sensing*, Div. of Art, West Virginia University, Morgantown, WV 26506-6111; 304/293-2140, ext. 138. *Deadline: July 31, 1995.*

Cultural and Artistic Upheavals in Modern Europe 1848-1945 is a conference organized by the Southeastern Modernist Council, to be held at the Cummer Museum, January 13, 1996. Papers are invited from a variety of disciplines, especially those that connect artistic innovation/transformations with social, literary, political, or religious forces. Send 1-page abstract and c.v. to: Conference, Cummer Museum of Art, 829 Riverside Ave., Jacksonville, FL 32204; fax 904/353-4101. *Deadline: September 7, 1995.*

Visual Culture and Science since the Enlightenment is the theme of a symposium to be held early spring 1996 at Grand Valley State University, near Grand Rapids, Mich. All proposals exploring the interaction of the visual arts (in the broadest sense) and science are welcome. Contributions from a diversity of disciplines are encouraged. Submit 1-2-page abstract to: Gary Sampson, Dept. of Art and Design, Grand Valley State University, Allendale, MI 49401-9403; 616/451-8472. *Deadline: September 22, 1995.*

The Exhibition of Cultures: 19th-Century Theory and Practice, April 12-13, 1996, Yale Center for British Art, New Haven. Send 3-page abstract to: Richard Johnson, English Dept., Loyola University, New Orleans, LA 70118; 504/865-2475; rjohnson@beta.loyno.edu. *Deadline: October 13, 1995.*

Mediterranean Interactions II is the title of the 1996 Yale Graduate Symposium on Art and Archaeology, to be held April 6, 1996. The organizing committee is accepting 250-word abstracts from graduate students for 20-minute papers. For information: Caroline Kerrigan, Dept. of Classics, PO Box 208266, Yale University, New Haven, CT 06520-8266; 203/432-0977; fax 203/432-1079. *Deadline: November 1, 1995.*

National Coalition of Independent Scholars will hold a conference May 3–6, 1996, in Princeton, N.J. on the theme "Situating Scholarship: (1) The Discourse (Theories, Trends, Boundaries); (2) The Scholar (Profession, Public Life, and Ethics)." Independent scholars and academics are invited to submit 150-word proposals for papers to: NCIS Conference, Princeton Research Forum, 301 N. Harrison St., #222, Princeton, NJ 08540. *Deadline: November 1, 1995.*

New College Conference on Medieval-Renaissance Studies, March 14–16, 1996, Sarasota, Florida. Papers are invited on any and all aspects of Europe and the Mediterranean before 1630 A.D. Especially desired are papers on Italian Studies, French and Spanish Studies, Burgundian-Netherlandish Studies, medieval-renaissance humanism and courtly culture, ritual, and drama, and urban history. Send 1-page abstract to: Lee D. Snyder, New College of USF, 5700 N. Tamiami Trail, Sarasota, FL 34243-2197; fax 813/359-4298. *Deadline: December 1, 1995.*

Sacred and Ceremonial Textiles is the theme of the Textile Society of America's fifth biennial symposium, September 18–22, 1996, Art Institute of Chicago. This theme, covering private and public ceremonies, invites an interdisciplinary approach and allows participants to consider a broad range of textiles related to rituals practiced throughout the world. For information: Rita J. Adrosko, Textiles, NMAH 4131, MRC 617, Smithsonian Institution, Washington, DC 20560. *Deadline: December 1, 1995.*

Beauty is the theme of the 1996 annual conference of the Association of Art Historians, to be held April 12–14, 1996, University of Northumbria at Newcastle. Topics include: Ugliness; Beauty and the Body: Defining the Feminine; Philistine and Aesthete in Victorian England; Beauty and the Beast: The Aesthetics of the Male Body; and Taste. For information: Convenors AAH Conference 1996, Dept. of Historical and Critical Studies, University of Northumbria at Newcastle; 1 Ellison Pl., NE1 8ST; 0191 227 3777; fax 0191 227 4295.

To Attend

Multi-Media Artists Present Their Award-Winning Projects at UCLA Extension, Los Angeles, August 12, 1995. Two of today's cutting-edge multimedia artists, Rodney Alan Greenblat and George Legrady, show their groundbreaking work and answer questions from the audience. Greenblat, active in New York's 1980s East Village scene and whose sculpture was exhibited at the Whitney Museum of American Art, now publishes CD-ROMs with the Voyager Company. Legrady, winner of the 1994 New Voices, New Visions competition sponsored by the Voyager Company and *Wired* magazine, is associate professor of information arts/conceptual design in the art department at San Francisco State University. For information:

Ruth Iskin, Visual Arts and Computer Graphics, 310/206-8876; RISKIN@UNEX.UCLA.EDU.

Looking at Life: Rethinking America's Favorite Magazine, 1936–72 is a conference to be held at the University of Colorado, Boulder, September 14–17, 1995. Papers on a wide variety of topics—from *Life's* coverage of baseball, and JFK's funeral to its treatment of the space race, French fashions, African-American Art, and the atomic bomb—will consider how *Life* represented and directed American political, popular, and intellectual culture. For information: Erika Doss, American Studies, Campus Box 318, University of Colorado, Boulder, CO 80309-0318; 303/492-4483; fax 303/492-4886; DOSS@SPOT.COLORADO.EDU.

Symposium on the Pre-Raphaelites, September 22–23, 1995, hosted by the Delaware Art Museum, to be held in conjunction with the traveling exhibition "Visions of Love and Life: English Pre-Raphaelite Art from the Birmingham Collection." For information: Delaware Art Museum, 2301 Kentmere Pkwy., Wilmington, DE 19806; 302/571-9590; fax 302/571-0220.

City Walls: Form, Function, and Meaning will be held October 5–8, 1995, at the University of Minnesota. Scholars will address the worldwide phenomena of city wall building and its implications, focusing on Europe, China, and the Islamic world. For information: James Tracy, Center for Early Modern History, Univ. of Minnesota, Minneapolis, MN 55455; 612/624-0808; RINGH002@GOLD.TC.UMN.EDU.

Anatomy of a Painting: The Road to Calvary by Henri met de Bles is a symposium to be held in conjunction with an exhibition of the same name at the Art Museum, Princeton University, October 13–14, 1995. Registration is required. For information: Leigh Faden, Art Museum, Princeton University, Princeton, NJ 08544-1018; fax 609/258-5949; LKFADEN@PRINCETON.EDU.

British and American Art at Yale: A Symposium in Honor of Jules David Prown, October 20–22, 1995, Yale Center for British Art and the Yale University Art Gallery, New Haven. Over the past thirty-five years, the teaching and innovative scholarship of Jules David Prown have inspired numerous students in the fields of American and British art and material culture. Colleagues and former students will pay tribute to Prown at this symposium by presenting papers drawing exclusively on Yale's superb collection of American and British objects. For information: Lorelei Watson, Yale Center for British Art, PO Box 208280, New Haven, CT 06520-8280; 203/432-2850.

Prophets and Losses: Jewish Experience and Visual Culture is a conference to be held at Southern Methodist University, Dallas, October 22–23, 1995. Scholars from various disciplines will explore stereotypical associations of the Jew in modern France with the profits of commercial capitalism in relation to the alternative narrative of the Jew as a prophet of modernism. For information: Janis Bergman-Carton, Division of Art History, Southern Methodist University, Dallas, TX 75275; 214/768-3822, or 512/928-3535.

Opportunities

Award

Reference Materials Award: the NEH Reference Materials Program supports projects to prepare reference works that will improve access to information and resources. Support is available for the creation of dictionaries, historical or linguistic atlases, encyclopedias, catalogues raisonnés, other descriptive catalogues, grammars, databases, textbases, and other projects that will provide essential scholarly tools for the advancement of research for general reference. Support also available for projects that address important issues related to the design or accessibility of reference works. For information: Reference Materials, Rm. 318, NEH, Washington, DC 20506; JSERVENT@NEH.FED.US. *Deadline: November 1, 1995.*

Calls for Entries

Works on Paper is an exhibition sponsored by the Michelle D. Long Gallery and Framing. Any original artwork on paper no larger than 30" x 50" including drawing, painting, hand-pulled prints, and photography. For prospectus: Michelle D. Long Gallery and Framing, 509 1/2 W. Bethel Rd., Coppell, TX 75019; 214/393-9095. *Deadline: July 29, 1995.*

Kiss and Kill is an exhibition exploring the culture of violence in America. Organized by an independent curator for a large, established New York alternative exhibition space, scheduled for spring 1996. Open to emerging and established artists. All media welcome. Conceptual, video, and installation work encouraged. Send slides, résumé, support material, and SASE to: Kiss and Kill, c/o 469 Broome St., New York, NY 10013. *Deadline: July 31, 1995.*

Time Span is the theme of the 1995 Dallas Women's Caucus for Art juried exhibition, which will focus on women artists in their many visual interpretations of time. Awards include one-person shows, cash, and merchandise. Fee \$15/members, \$20/nonmembers, up to 3 entries, \$5 each additional entry, 10 max. Detail slides allowed. For prospectus: DWCA National Exhibition, Dallas Visual Art Center, Box 10, 2917 Swiss Ave., Dallas, TX 75204. *Deadline: August 1, 1995.*

Sexart 4: a group exhibition on sex, sexuality, and eroticism open to photographers and artists working in all media. Open to a wide range of work ranging from sensual nudes to sexually

explicit work, outrage, and taboo, for this exhibition to be held in conjunction with the Folsom Street Fair, September 1995, San Francisco. For information: Mark Chester, POB 422501, San Francisco, CA 94142; 415/621-6294. *Deadline: September 1, 1995.*

1995 Federal Duck Stamp Contest: this annual waterfowl art competition is open to all American citizens and is the only annual art competition sponsored by the federal government. The judges will be looking for depiction of live birds amid their natural habitat. This year's eligible species are: Barrow's Goldeneye, Black Scoter, Mottled Duck, and Surf Scoter. \$50.00 entry fee. For information: Duck Stamp Office, Rm. 2058, 1849 C St., NW, Washington, DC 20240; 202/208-4345. *Deadline: September 15, 1995.*

Painting Today is an exhibition open to all artists, 18 and older, working in any painting medium. Work must have been completed in last 2 years. Fee: \$15 for 3 slides. Send SASE for prospectus to: Painting Today, Erector Square Gallery, 315 Peck St., New Haven, CT 06513; 203/865-5055. *Deadline: September 29, 1995.*

Confronting Cancer through Art is a juried exhibition scheduled for summer 1996 at the Arthur Ross Gallery, Philadelphia, sponsored by the University of Pennsylvania Cancer Center. Open to those who have confronted cancer through their own experience or that of a loved one. Works should reflect impact of cancer on the individual, family, or society. For prospectus: 800/383-UPCC. *Deadline: October 8, 1995.*

Greater Midwest International XI: open to all artists 21 and older; no student work; all media. Juried by 35 mm slides. Entry fee \$20/3 entries, \$25/5 entries max.; 2 slides per entry. Send SASE for prospectus to: Morgan Dean Gallatin, Central Missouri State University, Art Central Gallery, Warrensburg, MO 64093; 816/543-4498. *Deadline: October 13, 1995.*

Karamu House is a not-for-profit, community-based arts and educational organization with interest in our African American heritage. As part of its contribution to the City of Cleveland's Bicentennial celebration it is creating the Langston Hughes Memorial Garden, a sculpture garden honoring Hughes and twelve other African American artists, to be chosen by the residents of greater Cleveland. Both representational and abstract expressions of these artists lives are sought. Open to all artists, who may work alone or in collaboration. For information and entry form: Karamu House, Sculpture Committee, 2355 E. 89 St., Cleveland, OH 44106-9990; 216/795-7070. *Deadline: October 27, 1995.*

RCCA: The Arts Center seeks slide submissions and curatorial proposals in all media for the 1996–97 exhibition season. RCCA is a not-for-profit arts center exhibiting contemporary and experimental works. Send SASE for prospectus to: Tara Fracalossi, RCCA: The Arts Center, 189 Second St., Troy, NY 12180; 518/273-4591. *Deadline: October 31, 1995.*

National juried show: any 2-dimensional work in any medium eligible. Send SASE for prospectus to: Gallery 84, Dept. L, 50 W. 57 St., New York, NY 10019-3989. *Deadline: November 8, 1995.*

Women in the Visual Arts is sponsored by Erector Square Gallery, New Haven, Conn., and is open to all women artists 18 and older, in all media except video. Entry fee \$15/3 slides. Send SASE for prospectus to: Women in the Visual Arts 1996, Erector Square Gallery, 315 Peck St., New Haven, CT 06513; 203/865-5055. *Deadline: November 15, 1995.*

Hera Gallery, Wakefield, R.I., a women's cooperative art gallery, seeks artist members for full or associate member status. Send SASE for information to: Hera Gallery, PO Box 336, Wakefield, RI 02880-4009; 401/789-1488.

Grants and Fellowships

The Center for Advanced Study in the Visual Arts awards approx. 6 senior fellowships and 12 visiting senior fellowships each year for study of the history, theory, and criticism of art, architecture, and urbanism of any geographical area of any period. Applicants should have held the Ph.D. for 5 years or more or possess a record of professional accomplishment. Scholars are expected to reside in Washington, D.C., throughout their fellowship period and participate in the activities of the center. All grants are based on individual need. The center will consider appointments of associates who have obtained awards for full-time research from other granting institutions and would like to be affiliated with the center. For information: Center for Advanced Study in the Visual Arts, National Gallery of Art, Washington, DC 20565; 202/842-6482; fax 202/842-6733. *Deadline for visiting senior fellowships and associate appointments: September 21, 1995. Deadline for senior fellowship and associate appointments: October 1, 1995.*

The Woodrow Wilson International Center for Scholars awards approximately 35 residential fellowships each year for advanced research in the humanities and social sciences. Applicants must hold a doctorate or have equivalent professional accomplishments. Fellows are provided with offices, access to the Library of Congress, computers, and research assistants. Fellowships are for 1 year. For information: Fellowships Office, Woodrow Wilson Center, 1000 Jefferson Dr., SW, SI MRC 022, Washington, DC 20560; 202/357-2841. *Deadline: October 1, 1995.*

National Humanities Center Fellowships support advanced study in history, languages and literature, philosophy, and other fields of the humanities. Applicants should hold doctorate or have equivalent professional accomplishments. Scholars from fields normally associated with the humanities, representatives of the natural and social sciences, the arts, the

professions, and public life may be admitted to the center if their work has humanistic dimensions. Fellowship stipends are determined individually and include travel expenses. For application materials: Fellowship Program, National Humanities Center, PO Box 12256, Research Triangle Park, NC 27709-2256. *Deadline: October 15, 1995.*

University of Pennsylvania Mellon Postdoctoral Fellowships in the Humanities are available to younger scholars who have held the Ph.D. for not more than eight years and who have not been granted tenure. Preference is given to proposals that are interdisciplinary and to candidates who have not previously utilized the resources of this university and whose work would allow them to advantage of the research strengths of the institution and to make a contribution to its intellectual life. Annual stipend of \$32,000. For information: Chair, Humanities Coordinating Committee, c/o Margaret Viggiano, 16 College Hall, University of Pennsylvania, Philadelphia, PA 19104-6378. *Deadline: October 15, 1995.*

The Columbia Society of Fellows in the Humanities will appoint postdoctoral fellows in the humanities for the academic year 1996–97. Appointment carries with it the expectation of renewal for a second year. Fellows must have received the Ph.D. between January 1, 1990, and July 1, 1996. \$30,000 stipend, one half for independent research, and one half for teaching in the undergraduate program in general education. Additional funds available to support research. For application: Director, Society of Fellows in the Humanities, Box 100 Central Mail Rm., Columbia University, New York, NY 10027. *Deadline: October 16, 1995.*

The Center for Studies in Landscape Architecture at Dumbarton Oaks offers residential fellowships for the academic year 1996–97 to scholars who are completing, or have completed, terminal degrees in a wide range of disciplines. Applications can be concerned with any aspect of the history of landscape architecture (architectural, art historical, botanical, horticultural, cultural, economic, social, agrarian). Grant assistance is also available for scholarly projects not associated with a degree or library research. For information: Studies in Landscape Architecture, Dumbarton Oaks, 1703 32nd St., NW, Washington, DC 20007; 202/342-3280; fax 202/342-3207. *Deadline: November 1, 1995.*

Institute of Early American History and Culture will award a 2-year postdoctoral fellowship in any area of early American history, to begin July 1, 1996. The principal criterion for selection is that the candidates dissertation or other research project have significant potential for publication as a distinguished, book-length contribution to scholarship. Applicants may not have previously published a book and must have met all requirements for the doctorate before commencing the fellowship. For information: Director, IEAHC, PO Box 8781, Williamsburg, VA 23187-8781. *Deadline: November 1, 1995.*

Gladys Kriebel Delmas Foundation Grants for Study in Venice and the Veneto: predoctoral and postdoctoral grants for travel and residence, awarded for historical research on Venice and the former Venetian empire, and for study of contemporary Venetian society and culture. Applicants must be U.S. citizens or permanent residents, have some experience in advanced research, and, if graduate students, have fulfilled all doctoral requirements except completion of dissertation, but including acceptance of dissertation proposal. For information: Gladys Kriebel Delmas Foundation, 521 Fifth Ave., Ste. 1612, New York, NY 10175-1699. *Deadline: December 15, 1995.*

Residency

Marie Walsh Sharpe Art Foundation offers 14 free studio spaces in New York. Visual artists 21 and over are invited to submit proposals for work space. Studios are available after September 1, 1996, for periods of up to 1 year. These are nonliving spaces for the making of new works of art. No stipend or equipment is provided. Proposals should include (1) 8 slides (35 mm) of recent work, may include 1 detail, no glass slides. Label with name, slide number, and indicate top; (2) annotated slide list: slide number, title, size, date of work, medium; (3) resume; (4) 1-page statement why studio space is needed; (5) support materials only if necessary; (6) start date and length of stay and; (7) SASE for return of slides. Send to: Space Program, Marie Walsh Sharpe Art Foundation, 711 N. Tejon St., Ste. B, Colorado Springs, CO 80903. *Deadline: January 31, 1996.*

Calls for Manuscripts

Art Journal is seeking manuscripts for an issue devoted to "The Impact of Electronic Media on Contemporary Art." The issue will try to raise questions about the ways in which electronic media offer the possibility for reconceptualizing artistic practices—not merely extending conventional forms through new technology. Papers for or about artists who are working with electronic media in any form are welcome, as are papers that pose theoretical issues about the status of craft, labor, identity, or other aspects of art activity in relation to the implications of new media. Other topics include the investigation of social spaces, art institutions, the terms of value, as well as issues of transmission, communicative strategies and effects, artificial intelligence, and concepts of ontology and form, which are transformed in an electronic environment as they bear upon art production. Submit 1-page abstract to: Johanna Drucker, Dept. of the History of Art, PO Box 208272, Yale University, New Haven, CT 06520-8272.

Chicago Art Journal is an annual publication devoted to presenting graduate student research that represents various aspects of the study of

the visual arts. *CAJ* is now soliciting papers for its spring 1996 issue "On Location." Papers might address the issue's theme via problems in/of landscape, pilgrimage, nationality, memory, borders, desire, or authorship. For information: *Chicago Art Journal*, University of Chicago, Dept. of Art, Cochrane-Woods Art Center, 5540 S. Greenwood Ave., Chicago, IL 60637. *Deadline: October 2, 1995.*

Henri Cartier-Bresson: historical and critical articles on the French photographer are sought for a special issue of *The History of Photography*. A wide range of perspectives and methodologies is welcome. In addition to his photography, articles are welcome on Cartier-Bresson's drawing and painting, and on his film directing in the 1930s and 1940s, and television directing in the 1970s. For information: Claude Cookman, Indiana University, Ernie Pyle Hall, Bloomington, IN 47405; CCOOKMAN@INDIANA.EDU. *Deadline: March 1996.*

Programs New & Revised

Ph.D. Program in Art History at the City University of New York Graduate Center has added a specialization in the field of Renaissance and Baroque art and architecture. Other specializations are offered in the history of modern and contemporary art and architecture, both European and American, as well as criticism and theory; and in the history of African, Oceanic, Native American, and pre-Columbian art and architecture. For information: Rose-Carol Washton Long, Ph.D. Program in Art History, Graduate School and University Center of the City University of New York, 33 W. 42 St., New York, NY 10036; 212/642-2865.

Information Wanted

Talbot Hughes (1869–1942): curator seeks information on this English painter and his oil portrait miniature collection amassed at the turn of the century. Constance Kimmerle, Rosenbach Museum and Library, 2010 DeLancey Pl., Philadelphia, PA 19103; 215/732-1600, ext. 20; fax 215/545-7529.

Andy Warhol: Catalogue Raisonné: project to document all of Warhol's paintings, sculptures, and drawings being organized under the joint auspices of Thomas Amman Fine Art AG, Zurich, and the Andy Warhol Foundation for the Visual Arts, New York. Owners of paintings, sculptures, and drawings not already catalogued are kindly requested to contact Georg Frei, Thomas Amman Fine Art AG, Restelbergstrasse 97, PO Box 922, CH-8044, Zurich; or Neil Printz, Andy Warhol Foundation for the Visual Arts, 65 Bleeker St., New York, NY 10012.

Miscellany

Manhattan Passport is a public project that guides residents and visitors through seven tours of Manhattan for the price of two tokens. Bypassing the city's traditional tourist sites, Manhattan Passport provides a map detailing tours that feature underknown and underused neighborhoods and locations. Each tour represents an alternative experience of the city by incorporating destinations that target its geographical, historical, commercial, and cultural attractions. For information: Kirby Gookin, New York University, Dept. of Art and Art Professions, 212/998-5700, or Alyson Pou, Creative Time, 212/206-6674.

Classified Ads

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

Art history research assistant, 1995–96: room and board in exchange for 15–20 hours/week. Computer proficiency, French, German, or Italian, good clerical skills. Nonsmokers. Tel./fax 614/447-8983.

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

For rent: attractive furnished bedroom, NYC, upper East Side near museums. Suitable visiting woman scholar. Doorman building. Good transportation. Security and references required. \$200/week; min. 3 weeks. Call DG Associates, 212/996-4629.

For rent: fully equipped, luminous studio in central Paris. Available July 1. Tel. 33. 1. 45. 31. 66. 14; fax 33. 1. 45. 31. 92. 62.

New York sublet: quiet East Village studio, fully furnished, 24-hour doorman, air conditioning. No pets. Ideal for visiting scholar, museum professional, responsible graduate student. \$850–\$900/month. September 1, 1995–August 31, 1996. By July 24: 212/387-9590.

Paris apartment for rent: fully equipped, well-designed and convenient studio-efficiency in 10th arrondissement (Metro Château d'Eau), 10-minute walk to BN. Available starting September or October 1995. 3,000F/month (includes charges, electricity, heating); deposit required. Ideal for graduate student. (011. 49. 221) 34. 18. 79.

Paris/Marais. Two charming apartments. Two room: commodious living, south light. Adjacent kitchen, dishwasher, washer/dryer. Bedroom and

bath with light from court. Studio: spacious living, beamed ceiling, south light. Kitchen, bath. Fully furnished. Available September–June. 404/373-3053.

Paris: two charming apartments available in the heart of the Marais. The larger one is fully furnished, commodious living room with south light, adjacent kitchen, dishwasher, washer/dryer, and bedroom and full bath with light from court. The second is a large studio with bath and kitchen, also with light from court. 404/373-3053.

Paris—1-bedroom apartment. Montmartre, fully furnished, sleeps 3. Great location, fully remodeled, all amenities. \$450/week. 617/484-6809.

Research Assistant—Rome. M.A./M.F.A. in art history; references. Archival, bibliographic, photographic assignments. Fluent Italian (translation, editing, proofreading). Immediate service, reasonable rates. Diane Sarachman, Vicolo del Leopardo 29, 00153 Rome; 011. 39. 6. 581. 3702.

Robert Beverly Hale on videotape. Hale's famous series of ten original demonstration lectures on artistic anatomy and figure drawing given by him at the Art Student's League, New York (1976). Fourteen hours of instruction. Jo-An Pictures Ltd., Box 6020 FDR, New York, NY 10150; 212/532-5003.

Datebook

July 28
Deadline for submissions for September/October CAA News

September 1
Deadline for receipt by conference coordinator of session proposals for 1997 annual conference, New York

September 15
Deadline for 1998 annual conference theme proposals to reach CAA conference coordinator (see page 1)

Deadline for CAA Award nominations (see page 5)

September 29
Deadline for submissions for November/December CAA News

February 21–24, 1996
CAA annual conference, Boston