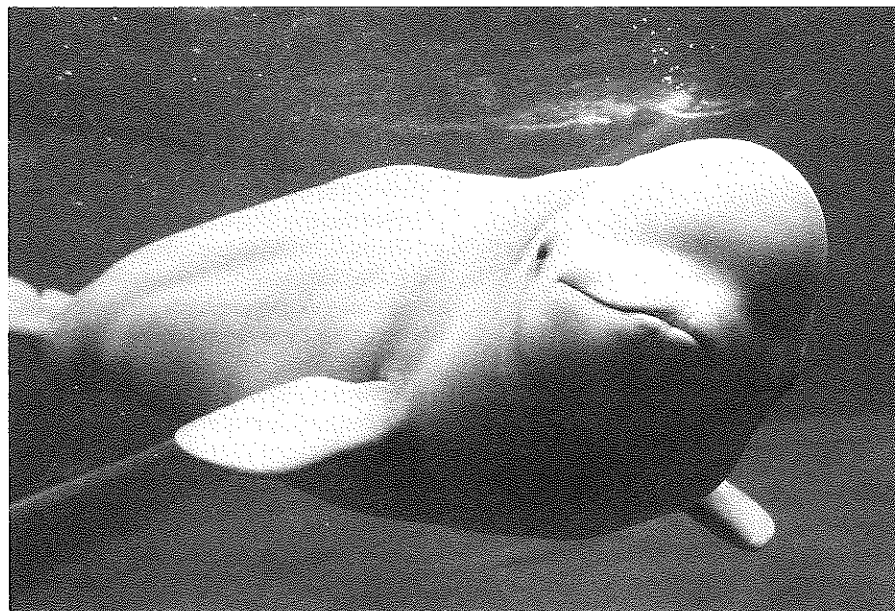


CAAS

CAA to Tour Baltimore

As a complement to the 1991 Washington conference sessions and special events, CAA is pleased to offer a day-long tour of the museums and cultural institutions of Baltimore, Maryland. This postconference tour will include visits to the Baltimore Museum of Art; the Walters Art Gallery; historic properties, with extensive art collections, on the campus of Johns Hopkins University; and the internationally acclaimed National Aquarium, designed by Cambridge Seven Associates. The tour is scheduled for Sunday, February 24. The cost of the tour is \$50 per person, which includes lunch, round-trip transportation, and all fees.

Buses will depart from the Sheraton Hotel in Washington at 8:15 A.M. and return by 7:00 P.M. The first stop will be at the National Aquarium, one of the largest and most sophisticated aquariums in the world. Nicholas Brown, its director, will welcome the group. The aquarium's collection includes over 5,000 aquatic animals. While it is perhaps an unusual stop for CAA members, Paul Claudel, the early 20th-century poet, recognized the relevance



National Aquarium



Walters Art Gallery

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

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

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

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of aquariums to the art world. He explained, "Aquariums are the link between art and science."

After leaving the aquarium, we will travel a short distance to the Walters Art Gallery, where we will be greeted by the director, Robert Bergman. The museum was founded when Henry Walters bequeathed his collection of 22,000 works of art to his native city of Baltimore. The permanent collections include ancient art, medieval art, Renaissance and Post-Renaissance sculpture and decorative arts, old-master paintings, 19th-century painting and sculpture, Asian art, arms and armor, and one of the nation's most important collections of illuminated manuscripts. A special exhibition, "The Gothic Revival: The Illuminated Manuscript in Medieval and Modern Times," will also be on display. The museum is generously offering a 10 percent discount at its bookstore to our group.

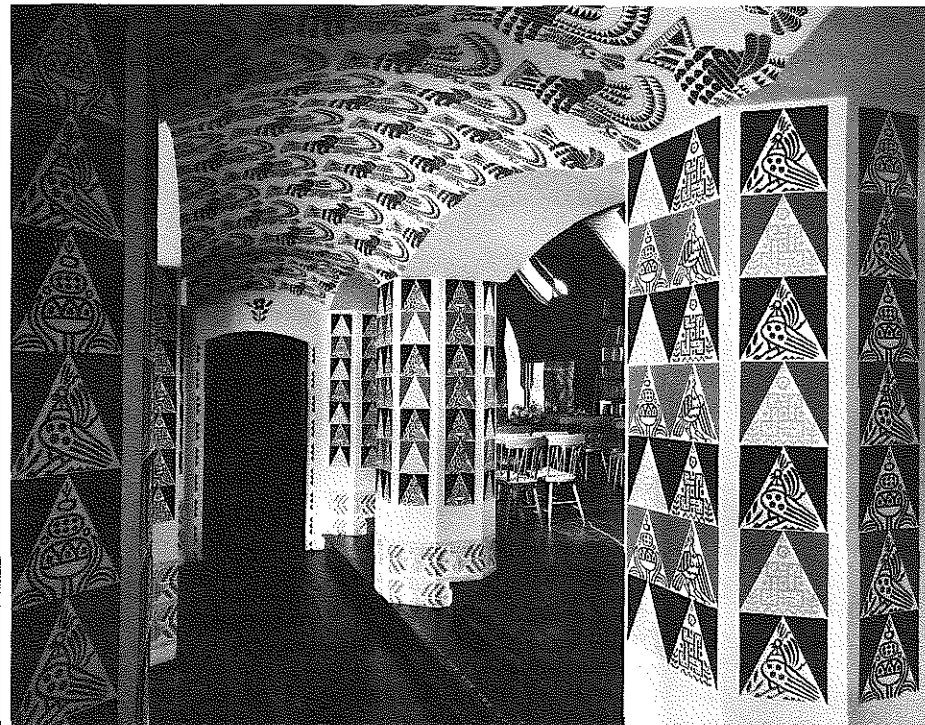
From the Walters the group will go to Johns Hopkins University for lunch and a tour of two historic properties. Lunch will be served in the late 19th-century carriage house, one of the few existing carriage houses that is still completely intact. Everything within the

structure is in its original form, including the horse stalls and wood panels.

After lunch, the group will visit Evergreen House, bequeathed to the university in 1942 by John Work Garret, whose family were the original inhabitants. The estate, built in the 1850s in the classical style, is on the National Register of Historic Places. The house includes a theater wing, which has a theater and stage decorated by Léon Bakst, the costume and set designer of the Ballets Russes, and collections of early 20th-century paintings; Chinese blue-and-white porcelain; Tiffany chandeliers; Japanese netsuke, inro, and lacquer; and rare books.

Our final stop will be the Baltimore Museum of Art, where Arnold Lehman, the museum's director, will greet us. The museum's permanent collection is extensive, including the Cone Collection, comprising paintings and sculpture by Matisse, Picasso, Renoir, Cézanne, van Gogh, Gauguin, and other Postimpressionists; the American wing with furniture, decorative arts, paintings, miniature rooms, and period rooms; art from Africa, Oceania, and the Americas; Asian art; European old masters; and a print and drawing collection. The

CONTINUED ON PAGE 4



Theater, Evergreen House,
Johns Hopkins University

From the Executive Director

Entering the 21st Century

We at the College Art Association national headquarters are both part of and witness to changes in the association and the professions it serves. As we embark on the new CAA fiscal year as well as a new academic year, our office staff is undertaking the usual seasonal activities, among them, gearing up to send out membership renewals and process new and renewed memberships; working with editors to assure timely publication of CAA journals, *Positions Listings*, and this newsletter; and organizing the annual conference. In short, the day-to-day activities of the association continue. But this is not all we do, and it is but a small part of the activities and services that many members would like us to sponsor in the future.

At the beginning of the next millennium, CAA will be made up of an extremely active membership who will benefit from enriched programs and a fortified governance structure. The long-range plan is the foundation for the positive growth we anticipate during the 1990s (see *CAA News*, May/June 1990). It was prepared over the course of three years by a large committee whose members represented the various constituencies of CAA—professional, geographic, gender, racial, and ethnic. During those three years many members responded to appeals in the newsletter for comments and suggestions; the CAA Board of Directors and dozens of other CAA committee members also had significant input. The resulting plan is intended to position CAA to enter the 21st century as a prominent and powerful association. It is an ambitious plan, one that is depen-

dent on the continuing support and involvement of CAA's increasing membership.

CAA has already begun the essential steps to ensure that the goals set forth in the plan are met. Among the actions taken thus far: (1) the on-going Long-Range Plan Implementation Committee is developing an action/implementation plan; (2) the Governance Committee is preparing a comprehensive organizational handbook, reviewing and formalizing definitions, charges, and guidelines for all CAA committees and editorial boards, the procedures for filling these committees and boards, and terms of service; and (3) the Development Committee is addressing CAA funding needs.

The Development Committee's role will be to increase the contributed income of CAA so that our goals can be realized. There already exists a history of giving to CAA. Foundations, foremost among them the Carnegie Foundation, the Samuel H. Kress Foundation, and the Getty Grant Program, have given generously to CAA over the years, especially to support publications. Distinguished art historian Millard Meiss bequeathed an endowment to CAA that, in perpetuity, grants publication subventions for scholarly books. Institutions and individuals have been giving to the *Art Bulletin* since 1925; a total of \$48,000 was given in 1990 alone. Members also give to the CAA through the sustaining and the newly created sponsoring memberships. Also, since 1989, members have been giving voluntary contributions along with their annual dues. The Development Committee will strive aggressively to build upon the existing tradition of giving.

It is important for all CAA members to remember that the Board of Directors is elected from the membership and by the membership. The six people newly elected will join the Board as your representatives; they will be making policy decisions on your behalf. A major reform in the voting process was put into effect last year: the results of the ballot are now binding, as opposed to "preferential" (previous nominating committees were "guided by the results of the preferential ballot"). Mailed with this newsletter are the list of candidates for election to the Board for the term 1991-95 and a separate ballot. Make your voice count! Please cast your votes and return the prepaid card.—Susan Ball

Annual Conference Update

Session Information

The deadline for all session and panel proposals for the 1992 conference is October 1, 1990.

New address for John Wilson, chair, British portraiture session: Curator of Painting and Sculpture, Cincinnati Art Museum, Eden Park, Cincinnati, OH 45202-1596; 513/721-5204; fax 513/721-0129.

Affiliated Society Calls for Papers

NAHIA (North American Historians of Islamic Art) will hold a *majlis* (meeting) at the CAA Washington conference. Planned are (1) an epigraphy workshop with Sheila Blair; register before September 20 with NAHIA, c/o Susan Sims, UCLA, Dept. of Art History, 405 Hilgard Ave., Los Angeles, CA 90024-1417; and (2) a session on new research; send abstracts for 20-minute papers to: D. Fairchild Ruggles, CASVA, National Gallery of Art, Washington, DC 20565.

DF (Design Forum) is organizing a session for the CAA Washington conference. Send proposals to: Richard Martin, Shirley Goodman Resource Center, Fashion Institute of Technology, Seventh Ave. at 27th St., New York, NY 10001-5992. *Deadline: October 15, 1990.*

museum also has two sculpture gardens. At the time of our visit a special exhibition of prints, lithographs, and drawings by Baltimore artist Grace Hartigan will be on view, as well as drawings by another Baltimore artist, Aaron Sopher. The Baltimore Museum is graciously extending a 10 percent discount (the museum members' discount) at its bookstore to our group.

To reserve a space on the tour, complete the registration form and return it with your payment by December 21, 1990. Additional information and confirmation notices will be mailed to all participants by January 4, 1991. Space is limited, so reserve early. The tour will be canceled if there is not a minimum number of participants.



Baltimore Museum of Art

Reservation Form

Postconference
Tour of Baltimore,
February 24, 1991

Yes, I/we wish to join
the tour. Please make _____
reservation(s) at \$50/person.

Participants:

NAME _____	NAME _____
ADDRESS _____	ADDRESS _____
CITY _____ STATE _____ ZIP CODE _____	CITY _____ STATE _____ ZIP CODE _____
TELEPHONE _____	TELEPHONE _____

Enclosed is my/our check
for: \$ _____.
Please make checks payable
to College Art Association.
Checks must be drawn on a
U.S. bank.

Mail reservations to:
College Art Association
Department T
275 Seventh Avenue
New York, NY 10001

Deadline:
December 21, 1990

Legal Update

Whose Image Is It?

Contemporary artists often use appropriation—the copying of existing imagery—as the basis of their artistic expression. Such use of preexisting images as a source for new artwork has created conflicts with the owners of the rights to the existing material under federal copyright and trademark law. Several artists have been sued for copyright and trademark infringement for the use of appropriated images—but since the cases were settled out of court, no judicial opinions have considered appropriation per se. Two cases, however, both against New York-based artist Jeff Koons, are presently being argued in the federal district court in New York.

In *Art Rogers v. Jeff Koons and Sonnabend Gallery, Inc.*, Art Rogers, a professional California-based photographer and artist, created and copyrighted a photograph titled *Puppies*. During 1988 and 1989 Koons created wood polychrome sculptures titled *String of Puppies* that Rogers claims infringed on the copyrighted *Puppies* and represent a false designation of origin of the goods.

In another case, *United Feature Syndicate v. Jeff Koons*, United Feature, the owner of the copyright in the "Garfield" comic strip and the character Odie, who has been featured continually in the strip, sued Koons for violation of federal copyright law, among other claims.

United Feature claims that Koons infringed on its copyright by creating and selling a sculpture that pictures a dog that is copied from and bears a substantial similarity to the character Odie.

The Copyright Act of 1976 provides in section 106 that the owner of copyright has the exclusive right to reproduce the copyrighted work and to prepare derivative works; it also



Art Rogers, *Puppies*, 1980,
photograph



Jeff Koons, *String of Puppies*, 1988,
polychromed wood, edition of three
COURTESY OF SONNABEND GALLERY

provides that the copyright owner has the exclusive right of publication, performance, and display.

To prove copyright infringement, a copyright holder (plaintiff) must show that the alleged infringer (defendant) copied the work. Copying may consist of a defendant's admission that he copied or circumstantial evidence, usually access, which permits an inference of copying. The plaintiff must prove that the copying went so far as to constitute improper appropriation. To this end, the copyright owner must demonstrate substantial similarity relating to protected material. Substantial similarity must go to copyrightable expression and not to the idea or facts that are noncopyrightable elements. The line, however, between idea and expression is often elusive. The real battleground is which factors and what test go into a finding of substantial similarity.

For example, in the 1987 case of *Kisch v. Ammirati and Paris, Inc.*, the plaintiff had made a photograph of a woman seated in the Village Vanguard; the woman was holding a concertina and behind her was a large mural on the wall. The defendant was a photographer hired by an ad agency who had made a photograph of a man seated in front of the same mural in the Village Vanguard, holding a saxophone, with a bottle of lime juice on a table nearby. The defendants conceded access. The court in refusing to dismiss the claim for copyright infringement on a motion for summary judgment noted that camera angle, lighting, etc., might be protected elements. The court stated: "... with respect to the issue of unlawful appropriation under the ordinary observer test, the court is unable to conclude that a rational trier of fact would not be permitted to find substantial similarity relating to protected material. Significantly, a rational trier of fact would be permitted to find that the underlying tone or mood of defendant's photograph was similar to the original conception expressed in plaintiff's work."

The basic defenses to infringement are fair use and freedom of expression. In 1976 Congress enacted the doctrine of fair use, which had been a judicial creation, as part of the copyright law. Section 107 provides that reproductions of copyrighted work for the purpose of criticism, comment, news reporting, and teaching shall be fair use. In addition,

the report that accompanied the copyright law specifically included the example of parody. The section further provides that in any determination, the court shall consider the following factors, summarized as: (1) the purpose and character of the secondary use, (2) the nature of the copyrighted work, (3) amount and substantiality, and (4) the effect on the market or value. Judges do not have a consensus on the meaning of fair use, and judicial opinions reflect widely different notions. Thus, despite the listing of the four factors, no clear guidelines have developed.

Koons argues that no infringement has taken place. Relying on the proposition that facts and ideas are not copyrightable, he argues that even though a person might witness an event and record that event, this does not give that person any proprietary rights to it. As applied to the *Rogers* case, the argument is that Koons has taken the image of the nonprotected event and thus does not infringe on Rogers's copyright. Since the expression and the fact converge, the photograph is entitled only to limited protection. By selecting a different medium of expression, most of the "photographic" and thus protected elements are gone. (Normally, the change in the medium of expression does not preclude infringement, i.e., a photograph of a painting.)

Evidently this argument is difficult to apply in the *United Feature* case, where the source of the image is not fact but the imagination. John Koegel, Koons's lawyer, has previously argued that the appropriate test is "whether an ordinary lay observer would regard the *aesthetic appeal* of the two works to be the same." Koons has also raised other defenses including fair use and the First Amendment.

In *Harper and Row Publishers v. Nation Enterprises*, the Supreme Court instructed that the effect upon the potential market for the work is "undoubtedly the single most important element of fair use." Koons no doubt will rely on the fact that his sculptures were not in competition with the plaintiff's works.

While Koons's argument with respect to the test for substantial similarity offers almost no protection to the photographer, reliance on an "appropriation" or "concept and feel" test may result in protecting noncopyrightable ideas. On the other hand, this

may suggest only that the defendant has gone beyond mere style to utilize elements that are "expressive." Whatever one thinks of Koons's art, should the concept of fair use incorporate the "appropriation" concept?

There are no simple answers to resolve potential conflicts that result from artistic appropriation, and the space considerations of this newsletter preclude any complex answer or substantial analysis.

Suffice it to say that wherever the line is drawn (and my instinct is that, if at all, it should be within fair use) it should take account of the goal of the copyright law: to stimulate activity and progress in the arts for the intellectual enrichment of the public by permitting authors to reap the rewards of their creative efforts.—*Barbara Hoffman, CAA Honorary Counsel*

CAA News

New CAA Committee

CAA is pleased to announce the formation of the Committee of Members with Disabilities for Accessible Programs and Places. The committee is chaired by Jaqueline Ann Clipsham, and includes Judith Brodsky, Robert Harris, Lois Kaggen, and Robert Kaufmann. The committee was, regrettably, deprived of the valuable input of member Guy McElroy as a result of his untimely death in June of this year.

People with disabilities with concerns, ideas, etc., for the committee are asked to address them to: Jaqueline Clipsham, Aspidastra Studio, PO Box 387, Califon, NJ 07830.

Affiliated Society News

The Art Libraries Society of North America (ARLIS/NA) is undergoing a process of strategic planning in order to better meet the needs of its members and to identify future directions for the society. The process is continuing throughout the year, with the current focus on discussing draft objectives and specific courses of action. A nine-member strategic-planning task force chaired by Lynette Korenic, president of ARLIS/NA, met at a two-day retreat in Santa Barbara, Calif., in April. With the assistance of a planning consultant/facilitator, the task force developed the following draft mission statement: to foster excellence in art librarianship for the advancement of the visual arts.

The draft goal areas seek to (1) increase the effectiveness of art librarians and visual-resource curators; (2) increase the profession's effectiveness in managing a constantly changing environment; (3) expand cooperative relations with other regional, national, and international organizations; (4) exert a stronger, more influential role on matters affecting the organization; and (5) ensure the continued strength and vitality of ARLIS/NA.

At its 18th annual conference in New York in February 1990, ARLIS/NA voted overwhelmingly to affiliate with the Visual Resources Association (VRA). ARLIS/NA hopes to continue to work closely with VRA, CAA, and other affiliate organizations on specific projects and activities that will address the issues and concerns arising from the rapidly changing professional and technological environments.

Recently ARLIS/NA also extended its support to the NEA for reauthorization with full funding and without content restrictions. ARLIS/NA hopes to be an advocate for other such issues that directly affect the profession and the society's ability to carry out its mission.

The 19th annual ARLIS/NA conference is scheduled for March 7-14, 1991, in Kansas City, Mo. For information: Pamela Parry, ARLIS/NA Headquarters, 3900 E. Timrod St., Tucson, AZ 85711.

Directory of Affiliated Societies

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

American Committee for South Asian Art

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

American Society for Hispanic Art Historical Studies

ASHAHS founded 1975. International membership: 150. Annual dues: \$12.50 regular; \$7.50 students; \$17.50 institutional. Purpose: the encouragement and advancement of studies and research in the history of the arts of Spain and Portugal, promoting interchange of information and ideas among members through meetings, publications, and other means it deems appropriate. Newsletter published each spring and fall. General secretary: Janis Tomlinson, Dept. of Art History, Schermerhorn Hall, Columbia University, New York, NY 10027.

Art Libraries Society of North America

ARLIS/NA founded 1972. Membership: 1,300. Annual dues: \$55 individual; \$35 student; \$75 institutional and business affiliate. Purpose: to promote the development, good management, and enlightened use of all art libraries and visual-resource collections and to further the

interests and goals of all professionals involved with the organization and retrieval of art information. The society holds an annual conference, sponsors two annual awards for excellence in art-related activities, and publishes *Art Documentation* quarterly, *ARLIS/NA Update* quarterly, an annual *Handbook and List of Members*, and a series of occasional papers. Executive director: Pamela Jeffcott Parry, 3900 E. Timrod St., Tucson, AZ 85711; 602/881-8479.

Arts Council of the African Studies Association

ACASA founded 1982. Membership: 209. Annual dues: \$20 regular and institutional; \$5 student, retired, and unemployed. Purpose: to encourage and promote the highest standards of ethical and professional behavior in the expansion of research and scholarship about African arts. ACASA holds periodic meetings within the framework provided by meetings of learned societies and other organizations for the purpose of reporting and discussing research and other matters affecting the field and publishes the *ACASA Newsletter*. The arts council also organizes the Triennial Symposium on African Art. Secretary-treasurer: Lisa Aronson, Art Dept., Skidmore College, Saratoga Springs, NY 12866; 518/584-5000, ext. 2741.

Association of Research Institutes in Art History

ARIAH incorporated in 1988. Full members: 10 (American Academy in Rome; Center for Advanced Study in the Visual Arts, National Gallery of Art; Centre Canadien d'Architecture/Canadian Centre for Architecture; Dumbarton Oaks; Getty Center for the History of Art and the Humanities; Huntington Library, Art Collections, and Botanical Gardens; J. Paul Getty Museum; Metropolitan Museum of Art; Smithsonian Institution; Yale Center for British Art). Affiliate member: 1 (American School of Classical Studies at Athens). Purpose: to advance education and scholarly research by institutes of advanced research in art history and related disciplines; to provide general and continuing information about the scholarly activities and contributions of the member centers and to exchange administrative, scholarly, and research information; to encourage cooperation among the member institutions in the development of joint research projects and other programs such as fellowships and lecture series; and to help fund cooperative projects and programs among the member institutions. ARIAH meets twice yearly, in October and during the CAA annual conference in February. Chair: Herbert H. Hymans, Getty Center for the History of Art and the Humanities, 401 Wilshire Blvd., Suite 400, Santa Monica, CA 90401-1455; 213/458-9811; fax 213/458-6661. Secretary: Anne-Marie Logan, Yale Center for British Art, 1080 Chapel St., New Haven, CT 06520; 203/432-2846; fax 203/432-9695. Bitnet: Britishl&YALEADS.

Design Forum: History, Criticism and Theory

DF founded 1983. Membership: 200. 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. DF publishes a newsletter twice a year. 1989 chair: Jon Montague, SUNY, College at Buffalo; 1990 chair: Clayton Lee, UCLA; 1991 co-chairs: Richard Martin, FIT, SUNY, and Joseph Ansell, University of Maryland, College Park. Membership and publications coordinator: Clayton Lee, Dept. of Design, UCLA, 405 Hilgard Ave., Los Angeles, CA 90024-1456; fax 213/206-6676; e-mail inx5HAL@UCLAMVS.

Foundations in Art: Theory and Education

FATE founded 1977. Membership: 300. Annual dues: \$15. Purpose: a national organization concerned with introductory college-level art courses in both studio art and art history. FATE aims to promote discussion, analysis, focus, strategies, goals, and understanding in this area of the art curriculum. A further objective is the promotion of excellence in the initial undergraduate learning experience in art and to help foster the creative process. The FATE newsletter, journal (*FATE in Review*), and regional conferences provide a platform and vehicle for exchange and publication. Services also include sessions and participation at national conferences and a national information exchange network. President: Stephen Sumner, Faculty of Art, University of Tulsa, 600 S. College Ave., Tulsa, OK 74104; 918/631-2202.

Gay and Lesbian Caucus

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

Historians of Netherlandish Art

HNA founded 1983. Membership: 300. Annual dues: \$10 student; \$20 regular; \$75 supporting; \$200 benefactor; \$100 institutional. Purpose: to foster communication and collaboration among historians of Northern European art. HNA holds an annual meeting and program in conjunction with the CAA annual conference, publishes two newsletters per year and a *Directory of Members*, and holds scholarly conferences every 3 to 5 years. Secretary-treasurer: Diane G. Scillia, School of Art, Kent State University, Kent, OH 44242.

International Center of Medieval Art

ICMA founded 1956. Membership: 1,000. Annual dues: \$30 active (U.S. only); \$35 (all other countries); \$15 students (all countries); \$50 institutional; \$100 contributing; \$500 sustaining; \$1,000 benefactor. Purpose: to promote the study of medieval art and civilization from A.D. 325 to 1500. ICMA publishes a scholarly journal, *Gesta*; a newsletter, which includes lists of dissertations on medieval art; and two continuing series, *The Census of Romanesque Sculpture in North American Collections* and *The Census of Gothic Sculpture in North American Collections*. ICMA also organizes symposia and supports the publication of the resulting papers. Address inquiries to the administrative assistant, Margaret Lubel, ICMA, The Cloisters, Fort Tryon Park, New York, NY 10040; 212/928-1146.

North American Historians of Islamic Art

NAHIA founded 1983. Membership: 125. Annual dues: \$15. Purpose: to promote high standards of scholarship and instruction in the history of Islamic art; to facilitate communication among its members through meetings and through the *NAHIA Newsletter*; and to promote scholarly cooperation among persons and organizations concerned with the study of Islamic art. NAHIA holds periodic *majlis*, or meetings, of its members, often in conjunction with meetings of CAA or MESA (Middle East Studies Association). President: Walter B. Denny, University of Massachusetts, Amherst. Secretary-treasurer: Renata Holod, Dept. of the History of Art, University of Pennsylvania, Philadelphia, PA 19104.

Visual Resources Association

VRA founded 1982. Membership: 759. Annual dues: \$25 North America; \$40 foreign; \$50 contributing; \$300 patron. Purpose: to establish a continuing forum for communication of information and ideas and to further research

and education in the profession of visual resources administration. VRA publishes a quarterly newsletter, the *VRA Bulletin*; a scholarly journal, *Visual Resources: An International Journal of Documentation*; and a wide series of special guides that cover the many changes and developments taking place in the visual resource field, including technology, cataloguing standards, and latest equipment and supplies. The association sponsors and organizes workshops and an annual conference. President: Carla Freeman, New York State College of Ceramics, Alfred University, Scholes Library, Alfred, NY 14802.

Women's Caucus for Art

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

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

Solo Exhibitions by Artist Members

Only artists who are CAA members are included in this listing. When submitting information, include name of artist, gallery or museum name, city, dates of exhibition, medium. Please indicate CAA membership.

Photographs are welcome but will be used only if space allows. Photographs cannot be returned.

ABROAD/

Graham Cantieni. Musée des Beaux-Arts, Angoulême, France, May 30-June 30, 1990. Sculpture. Galerie Madeleine Lacerte, Quebec, Canada, June 10-26, 1990. Paintings.

MID-ATLANTIC/

Paul Arnold. Jane Haslem Gallery, Washington, D.C., June 13-July 7, 1990. "40 Year Retrospective," woodcuts and intaglios.

Sydney K. Hamburger. Gallery 10, Washington, D.C., July 17-August 11, 1990.



Benita Goldman

Donald Lipski and Buzz Spector. Corcoran Gallery of Art, Washington, D.C., December 8, 1990-February 10, 1991. "Transgressions."

MIDWEST/

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

Rita Dibert. Space Gallery, Western Michigan University, Kalamazoo, September 14-October 22, 1990. Installation. International Fine Arts Gallery, Chicago, October 12-November 9, 1990. Photography. Orange Coast College Photography Gallery, Costa Mesa, Calif., October 15-November 9, 1990. Photography.

Suzanne Evenson. Methodist Theological School Gallery, Delaware, Ohio, June 1-July 10, 1990. "The Emotion Series: A Visual Journal," art quilts.

Sondra Freckelton. University of Michigan Museum of Art, Ann Arbor, July 6-September 2, 1990. Prints and watercolors.

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

John Gutmann. Allen Memorial Art Museum, Oberlin College, Oberlin, Ohio, August 14-October 14, 1990. Photographs.

Susan G. Maakestad. Eureka College, Eureka, Ill., September 7-October 5, 1990. Paintings. Monmouth College, Monmouth, Ill., October 14-November 14, 1990. Paintings.

Therese Zemlin. Artemesia Gallery, Chicago, September 1-29, 1990. Sculpture.

NORTHEAST/

Mary Abbott. Benton Gallery, Southampton, N.Y., September 29-October 18, 1990.

Catherine M. Allen. Soho 20 Gallery, New York, May 1989.

Prilla Smith Brackett. Bunting Institute Gallery, Radcliffe College, Cambridge, Mass., March 30-April 26, 1990. "In the Forest of the Night: Drawings and Paintings from the Amazon." Soho Invitational Space, New York, September 4-29, 1990. "Reaching for the Light: Visions of a Lowland Rain Forest," paintings and drawings.

Toby Buonagurio. Bernice Steinbaum Gallery, New York, October 27-November 24, 1990. "Sculpturama: Sunken Treasures Gilded Pleasures."



Toby Buonagurio, *Pirates and Pearls Treasure Chest*, 1990, ceramic with glazes, lusters, acrylic paint, flocking, glitter, glass gems

Randall Carlson. Dartmouth College, Hanover, N.H., July 17-August 23, 1990.

Ed Colker. University Art Gallery, University at Albany, State University of New York, June 26-August 3, 1990. "Prints for Poetry and Prose."

Karen Finley. Brooklyn Bridge, N.Y., sponsored by Creative Time, September 28, 1990. "Imprudently Zealous," performance.

Babette Martino. Douglass College, Rutgers University, New Brunswick, N.J., October 12-November 16, 1990. Paintings and drawings.

Rosalind-Kimball Moulton. Burchfield Art Center, State University College at Buffalo, N.Y., August 11-September 23, 1990. Photographs and light drawings.

Marjorie Moore. Portland Museum of Art, Portland, Maine, July 19–September 23, 1990. "Perspectives," works on paper and video.

Allen Schill. Esoterica Bookstore and Gallery, New York, summer 1990. "Mandalas and Related Works."

Carol Sun. Bronx Museum of the Arts, Bronx, N.Y., July 19–September 3, 1990. Paintings.

Elizabeth Tracy. Watson Gallery, Wheaton College, Norton, Mass., August 30–September 30, 1990. "Eleusis Series," paintings.

Joycemarie Washburn. Graphic Pleasures Gallery, Larchmont, N.Y., September 9–29, 1990. Oils and silks.

SOUTH/

Jack Girard. Merlan Gallery, Transylvania University, Lexington, Ky., September 23–October 19, 1990. Constructions, drawings, installation, and performance.

Richard Hamwi. University of Kentucky Art Museum, Lexington, August 12–October 7, 1990. Watercolor collages and drawings. University of Indianapolis Art Gallery, November 10–December 7, 1990. Watercolor collages and drawings.

SOUTHEAST/

Paula Braswell. 621 Gallery, Florida State University, Tallahassee, April 20–27, 1990. Installations and sculpture.

Ann Elizabeth P. Nash. Lamar Dodd Art Center, LaGrange College, LaGrange, Ga., September 15–October 31, 1990. "Second Room."

Howardena Pindell. Heath Gallery, Atlanta, Ga., July 10–August 4, 1990. "Autobiography."

WEST/

Beth Bachenheimer. El Camino College, Torrance, Calif., October 1990. Brand Art Library, Glendale, Calif., February 1991.

Pamela Leeds. Claremont Graduate School Gallery, Claremont, Calif., September 1–14, 1990. "Detonations on the Battlefield of Memory," photography and installation.

Pam Longobardi. San Francisco Museum of Modern Art, May 8–June 1, 1990. Paintings and works on paper. Knoxville Museum of Art, Knoxville, Tenn., June 1–August 12, 1990. "States of Matter," installation.

Robert C. Schick. ArtScapes Gallery, Saratoga, Calif., July 9–August 31, 1990. Drawings.

James B. Thompson. Hallie Brown Ford Art Gallery, Willamette University, Salem, Oreg., October 1990. Western Oregon College Art Gallery, Monmouth, January 1991.

People in the News

In Memoriam

Jimmy DeSana, photographer, died July 27, 1990. He was 40. Born in Detroit, he moved to New York in 1973. He had his first New York exhibition in 1979 at the Stefanotti Gallery. His works provide artificial alternatives to the real world and have a surrealist nature. Most recently he created images executed exclusively in a darkroom by suspending objects over radiant fields of color. His most recent exhibition was at the Pat Hearn Gallery, New York, in 1988.

John F. Fitchen III, professor emeritus of fine arts at Colgate University, died June 3, 1990, at the age of 85. Fitchen graduated from Yale University in 1927 and received his M.Arch. from Harvard in 1931. He joined the Colgate faculty in 1934 and retired in 1971 after having served for several years as head of the fine arts department. In 1979 Colgate awarded him an honorary doctorate of fine arts. Fitchen was a widely published author and an authority on Gothic architecture.

Gerald Hedley, art restorer, died July 24, 1990, in a mountaineering accident in the French Alps. He was 41. Hedley was a leading expert in art restoration and advised museums throughout the world. He also lectured at the Courtauld Institute in London.

Ralph Humphrey, professor of art at Hunter College of the City University of New York, died July 15, 1990, at the age of 58. He is survived by his wife, Karen, and his daughter, Beth.

Humphrey was born in 1932 in Youngstown, Ohio, and studied at Youngstown State University. As Roberta Smith stated in his obituary for the *New York Times*, Ralph Humphrey was "an abstract painter whose works were a link between Abstract Expressionism and Minimalism." A superb colorist, in the past two decades Humphrey constructed architecturally assertive works that projected into the viewer's space.

Humphrey had numerous solo exhibitions in New York, Los Angeles, Boston, and Chicago. His most recent exhibition was at the Mary Boone Gallery in March of this year. A show of his early paintings will be exhibited at Mary Boone in September 1990. His work is represented in numerous public and private collections, including the Museum of Modern Art and the Whitney Museum of American Art.

His legacy as a teacher is unparalleled. Humphrey was gifted with a wide emotional spectrum as well as a probing intellect and taught by the force of his indefatigable enthusiasm. He transmitted a belief that inspiration is everywhere. A sensualist by nature, Humphrey focused on heightening a

student's sensitivity to his or her curiosity. He had an ability to penetrate a student's process, dispel dogmatic thinking, suspend the weight of common logic, and ignite potency, which, for whatever reason, lay dormant. To this extent he was aided by his vulnerability and a large measure of a sense of the ridiculous. He often quoted a line of interior designer Maerose Prizzi from the movie *Prizzi's Honor*, which illustrates his sense of humor as well as a Wittgenstein-like sense of mystery: "The colors are right. . . . That's what counts you know. Everybody sees shapes differently, but colors are forever."

Wherever Ralph is, the colors are right.

—Susan Ebersole

Craig Owens, art critic and editor, died of AIDS, July 4, 1990, at the age of 39. Owens graduated from Haverford College and attended the graduate school at CUNY. From 1980 to 1986 he was a senior editor at *Art in America*. He also wrote art criticism, most often for *October* and *Art in America*, and helped to formulate the art world's definition of postmodernism. Over the years he taught at many institutions, including Hunter College, the School of the Art Institute of Chicago, Yale, Barnard, the University of Virginia, SUNY Rochester, and the Whitney Museum of American Art.

Jan Stussy, a West Coast artist, died July 31, 1990. He was 68. Stussy was a former chairman of the UCLA Art Department and the first artist to be appointed senior professor. Best known as a painter, Stussy also worked in other media. In 1977 he won an Academy Award for best documentary for *Gravity Is My Enemy*, which he produced.

Gary A. Reynolds, 40, curator of painting and sculpture at the Newark Museum since 1983, died July 23, 1990, from AIDS-related causes. Reynolds was a specialist in 19th- and 20th-century American painting and wrote extensively on early American art. He was also curator of the Alex Hillman Family Foundation, which has an Impressionist and Postimpressionist collection. In 1972 he graduated from Trinity University, and in 1977 he received a master's degree from Brooklyn College. He was formerly curator of the Grey Art Gallery and Study Center at New York University and curatorial assistant at the Brooklyn Museum.

Academe

Edward Bleiberg, assistant professor of art history at Memphis State University, has been appointed director of its Institute of Egyptian Art and Archaeology.

Lorelei Corcoran has been named assistant professor of art history and assistant director of the Institute of Egyptian Art and Archaeology, both at Memphis State University. She was formerly assistant curator at the Oriental Institute Museum at the University of Chicago.

Christopher Fulton is a visiting instructor in art history at the University of Minnesota, Deluth.

James Klueg has been named assistant professor in ceramics, jewelry and metals, and contemporary survey at the University of Minnesota, Deluth.

Babatunde Lawal has been appointed to the Chair of Excellence in Art History at Memphis State University. He comes to the university from Obafemi Awolowo University, Ile-Ife, Oyo State, Nigeria.

David L. Jacobs has been appointed chairman of the Department of Art at the University of Houston. Jacobs was formerly assistant and then associate dean in the College of Liberal Arts at the University of Texas, Arlington.

Susan Rankaitis has accepted the Fletcher Jones Chair in Painting at Scripps College in Claremont, Calif. She was formerly the Agnes Bourne fellow in painting and photography at the Djerassi Art Foundation and a resident artist at La Napoule Art Foundation in France.

Robert E. Simon has been made interim administrator of the Art Institute of Boston. Simon, who is currently the school's dean of academic and faculty affairs, replaces outgoing president William H. Willis, Jr.

Frederieke Taylor is the new executive director for administration at the Skowhegan School of Painting and Sculpture. She was formerly director of the MacDowell Colony and served as a consultant and curator for numerous art institutions.

Sarah Wagner has been named executive director of development and alumni affairs for the School of the Art Institute of Chicago. Wagner was previously assistant director of development at the Museum of Science and Industry in Chicago.

Museums and Galleries

Kenneth Ames is the new chief of history at the New York State Museum. Ames was formerly historian and administrator at the Winterthur Museum in Delaware.

Barbara R. Butts has been appointed curator of prints, drawings, and photographs at the Saint Louis Art Museum. She was formerly assistant curator of prints, drawings, and photographs at the Museum of Fine Arts, Boston.

Madelyn Crawford and Robin Smith have new positions at the San Jose Museum of Art in California. Crawford is the curator of education. She was formerly the historical and arts coordinator for the town of Los Gatos. Smith is the associate director of development. Previously she was assistant director of development with the Denver Symphony Orchestra.

Lauretta Dimmick has been appointed the Gates Foundation curator of American art and curator of painting and sculpture at the Denver Art Museum. Dimmick was previously assistant

curator of American decorative arts and sculpture at the Museum of Fine Arts, Boston.

Laura R. Fattal has been named curator of education at the Jane Voorhees Zimmerli Art Museum, Rutgers University. Fattal recently served on the faculty of the University of the Arts in Philadelphia.

Harriet W. Fowler has been appointed director of the University of Kentucky Art Museum. She previously was its acting director.

Jonathan Green has been named director of the California Museum of Photography at the University of California, Riverside. Green was professor of photography and founding director of the Wexner Center for the Visual Arts at Ohio State University.

Donald E. Jones has been appointed director of development at the Portland Museum of Art, Maine. He comes to the museum from the Detroit Institute of Arts, where he was associate director of development.

Marge Lee is the new public information director at the Baltimore Museum of Art. She formerly held the same position at the Saint Louis Art Museum.

Leslie Luebbers has been appointed director of the University Gallery at Memphis State University. She is the former director of the World Print Council in San Francisco and co-director of International Art Projects in San Francisco and New York.

Alison Petre is the new education coordinator at the Knoxville Museum of Art. She is a former art instructor and artist-in-residence.

Michael B. Reed has been named museum manager at the Contemporary Arts Museum in New York. He was most recently production technician at the Science Museum of Minnesota.

David S. Rubin has been named associate director/chief curator at the Cleveland Center for Contemporary Art. Prior to this appointment, Rubin served as director of the Freedman Gallery, Albright College, Reading, Pa.

Richard J. Wattenmaker has been appointed director of the Archives of American Art, Washington, D.C. He was formerly director of the Flint Institute of Arts in Michigan, and recently he has pursued his own research and writing.

John Human Wilson III has been appointed curator of paintings and sculpture at the Cincinnati Art Museum. Wilson was most recently at the Spencer Museum of Art in Lawrence, Kans.

Organizations

Ellsworth H. Brown is the new president of the American Association of Museums. He is president and director of the Chicago Historical Society.

Stephanie French has been appointed vice-president for corporate contributions and cultural affairs for Philip Morris Management Corporation. With the organization since 1981, she had been their director of cultural and contributions programs.

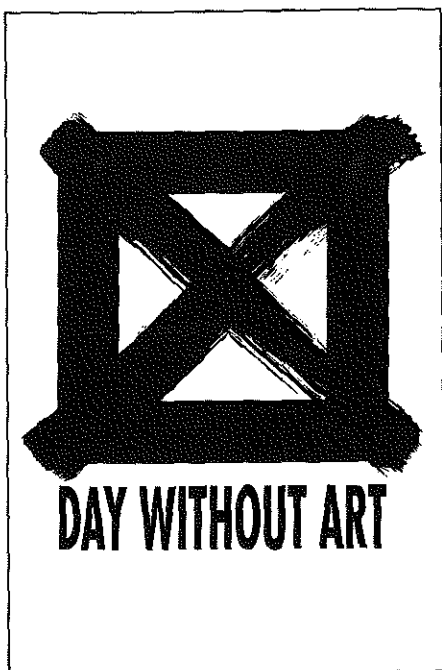
Michael Kendall and Mary Ann Stankiewicz have been named program officers for the Getty Center for Education in the Arts. Kendall was previously assistant professor in the Department of Fine Arts and art education program advisor at Montclair State College, N.J. Stankiewicz was associate professor in the Department of Art at California State University, Long Beach, and chair for art education.

Programs, New & Revised

The American Association of Museums has announced a new standing professional committee—the Committee on Museum Professional Training. This committee is charged with the development and promotion of training standards for all museum professionals and will concern itself with the entire spectrum of training options/opportunities available to aspiring or current museum professionals in the United States. COMPT is open to all AAM members. For information: Bryant F. Tolles, Jr., COMPT, c/o Museum Studies Program, 301 Old College, University of Delaware, Newark, DE 19716; 302/451-1251.

The Asia Art Museum of San Francisco has opened its newly installed Richard Gump Gallery of Indian Art. The reinstallation had been delayed due to the 1989 earthquake. The space has been expanded to accommodate more works including miniature paintings, decorative arts, sculpture, colored aquatints, and jades.

A Day without Art is being planned for December 1, 1990, as a national day of action and mourning in response to the AIDS crisis. The day is designed to celebrate the achievements and the lives of colleagues and friends while mourning the losses sustained by the creative community, to encourage action to cure and care for all people with AIDS, and to educate people about the HIV infection. Groups and individuals are encouraged to participate by producing an effective activity designed to increase awareness and elicit active concern and



A Day without Art, Visual AIDS

support. For information: Patrick O'Connell, Visual AIDS, 108 Leonard St., 13th fl., New York, NY 10013; 212/513-0303.

The Detroit Institute of Arts and the Newark Museum have both announced that they will be open only five days a week, one day less than previously. Both institutions will be open Wednesday through Sunday. The shortened schedules are the result of budgetary constraints.

National Arts Week '90 coincides with the 25th anniversary of the National Endowment for the Arts. To highlight the quarter century of public support for the arts, the National Assembly of Local Arts Agencies urges its members to participate, September 23-29, 1990, under the theme "Celebrate Creative America!" Special activities are planned, including "Arts Break," a new feature on the Bravo cable-television network, which will present arts news. NALAA headquarters will be a clearinghouse for story ideas featuring its members to be aired on the show. Also, Bravo's 400 affiliates across the country will air special public-service announcements on national and local arts activities. Members are urged to develop programs and events that will inform communities about the importance of the arts in improving the quality of life and expressing creativity. For information: National Assembly of Local Arts Agencies, 1420 K St., NW, Suite 204, Washington, DC 20005; 202/371-2830.

The San Jose Museum of Art's new addition is scheduled to open mid 1991. The architectural firms involved are Skidmore, Owings, and Merrill for the exterior and Robinson, Mills, and Williams for the interior. The addition comprises two stories of galleries and offices as well as storage facilities.

The Weatherspoon Art Gallery, in Greensboro, N.C., opens a new facility designed by Mitchell/Giurgola Architects and Boney Architects. Named the Anne and Benjamin Cone Building, it features exhibition space, a sculpture courtyard, art storage space, and study areas.

The Zimmerman House, designed in 1950 by Frank Lloyd Wright, will open to the public starting October 18, 1990. The house, whose furniture, textiles, and gardens were also designed by Wright, is in Manchester, N.H., and is listed on the National Register of Historic Places. The house will remain open under the auspices of the Currier Gallery of Art, which headed the extensive restoration project.

Grants, Awards, & Honors

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

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

Janet Abramowicz, an artist and lecturer in fine arts at Harvard University, was elected honorary fellow of the Accademia Clementini in Bologna in recognition of her contribution to the fine arts and Italian cultural institutions.

Catherine M. Allen has been awarded an NEA Fellowship for painting.

Michael Aurbach, assistant professor of fine arts at Vanderbilt University, received a Tennessee Arts Commission's Visual Arts Fellowship for his sculpture.

Sara D. Baughman is a Charlotte Newcombe honorary winner in the history of art for "Demystifying the Fetish: The Art of the Pende People of Zaire in Context."

Maggie Bickford, a professor at Brown University, has been awarded an NEH Fellowship for her topic: the painting of flowers and birds in late Song-early Yuan China.

Prilla Smith Brackett has received a travel grant from the John Anson Kettredge Educational

Fund for 12 days of drawing and photography in a jungle in Costa Rica.

Gloria DeFilippis Brush, professor and head of the Department of Art at the University of Minnesota-Deluth, has received a 1990 Film in the Cities/McKnight Foundation Photography Fellowship.

Carmen Bambach Cappel, assistant professor of art history at Fordham University, N.Y., has received an Andrew W. Mellon Postdoctoral Fellowship from the Metropolitan Museum of Art.

Giovanna M. Doyle, a teacher at San Antonio College and St. Mary's University, was awarded a grant through San Antonio College to present a paper and chair a panel at the 22nd annual Southwestern Council of Latin American Studies Conference in Monterrey, N.L., Mexico.

Sheila Edmunds has been awarded a travel grant through the American Council of Learned Societies to attend Colloque Internationale Amédée/Felix V in Lausanne, Switzerland.

Rochelle Feinstein and Douglas Ritter have received Mid Atlantic Arts Foundation/NEA Visual Arts Regional Fellowships in painting.

Creighton E. Gilbert, professor of art history at Yale University, received an honorary doctorate of humane letters from Adelphi University, Garden City, N.Y.

Benita Goldman, instructor of painting and drawing at Missouri Southern State College, has received a Michigan Council for the Arts Award for 1989-90 for her paintings.

John Paul Lambertson, a doctoral candidate at the University of Illinois, has been awarded the Walter Read Hovey Fellowship in Art History from the Pittsburgh Foundation and a Gilbert Chinard Fellowship from the Institut Français de Washington for dissertation research.

Aileen H. Laing, professor at Sweet Briar College, Va., received the 1990-91 Distinguished Teacher Award.

Rebecca Leuchak, a doctoral candidate in art history at Columbia University, has been named a fellow of the Belgian-American Educational Foundation.

Patricia Mainardi, professor of art history at Brooklyn College and the Graduate Center, CUNY, was a Paul Mellon visiting senior fellow at the Center for Advanced Study in the Visual Arts, National Gallery of Art, for spring 1990. She also received a grant from the NEH Tools of Research Program.

Diane D. Moran has been awarded the Sweet Briar Faculty Fellowship for her sabbatical-leave project on images of women in mourning in 19th-century France and England.

Leni Schwendinger and Vicki Scuri have received the California Arts Council, Art in Public Buildings Award. The two artists will participat

on an art-planning team with Caltrans Architects for 8 bus stations in Los Angeles.

Janet Charlotte Smith was awarded the Andrew W. Mellon Postdoctoral Fellowship at New York University.

David Tatham, a professor of fine arts at Syracuse University, has received that institution's William Wasserstrom Award for Excellence in Graduate Teaching.

Eleanor Tufts, professor at Southern Methodist University, Dallas, Tex., was elected a corresponding member of the Hispanic Society of America in recognition of her Spanish scholarship. She has also been elected a corporator of the International Institute in Spain.

The American Council of Learned Societies has awarded grants and fellowships for postdoctoral research to the following CAA members: Janet Abramowicz, Harvard University; Samuel D. Albert, Yale University; Elizabeth C. Childs, SUNY Purchase; S. Hollis Clayton, Northwestern University; Linda J. Docherty, Bowdoin College; Samuel C. Morse, Amherst College; Roberta Olson, Wheaton College; Susan Wright Rather, University of Texas, Austin; Wendy Wassing Roworth, University of Rhode Island.

The Center for Advanced Study in the Visual Arts, at the National Gallery of Art in Washington, D.C., has announced the following visiting fellows: Samuel H. Kress Professor: Per Bjurström, National Swedish Art Museums; Paul Mellon Senior Fellow: Lothar Ledderose, Universität Heidelberg, Kunsthistorisches Institut; Samuel H. Kress Senior Fellows: Gloria Ferrari Pinney, Bryn Mawr College; Dale Vivienne Kent, University of California, Riverside; Jane Shelton Livingston, George Mason University; Ailsa Mellon Bruce Senior Fellows: David Bruce Brownlee, University of Pennsylvania; John Tagg, SUNY Binghamton; Associate Appointment: Laura Corti, Scuola Normale Superiore, Villa I Tatti; National Gallery of Art Curatorial Fellowship: Gail Feigenbaum, Department of Public Programs; Paul Mellon Visiting Senior Fellows: Nigel Robert Thorp, Glasgow University Library; M. E. Warlick, University of Denver; Ailsa Mellon Bruce Visiting Senior Fellows: Görel Cavalli-Björkman, Nationalmuseum, Stockholm; Giuseppe Dardanillo, Politecnico di Torino; Paula Harper, University of Miami; Soros Visiting Senior Research Fellows: Maria Poprzecka, Instytut Historii Sztuki, Uniwersytet Warszawski; Olga Pujmanova, Narodni Galerie v Praze; Ernst Werner Schade, Kupferstichkabinett der Staatlichen Museen zu Berlin; Predoctoral Fellows: Matthew Affron, Yale University; Harold Foss Foster, Graduate School of the City University of New York; Isabelle Frank, Harvard University; Alessandra Galizzi, Johns Hopkins University; Randall C. Griffin, University of Delaware; Robert Edward Haywood, University of Michigan; Ronda J. Kasl, New York University, Institute of Fine Arts; Amy Kurlander, Harvard University; Mitchell F. Merling, Brown University; Kevin Dean Murphy, Northwestern University;

Nadine M. Orenstein, New York University, Institute of Fine Arts; D. Fairchild Ruggles, University of Pennsylvania; Barbara Ellen Shapiro, Harvard University; Frederic J. Schwartz, Columbia University; Philip Hotchkiss Walsh, Harvard University; Ethel Sara Wolper, University of California, Los Angeles.

The Getty Grant Program has presented the following honors in their programs: conservation: Consejo Nacional para la Protección de la Antigua Guatemala; United Kingdom Institute for Conservation; United Society of Shakers; art museums: Asian Art Museum Foundation of San Francisco; Walters Art Gallery; scholarship: Académie d'Architecture; Gérard Nicolini, *Techniques des Ors Antiques: La Bijouterie Ibérique du VIIe au VIIIe Siècle*; Smithsonian Institution; University of California Press.

Conferences & Symposia

Calls for Papers

Intellectual Property and the Construction of Authorship, an interdisciplinary conference sponsored by the Society for Critical Exchange, April 19-21, 1990, at Case Western Reserve University in Cleveland, will explore aspects of the social and cultural construction of authorship in relation to the evolution of proprietary rights in ideas. For information: Peter Jaszi, Washington College of Law, American University, Washington, DC 20016; or Martha Woodmansee, Dept. of English, Case Western Reserve University, Cleveland, OH 44106. *Deadline: October 15, 1990.*

The Sex of Art: Men, Women, and Ideologies of Gender is the theme of the Indiana University Art History Association's second annual symposium, to be held March 2, 1991. While this call is directed to graduate students, qualified undergraduates will be considered. Papers are limited to 20 minutes, and presenters must provide slides. For information: James Crump, Fine Arts Bldg. 123, Indiana University, Bloomington, IN 47405; 812/323-1007. *Deadline: November 1, 1990.*

Historical Archaeology and the Study of American Culture, the Winterthur Museum's annual conference, will be held in the fall of 1991. Session themes into which papers will be grouped may include: theory and method/culture and context; things not found; household

and domestic economy; landscape and architecture; and industrial archaeology. Proposals should be 250 words, indicating the subject of the paper and its relevance to the themes of both the conference and the particular session for which it is suitable. Send proposals to: Lu Ann DeCunzio and Bernard Herman, Office of Advanced Studies, Winterthur Museum, Garden, and Library, Winterthur, DE 19735. *Deadline: December 31, 1990.*

To Attend

The Corning Museum of Glass, Corning, N.Y., will host lectures on Russian glassmaking as part of its 30th annual seminar on glass, October 10-13, 1990. Lecture topics will also include Pittsburgh lampmakers of the kerosene era, glassmaking in New Jersey, glassmaker Harry Northwood, and Blaschkas. For information: Seminar, Corning Museum of Glass, 1 Museum Way, Corning, NY 14830-2253.

Czech Artistic Patronage 1250-1980, a symposium sponsored by the International Research Exchanges Board and the Art Historical Institute of the Czechoslovak Academy of Sciences in Prague, will be held at Princeton University, October 14-15, 1990. Papers on medieval, Renaissance, Baroque, and modern topics will be presented by art historians from Prague. For information: IREX, 609/683-9500.

Preparing for the Renaissance: Computing and Communications for Technology, Science, and the Arts is the theme for the EDUCOM '90 conference to be held October 14-17, 1990, at the Georgia Institute of Technology. Issues to be explored include policy, management, instruction and research, technical development, and EDUCOM programs. For information: 609/520-3340.

Anxious Visions: Surrealist Art will be held October 19-20, 1990, at the University Art Museum, University of California, Berkeley. This symposium will provide a forum for discussions about Surrealism and the era that shaped its images and concepts. For information: Barbara Berman Webb, University Art Museum, 415/642-1438.

Contemporary Art Symposium, the annual conference sponsored by Rutgers University and the Fashion Institute of Technology, will be held October 26, 1990, at FIT, in New York. Papers on art since 1945 will be presented. For information: Dept. of Art History, Rutgers University, 201/932-7041.

Pleasure/Politics is the 4th annual lesbian, bisexual, and gay studies conference, to be held at Harvard University, Cambridge, Mass., October 26-28, 1990. The conference will include scholarly papers, workshops, poetry readings, a photography exhibition, a small film festival, a folk music coffeehouse, a banquet, and a Halloween dance. For information: Jonathan Katz, 421 Duncan St., San Francisco, CA 94131; 415/648-6563.

Cleo Meets Medusa: Contending with History and the Visual is a conference sponsored by the University of British Columbia, Vancouver, November 15-17, 1990. Speakers will focus on aspects of the poststructuralist legacy for art history and art criticism. For information: Dept. of Fine Arts, University of British Columbia, Vancouver, BC, V6T 1W5; 604/228-2757.

The Future of Jewish Monuments, a conference organized by the Jewish Heritage Council of the World Monuments Fund, will be held at the Brookdale Center in New York, November 17-19, 1990. The conference will address the issues of preserving monuments of Jewish heritage. For information: Samuel Gruber, Jewish Heritage Council, World Monuments Fund, 174 E. 80th St., New York, NY 10021.

The National Council of Art Administrators will hold its annual conference in El Paso, Tex., November 29-December 2, 1990. The conference will address funding, freedom, responsibility, and the multicultural challenge, with a focus on Hispanic demographics, recruitment, and related minority issues. For information: Gary Edson, NCAA, The Museum, Texas Tech University, PO Box 4499, Lubbock, TX 79409; 806/742-2242.

The 12th Annual Barnard Medieval and Renaissance Conference will take place December 1, 1990. The topics of new history and criticisms of new history under the title "The Future of History in Medieval and Renaissance Studies" will be addressed. For information: Jean McCurry, Medieval and Renaissance Conference, Barnard College, 3009 Broadway, New York, NY 10027.

The American Committee for South Asian Art will hold its 5th annual symposium at the Arthur M. Sackler Gallery and the Freer Gallery of Art of the Smithsonian Institution, Washington, D.C., April 19-21, 1991. The theme of the symposium is current research, with papers related to the history of South and Southeast Asian art, archaeology, conservation, and folk arts. For information: Arthur M. Sackler Gallery, Freer Gallery of Art, Smithsonian Institution, Washington, DC 20560; 202/357-1924.

Opportunities

Award

The Art Libraries Society of North America announces its 1990 Gerd Muehsam Award, given annually to a student for the most outstanding paper on art or visual-resource

librarianship. Entrants must be in an accredited graduate library program, a post-MLS graduate program in art history, or a related discipline for the year 1990. Papers should be no less than 2,000 words, with an abstract of 250 words. The winner receives a one-year membership in ARLIS/NA, a \$200 cash award plus \$300 for travel reimbursement if the winner attends the ARLIS/NA annual conference. For information: Deirdre D. Spencer, Gerd Muehsam Award Committee, PO Box 3292, Ann Arbor, MI 48106; 313/764-5405; fax 313/763-5080. *Deadline: December 1, 1990.*

Calls for Entries

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

The Farrington-Keith Creative Arts Center is sponsoring a print exhibition December 1, 1990-January 12, 1991. The exhibition will be held at the Clara Kott von Storch Gallery, Dexter, Mich. For information, send 25¢ SASE: National Print Exhibition, 8099 Main St., Dexter, MI 48130; 313/426-0236. *Deadline: October 31, 1990.*

The 5th Parkside National Small Print Exhibition will be held January 13-February 24, 1991. All print media, including monoprints, will be considered. Maximum 18" height or width. For information: Doug DeVinny, Parkside National Small Print Exhibition, Art Dept., University of Wisconsin-Parkside, Kenosha, WI 53141; 414/553-2581. *Deadline: November 24, 1990.*

Gallery on the Circle, through the Maryland Federation of Art, will host an exhibition of photography, January 3-27, 1991. For information, send SASE to: Gallery on the Circle, Maryland Federation of Art, 18 State Cir., Annapolis, MD 21404; 301/268-4566. *Deadline: November 27, 1990.*

Women's Art Works, a national exhibition of works on paper, will be held March 1-31, 1991. Sponsored by the Greater Rochester Women's Fund, the exhibition is open to all women. \$15 for 2 slides. For information, send SASE to: Greater Rochester Women's Fund, c/o Bonnie McDonald, 335 Main St. E., Suite 402, Rochester, NY 14604.

The Drawing Center invites artists to participate in their viewing program and have work considered for group exhibitions. Any artist not represented by a commercial gallery in New York City is welcome. For information: 212/219-2166.

Nexus Gallery is accepting applications for artists to participate in the Poplar Street Window Series. Works in all media will be considered. To apply, send a proposal, slides of current work, a résumé, SASE, and other supportive material.

For information: Ann Holcomb, Nexus Contemporary Art Center, PO Box 54661, Atlanta, GA 30308; 404/688-2500.

Whose Choice? an exhibition open to male and female artists in all media on both sides of the abortion issue, will be sponsored by the Peninsula chapter of the Women's Caucus for Art in Belmont, Calif., February 1991. For information: 1870 Ralston Ave., Belmont, CA 94002.

Grants and Fellowships

The Soros Visiting Senior Research Fellowship Program is administered by the Center for Advanced Study in the Visual Arts for scholars from Central Europe and the U.S.S.R. The fellowships include 2 months at the center for research and 2 months of travel to visit other institutions. Eligibility is limited to those who have held a PhD for more than 5 years and have a record of professional accomplishment. For information: Center for Advanced Study in the Visual Arts, National Gallery of Art, Washington, DC 20565; 202/842-6480; fax 202/408-8531. *Deadlines: September 21, 1990; March 21, 1991; and September 21, 1991.*

The Richard A. Florsheim Fund is intended to assist older living American artists of merit in any of the following ways: exhibition funding, catalogue production, purchase and donation of works, and/or partial funding of monographs or books. Artists and institutions may apply. For information: August Freundlich, Florsheim Art Fund Board of Trustees, c/o University of South Florida, 3033, Tampa, FL 33620-3033. *Deadlines: October 1, 1990, and March 1, 1991.*

The Getty Grant Program offers research grants in the history of art. Postdoctoral fellowships are available to scholars with a PhD, or foreign equivalent, received between January 1, 1985, and January 1, 1991. Senior research grants are available in interpretive research and planning, and study, to mid-career and senior-level scholars. For information: Research Grants, Getty Grant Program, 401 Wilshire Blvd., Suite 1000, Santa Monica, CA 90401-1455; 213/393-4244. *Deadline: November 9, 1990.*

The American Academy in Rome announces 1991-92 Rome Prize Fellowships in the Fine Arts and Art History. Awardees receive a stipend, travel allowance to and from Rome, travel funds, housing, most meals, and studio/study space. For information: Fellowships Coordinator, American Academy in Rome, 41 E. 65th St., New York, NY 10021-6508; 212/517-4200. *Deadline: November 15, 1990.*

The National Gallery of Art, Center for Advanced Study in the Visual Arts, has predoctoral fellowships for scholarly work in art history, architecture, and urban form. Fellowships range from 1 to 3 years and are intended to support doctoral dissertation research. Applicants must have completed their residence requirements and course work for the PhD and general or preliminary examinations. Applications must be

made through the chair of the appropriate graduate department. For information: Fellowship Program, Center for Advanced Study in the Visual Arts, National Gallery of Art, Washington, DC 20565; 202/842-6480; fax 202/408-8531. *Deadline: November 15, 1990.*

The Whitney Humanities Center, Yale University, offers annual fellowships through the Anne S. Richardson Fund and the Horace W. Goldsmith Foundation for junior faculty in the humanities. Candidates are expected to have taught for at least 2 years since the receipt of their doctorate; to present a project for original scholarly research or for significant redesign of curriculum in the humanities; to teach one course; and to participate in the intellectual life of the center. Stipends range from \$20,000 to \$30,000. For information: Peter Brooks, Whitney Humanities Center, Yale University, PO Box 2968, Yale Station, New Haven, CT 06520. *Deadline: November 15, 1990.*

The Women's Studio Workshop has book production grants designed for artists who cannot work in residence and who are producing a small, low-tech project. For information: WSW, PO Box 489, Rosendale, NY 12472; 914/658-9133. *Deadline: November 15, 1990.*

The Getty Center for the History of Art and the Humanities has an annual residential fellowship program for 1991-92 students who will complete their doctoral dissertations within 1 year or those who have received their doctorates within the past 3 years. For information: Herbert H. Hymans, Visiting Scholars and Conferences, Getty Center for the History of Art and the Humanities, 401 Wilshire Blvd., Suite 400, Santa Monica, CA 90401-1455.

The Stanford Humanities Center offers fellowships to postdoctoral scholars and teachers in the humanities or those in other fields working on related projects. The fellowships are intended to enable fellows to pursue research and writing, but they must also devote time to teaching or in some other way contribute to the intellectual life at Stanford University. For information: Fellowship Program, Stanford Humanities Center, Mariposa House, Stanford University, Stanford, CA 94305-8630. *Deadline: December 1, 1990.*

Winterthur Museum, Garden, and Library offers a variety of research fellowships in the humanities related to advanced study in American artistic, cultural, social, and intellectual history. For information: Katharine Martinez, Research Fellowship Program, Winterthur Museum, Garden, and Library, Winterthur, DE 19735; 302/888-4649. *Deadline: December 1, 1990.*

Charlotte W. Newcombe Dissertation Year Fellowships are available to doctoral candidates at graduate schools in the United States. Applicants must expect to complete dissertations by August 1992. The award is intended to aid the last full year of dissertation writing. Proposals must have ethical or religious values as a central focus. Dissertations may be in any

field and time period but should be concerned with problems and questions of human life. For information: Newcombe Dissertation Fellowships, Woodrow Wilson National Fellowship Foundation, PO Box 642, Princeton, NJ 08542. *Deadline: December 14, 1990.*

The Smithsonian Institution offers a variety of fellowships. Senior postdoctoral fellowships are offered to scholars who have held the degree for more than 7 years. Postdoctoral fellowships are offered to scholars who have held the degree for less than 7 years. Each fellowship applicant must submit a detailed proposal including a justification for conducting research in residence at the institution. Predoctoral fellowships are offered to doctoral candidates who have completed preliminary course work and examinations and are engaged in dissertation research. Candidates must have the approval of their universities to conduct doctoral research at the Smithsonian. Graduate student fellowships are offered to students to study and conduct research under the guidance of Smithsonian staff members. Students actively engaged in graduate study at any level must submit a proposal for research in a discipline pursued at the Smithsonian. For information: Office of Fellowships and Grants, Smithsonian Institution, Washington, DC 20560; 202/287-3271. *Deadline: January 15, 1991.*

Fulbright Grants for U.S. scholars to lecture, conduct research, or both at universities in Canada and for Canadian scholars to work at universities in the United States are now available. Applications will be accepted in any discipline within the social sciences and humanities. For information: Council for International Exchange of Scholars, 3400 International Dr., NW, Suite M-500, Box NEWS, Washington, DC 20008-3097; 202/686-6245. *Deadline: January 15, 1991.*

The American Antiquarian Society offers several research fellowships for library collections of American history and culture through 1876. Stipends are available. For information: John B. Hench, American Antiquarian Society, 185 Salisbury St., Worcester, MA 01609; 508/752-5813 or 755-5221. *Deadline: January 15, 1991.*

The American Society for Hispanic Art Historical Studies has a grant program for the acquisition of photographs for graduate students who are preparing doctoral dissertations on topics in the history of Spanish or Portuguese art and architecture. For information: Janis A. Tomlinson, Dept. of Art History and Archaeology, Schermerhorn Hall 826, Columbia University, New York, NY 10027. *Deadline: January 15, 1991.*

The Visual Arts Travel Fund is a new program sponsored by the Mid Atlantic Arts Foundation. The grants assist curators and administrators from small to mid-sized organizations in attending conferences, workshops, and special exhibitions. Applicants must be employed as administrators or curators of a visual arts or media arts organization that is a nonprofit organization in the mid-Atlantic states, offers at

least three professionally organized visual or media arts exhibitions each year, and is an artist-run or small to mid-sized contemporary arts organization. For information: Mid Atlantic Arts Foundation, 11 E. Chase St., Suite 2A, Baltimore, MD 21202; 301/539-6656.

Call for Manuscripts

Exposure, the journal for the Society for Photographic Education, will publish thematic issues over the next two years, exploring topics vital to the field of photographic education. Issues currently planned include recent books on photography, representations of Native Americans: past and present, and photographic history reconsidered. To propose articles or book reviews for one of these issues, send an abstract or completed manuscript to: Patricia Johnston, Exposure, Art Dept., Salem State College, 352 Lafayette St., Salem, MA 01970.

Publications

Current NEH Exhibitions provides a list reflecting the scope and variety of exhibitions and permanent installations funded by the NEH Programs for Humanities Projects in Museums and Historical Organizations. For a free copy: Humanities Projects in Museums and Historical Organizations, Rm. 420, Div. of General Programs, National Endowment for the Humanities, 1100 Pennsylvania Ave., NW, Washington, DC 20506; 202/786-0284.

The Handicapped Funding Directory lists over 1,200 funding sources of programs and services for the disabled. The directory provides profiles on foundations, corporations, government agencies, and associations, and guidance on securing a grant. To order, send \$39.50 plus \$4 handling to: Research Grant Guides, Dept. 3A, PO Box 4970, Margate, FL 33063.

The Overview of Endowment Programs is free to those interested in applying for grants in over 30 programs at the National Endowment for the Humanities. The booklet also explains how to get application forms, when to apply for grants, and who to contact for help or information. For a copy: NEH Overview, Rm. 406, 1100 Pennsylvania Ave., NW, Washington, DC 20506; 202/786-0438.

Workshop

Xian Jiaotong University, in cooperation with the Fundan Museum Foundation, offers summer excavation practicums in combination with a 2-week tour of China. For information: Alfonz Lengyel, 1522 Schoolhouse Rd., Ambler, PA 19002; 215/699-6448.

Correction

As an addendum to the list of sponsoring and sustaining members that appeared in the last newsletter, CAA gratefully acknowledges the contributions of the following members:

sponsoring: Ronald R. Atkins, S. Gilliam, Frank R. Horlbeck, *sustaining:* Virginia Caprio, Roger Mandle, Jean M. Massengale, Cathy Montenegro, Barbara D. Nosanow, Alfred R. Schmidt, Linda Seidel, John Wilton-Ely, Joyce Zemans.

Classified Ads

Art Calendar. The monthly marketing and career management journal for visual artists. Articles: marketing; art law; federal updates; other issues affecting artists; the psychology of creativity; interviews with arts professionals, i.e., curators, gallery directors. Listings: thorough coverage of upcoming exhibitions, grants, public-art competitions, residencies, many other opportunities. \$29/year. PO Box 1040, Great Falls, VA 22066; 703/430-6610.

China: Visual Artists' Studio Program. Zhejiang National Academy of Fine Art, Hangzhou, China. Brush painting, calligraphy, printmaking, art history, scroll mounting, seal carving, ceramics, paper, tai-chi. 3rd annual. Spring 1991. Contact: J. Sugarman, China Educational Tours, 1110 Washington St., Boston, MA 02124; 800/225-4262.

Create an Instant Art-Reference Library. Complete or very long runs of MoMA catalogues, Wittenborn Documents of Modern Art, Pelican History of Art, McGraw-Hill Encyclopedia of World Art, Perspecta, more. Sold as sets only; some odd volumes also available. List from Robin Bledsoe, Bookseller, 1640 Massachusetts Ave., Cambridge, MA 02138; 617/576-3634.

Directory of Fine Art Representatives and Corporations Collecting Art, Second Edition, includes over 2,000 entries with information as to style, medium, target market, review procedures, etc. A must for all artists seeking representation. \$44.95. Order with your Am Ex/MC/Visa at 1-800-383-0677, or send SASE for more information to: PO Box 369-CAA, Renaissance, CA 95962.

Full-Color Reproduction. 200-line separations, coated 12 pt. stock, and varnished. Write for samples: Images for Artists, 2543 Cleinview, Cincinnati, OH 45206.

Information Wanted

Anyone with knowledge of any paintings by the 19th-century American painter who signed his work "E. Teagle" or "E. T." is asked to contact: Ann C. Madonia, Muscarelle Museum of Art, College of William and Mary, Williamsburg, VA 23185.

Datebook

September 21
Deadline for submitting material for the October 18 *Positions Listings*

October 1
Deadline for submitting material for the November/December newsletter
Deadline for Millard Meiss Publication Fund applications
Deadline for nominations for CAA awards

October 16
Deadline for submitting material for the November 15 *Positions Listings*

November 1
Deadline for mailing Board of Directors ballot
Deadline for submission of travel-grant applications for 1991 CAA conference
Deadline for session/panel chairs to submit requests for AV equipment other than the standard set-up

November 29
Deadline for submitting material for the January/February newsletter

December 21
Deadline for registering for the CAA postconference Baltimore tour (registration form, p. 4)

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



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

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