

CAA NEWS

Artistic Exchange

Less than a year now remains until the next International Art History Congress, number XXVIII if you are counting (and art historians seem to like Roman numerals as much as Super Bowl planners). Save the dates, July 15–20, 1992, for this occasion promises to be particularly significant. In addition to an impressive

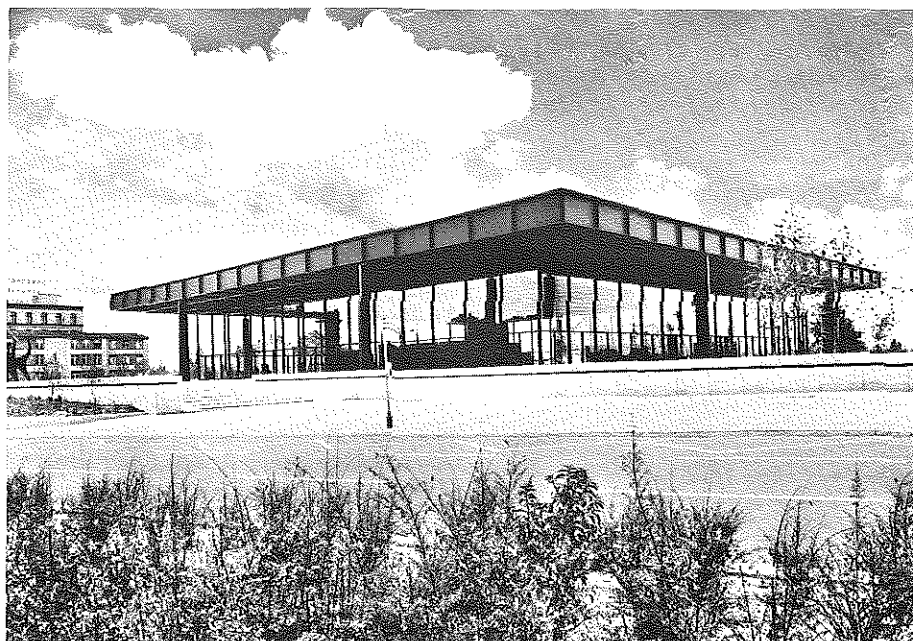
program, dedicated to the general theme of Artistic Exchange, what makes this particular event noteworthy is its location: the new, unified Berlin.

The organizers of the congress want to alert students that their participation in this conference is particularly encouraged. Special arrangements will be made through a Student Welcome Board for lodging with fellow students, as well as for private housing for any other participants who cannot afford Berlin hotels. Group rates on air fares may also be available through CAA. CAA hopes to offer reduced-rate travel arrangements, whereby groups will leave from New York on a specified date, with an open return, and with

discount add-on fares for travel to and from New York. In short, every effort is being made to make this occasion affordable and open to CAA members who are interested in attending.

The program will have a truly international flavor. The Berlin location will provide special emphasis on the art of Central and Eastern Europe and on the crossroads role of Berlin for modern avant-garde movements. The program also includes Saturday excursions to such sites as Dresden or Magdeburg. Other sites of exchange—Islamic Spain, the New World, modern Islam, 19th-century Paris, or pre-Meiji Japan—will receive attention as a major focus of the general theme. Modern movements and

CONTINUED ON PAGE 6



Nationalgalerie, Berlin,
designed by Mies van der Rohe

PHOTO: REINHARD FRIEDRICH

Vote

It's that time of year again, time to make your voices heard and your votes count in the annual election of new members to the College Art Association's Board of Directors. Board members are elected to represent you, your interests, your needs, your concerns. They will be making policy decisions on your behalf. Votes are binding, so every vote counts. Voting for candidates to the Board is one way you are able to participate in the governance of CAA.

Mailed with this newsletter are the list of candidates for election to the Board for the term 1992–96 and a separate ballot. Please cast your votes and return the prepaid card. *Deadline: November 1, 1991.*

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Editor Nancy Boxenbaum

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Annual Conference Update

1992 Session Added

The following session will be presented by the Education Committee of the CAA Board of Directors:

Encounters in the Classroom: Multicultural Issues in the Teaching of Art History. Chair: Joanne E. Sowell, Dept. of Art and Art History, University of Nebraska at Omaha, Omaha, NE 68182.

The need for a multicultural viewpoint is a topic of current interest in all areas of education. This session will explore innovative ways to introduce cultural diversity to students in the art history classroom. Standard texts for survey courses have responded to the cry for cultural diversity by adding chapters on Eastern, African, and pre-Columbian art to the traditional Western history of art. Is this a satisfactory way to adopt a multicultural approach? Must the entire curriculum be revised? How can small institutions with limited faculty include courses dealing with a multiplicity of cultures? Proposals will be considered that focus on curriculum issues or on changes to more traditional courses (both survey and advanced) that allow students to compare and contrast the art of different cultures or of diverse groups within the same culture. Proposals might also consider problems students encounter when faced with the art of other cultures and teaching methods, which can enable students to understand and accept different world views. The session will consist of ten-minute presentations followed by audience discussion. *Deadline for proposals: November 15, 1991.*

Session Canceled

The following studio art session has been canceled by chair Amalia Mesa-Bains due to reasons of health: **Africa and the Americas: Alternative Views of Columbus in the Quincentenary.**

Forum for Emerging Educators and Artists

The Forum for Emerging Educators and Artists will hold its organizational meeting at the CAA conference: **Sponge or Brick—What Are We Up Against?**

What constitutes the cultural status quo, and how can the newest generation of professional artists and art educators be characterized? Current M.F.A. and Ph.D. degree candidates and those who have received their degrees in the past three years are encouraged to attend this forum. The forum has been conceived as a framework to facilitate the debate and discussion of topics too often repressed in the art discourse. Can generational politics exist? Will this generation effect its own direction or simply extend the present trajectory of art discourse and education? Can this generation become leaders of a polyphonic culture? Are mercenary educators replacing the professor? Are special interest groups changing as they gain acceptance? Time is allotted for presentations that focus on the experiences of a generation schooled on the cusp of the nineties—a reflection on the system from its most recent products. This is an opportunity to identify generational issues pertaining to both art world and art school systems. Submit a 1–2 page summary of proposed presentation to: Jeffrey London, Acting Chair, Forum for Emerging Educators and Artists, 2117 W. Concord Pl., Chicago, IL 60647. *Deadline: December 1, 1991.*

Affiliated Societies Calls for Participation

The Design Forum is seeking paper proposals for its 1992 annual meeting to be held in conjunction with the College Art Association annual conference in Chicago, February 12–15, 1992. Abstracts of 250 to 350 words are invited for this meeting, an open assembly dealing with all aspects of design history and inquiry. Co-chairs are Joseph Ansell, Otterbein College, and Richard Martin, Fashion Institute of Technology. Submit to: Richard Martin, Shirley Goodman Resource Center, Fashion Institute of Technology, Seventh Ave. at 27th St., New York, NY 10001-5992. *Deadline: November 11, 1991.*

The Historians of Netherlandish Art are sponsoring a session at the 1992

CAA conference titled “Discovering Netherlandish Art in the Heartland,” which will focus on works of art that originated in Northern Europe, but that are presently in the Midwest; the objects may be either recent discoveries or works that have received little attention, in any medium of interest to the field. Brief and informal presentations are sought that will inform the membership about recent research on works in the region. Those wishing to participate should write to: Ann Roberts, School of Art and Art History, University of Iowa, Iowa City, IA 52242. *Deadline: November 15, 1991.*

Reception Reminder

Institutional members of the College Art Association are entitled to complimentary space to hold a reunion or reception at the annual conference. Please write to Joanne Capozzelli at CAA. *Deadline: November 1, 1991.*

Thanks to Sustaining Members

Sustaining membership is a voluntary category for individuals who wish to contribute \$100 annually to CAA in addition to scaled dues. In addition to those people who were listed in the July/August 1991 CAA News, our thanks go to the following individuals for their generous contributions: John H. Field; Ronne Hartfield; and Elly Miller.

Electronic Bulletin Board

Hard Copy

Of course you exchange ideas with your colleagues, at conventions, by phone, or by mail. You also read each other's research, at least at publication time. Now the members of the CAA Committee on Electronic Information (CEI) invite you to communicate rapidly and immediately—with electronic mail and electronic bulletin boards.

If you are one of many art historians and artists who have resisted the computer, you may not know that you can use E-mail to send and receive scholarly and technical information without “waiting for the book.” You can send private messages or public announcements that circulate news or query your colleagues on any issue related to your field.

E-mail systems, usually linked to Bitnet or Internet, are probably available where you work. Computer-services personnel at most universities will help you get started. Universities provide computer user rooms where you can retrieve your messages, read open inquiries and announcements on the electronic bulletin boards, and send or respond to messages. Or you can connect with a modem on your computer at home.

With E-mail, you can participate in such electronic bulletin boards as the Consortium of Art and Architectural Historians (CAAH) on a Listserv system over Bitnet and Internet, begun by Marilyn Lavin at Princeton University. The board is used for sharing historical scholarly information and technical data. Write to CAAH@PUCC and ask to sign up. You can request occasional hard-copy printouts from the board through Lavin, but with E-mail you have information now. As more CAA members enroll in E-mail, we expect that other bulletin boards will be initiated.

E-mail is not hard to use, nor is it expensive. Costs vary according to the work you do and the time of day you do it. Get your node number (i.e., electronic-mail address) today. This column won't be in hard copy forever. Its purpose is to familiarize you with computer applications and communications, and then go “on-line.” You won't be seeing us in paper much longer—look for us on your computer screen.

Bibliography

The following publications provide important information on computerization and databases:

Beyond Word Processing I: A Directory of CAA Database Users will be published by CAA in February 1992. If you are using a database, you can be included by requesting a CEI questionnaire from Joanne Capozzelli at CAA.

Lavin, Marilyn Aronberg, *The Place of Narrative: Mural Decoration in Italian Churches, 431–1600 A.D.* (University of Chicago Press, 1990), is a history of conceptual planning of fresco cycles based on material discovered while compiling a computer database. This study demonstrates the “creative” aspects of the computer, which made possible observations that would otherwise have taken decades.

Quarterman, John S., *The Matrix: Computer Networks and Conferencing Systems Worldwide* (Bedford, Mass.: Digital Press, 1990), includes a theoretical discussion of Internet.

Announcements

Look for a special “in-between” session on making and using databases, sponsored by CEI at the CAA annual conference in Chicago, February 1992.

Send comments or inquiries on this column to Margaret Lazzari, CEI, c/o CAA, 275 Seventh Ave., New York, NY 10001.

—Margaret Lazzari, Associate Professor of Art, University of Southern California

Iannone Nomination Overtured

On April 5, 1991, as a result of a vote of its Executive Committee, the College Art Association joined four other organizations—the Modern Language Association, the American Council of Learned Societies, the American Studies Association, and the Organization of American Historians—in opposing Carol Iannone for a seat on the National Council on the Humanities on the basis of her qualifications for the position. The scholarly community took a stand on credentials in opposing the Iannone nomination. Nine seats on the council will become vacant as of January 1992; as Senator Edward M. Kennedy (D-Mass.) notes, the Senate Committee on Labor and Human Resources is especially concerned about a decline in quality of nominees. We print below a report on the outcome of this action. This account comes from the Modern Language Association and will appear in its fall 1991 newsletter.
—Susan Ball

Standards at the National Endowment for the Humanities

On July 17, 1991, the Senate Committee on Labor and Human Resources, chaired by Senator Edward M. Kennedy, rejected the nomination of Carol Iannone for a seat on the NEH National Council on the Humanities on the grounds of qualifications. The members of the Senate committee who voted to confirm the nomination were Jeff Bingaman (D-N.Mex.), Dan Coats (R-Ind.), Thad Cochran (R-Miss.), Dave Durenberger (R-Minn.), Orrin G. Hatch (R-Utah), James M. Jeffords (R-Vt.),

Nancy Landon Kassebaum (R-Kans.), and Strom Thurmond (R-S.C.). Voting against were Brock Adams (D-Wash.), Christopher J. Dodd (D-Conn.), Tom Harkin (D-Iowa), Edward M. Kennedy (D-Mass.), Howard M. Metzenbaum (D-Ohio), Barbara Mikulski (D-Md.), Claiborne Pell (D-R.I.), Paul Simon (D-Ill.), and Paul David Wellstone (D-Minn.).

Several senators made informal comments about the nomination during the committee meeting. Kim Masters, writing for the *Washington Post* ("Nominee Rejected in Senate," July 18, 1991), recorded two of these. Senator Kassebaum is quoted as saying: "[Iannone] might not fit the criteria but I don't know that any great calamity is going to happen to the National Endowment for the Humanities. . . . I have a high regard for Lynne Cheney, she feels strongly about this." Senator Coats had a similar opinion of the matter. Masters reports that he said: "We are not nominating someone here to a Cabinet position. . . . These people are not negotiating START treaties."

Barbara Gamarekian, who reported the outcome of the vote for the *New York Times* ("Humanities Nominee Rejected in Senate," July 18, 1991), quoted Senator Hatch as saying in "frustration": "If this is not political correctness, what is it? My gosh, it's one thing having these nutcases out there acting like academics and acting like they know a lot about intellectual life."

Formal statements about the nomination were prepared by Senator Orrin G. Hatch, Senator Edward M. Kennedy, and Senator Claiborne Pell, and they appear below.

Statement of Senator Orrin G. Hatch, Republican from Utah

This statement was made before the Senate Committee on Labor and Human Resources on the nomination of Carol Iannone:

"Mr. Chairman, it may be useful to remember, before we vote on this nomination, that the founding fathers fully intended that deliberative bodies in this country would be representative of differing views.

"As I look at the membership of

this committee, sent here by our various home states, it seems that this goal has been fully achieved.

"In fact, our differences in political philosophy, regional and state needs, and legislative temperament have often led this committee to do some very good things. The process of deliberation and compromise has led to the enactment of some landmark legislation.

"Our differences have also led to some of the great public debates in the Senate, which, although having a negative result for one side or the other, have actually been constructive in the sense that they force each one of us to constantly think and reassess our information and our views. And, given fair and full coverage of these debates by the media, they encourage the American people to do the same.

"While we hold many traditional values in common, our public and private discussions about politics, art and literature, religion, entertainment, or sports help us to avoid becoming a static—and boring—society.

"When the National Endowment for the Humanities was created, there could not have been any expectation that all its council members would represent the same viewpoints or have the same backgrounds. Particularly for an organization charged with judging the merit of projects for which no objective criteria exists, the advisory council must be pluralistic.

"That is why I am puzzled that Dr. Carol Iannone's nomination to be a member of the advisory council for the National Endowment for the Humanities has become so controversial.

"Dr. Iannone is a scholar, but, she has chosen to practice her profession in the classroom and as a public commentator, not as a solitary researcher and a writer only for fellow academics. She is clearly an individual in love with books; she desires to stimulate in others the same kind of passion for their plots, characters, language, and ideas. How much more enthusiasm could this committee want from a member of the NEH advisory council? Who better to recognize that the mission of the NEH is to bring a variety of literature to the people and not just to the temples of academe.

"Is her nomination controversial because of her reviews and opinions? I certainly hope not. If this committee

rejects her nomination on that basis, we will be guilty of applying the same kind of litmus test on free speech we have repeatedly rejected.

"I offer as a recent example the combined efforts of this committee to impose accountability on the National Endowment of [sic] the Arts without legislating a specific definition of 'acceptable art.'

"If the issue is qualifications, I hope my colleagues will recognize the outstanding achievements of Dr. Iannone and will respect her for choosing this course for her career. But, frankly, the fact that she holds a Ph.D. from SUNY, is editor of a journal, serves as president of a national association of scholars, is a professor at NYU, and author of numerous published articles seems very impressive to me.

"If the issue is the opposition of the Modern Language Association, I hope my colleagues will consider it and then overrule it. The MLA is a distinguished organization; it has a right to its opinion and a right to be heard. The MLA does not, however, speak for all of society. In fact, it does not even speak for the whole of its own membership. One MLA member from Michigan wrote: 'I hope you will not take the MLA's official position as that of literature, writing, and language professors, or as an accurate reflection of academic culture.' A long-time MLA member from Texas wrote: 'I was saddened and disappointed to read in the April 10th issue of the *Chronicle of Higher Education* about the Modern Language Association's attempt to block the nomination of Professor Carol Iannone. . . . I am personally acquainted with Professor Iannone, and know that she would make a capable and intelligent member of the council.' Here's one more from an MLA member in Illinois: 'Is there anything that those of us who oppose the MLA's attacks on Carol Iannone can do to help her?'

"The leadership of the MLA should not have *de facto* veto authority over nominations for the NEH. In the case of Dr. Iannone, I do not believe that the MLA has made a persuasive argument against her confirmation.

"If the issue is the viewpoint she has expressed, I hope that my colleagues will vote in favor of academic freedom. If there is to be a mainstream at the National Endowment for the Human-

ities, I hope the river is wide enough to accommodate a diversity of views.

"Her reviews of contemporary literature are indeed provocative. But, how can good literary criticism be wishy-washy? If observations and opinions are qualified and hedged to protect a writer from the recriminations of those who might disagree, I am not sure such an article would be worth reading. But, I suppose we could say we have identified the 'cover yourself' genre of American literature.

"There is no rule that senators, or the MLA, or Lynne Cheney, or the *Washington Post*, or anyone else has to agree with Carol Iannone. The miracle of our free society is that we are all free to express our views, and we are free to disagree with the views of others. But, challenging our views, stimulating discussion, and encouraging meaningful introspection is the essence of a good teacher and scholar, even if we do not ultimately come to the same conclusions.

"The advisory council to which Carol Iannone has been nominated is intended as a forum for the exchange of ideas. It is not an adjudicatory or regulatory agency. To do its job well, the National Endowment for the Humanities must represent a broad spectrum of American thought and literary opinion. At its heart is the mandate not to be knee-jerk in its views or elitist in its approach. I urge my colleagues to honor this mission by approving the nomination of Dr. Carol Iannone."

Statement of Senator Edward M. Kennedy, Democrat from Massachusetts

This statement was made regarding the nomination of Carol Iannone to the National Council on the Humanities:

"As we all know, Carol Iannone's nomination has become the subject of significant controversy in the field of the humanities.

"The principal objection is that Iannone is not distinguished enough as a scholar in that field to merit appointment to this prestigious council. If the Endowment is to fulfill its mission, the advisory council must be composed of persons with outstanding qualifications, regardless of ideology. In my view,

Iannone's background does not meet the test.

"The controversy over the nomination has been constructive. The debate has emphasized the role of the Council and of the importance of having nominees who are genuinely respected by their peers, and whose careers are marked by excellence and distinction.

"The two other nominations to the Council, Michael Malbin and Harvey Mansfield, are eminent individuals with distinguished reputations for scholarship.

"Ideology is not the issue. 'PC' is not the issue. No one is imposing political correctness on the Council. Numerous distinguished nominees with conservative backgrounds have been confirmed to the Council in the past, as they will continue to be confirmed in the future. But no amount of strident rhetoric over ideology can make up for the nominee's lack of qualifications.

"The Committee has been concerned for some time about the trend in nominations of low quality for the Council. We have tried in recent months to make our point with the Administration, but with no success. As Chairman of the subcommittee, Senator Pell deserves great credit for insisting that it is time to draw the line.

"I hope that, in the months ahead, we can work more effectively with the Administration to ensure that future nominees meet the high standards that the Council deserves. Excellence should be the ideal, and this nomination does not measure up."

Statement of Senator Claiborne Pell, Democrat from Rhode Island

This statement was delivered on the nomination of Carol Iannone to the National Council on the Humanities:

"As most of you know by now, I have been very troubled by the nomination of Carol Iannone who, while coming from the academic community, does not measure up in stature to Professors Malbin and Mansfield who are also on the agenda today for appointment to the National Council on the Humanities. Her record of service in the humanities is not a distinguished one and her qualifications do indeed fall

short of what the NEH enabling legislation expects of such nominees. I must say, however, that I liked Ms. Iannone when I met with her and I admire her stamina for seeing this very difficult situation through to a conclusion. I regret that she has become a symbol in a strident and rhetorical debate that far overshadows what this appointment is really about.

"As I have tried to make clear over recent years, the political views of a nominee like Ms. Iannone should not disqualify her from appointment to the Council and I do not object to her on these grounds. The statutory language, however, specifically calls for Council members 'who are recognized for their broad knowledge of, expertise in or commitment to the humanities and have established records of distinguished service and scholarship or creativity.' In my view, Ms. Iannone comes up short on each of these points.

"Last Fall I expressed my concern before the Committee on Labor and Human Resources about the mediocrity of some recent NEH Council appointments and I conveyed these thoughts to the Chairman of the Humanities Endowment at that time. I did so in the hope of achieving a higher standard for nominees to this important and prestigious Council which is charged by law with advising the Chairman on agency policies and programs and, most importantly, with reviewing applications for grant support before funding recommendations are made.

"As one of the founders of the National Endowment for the Humanities, I care deeply about the agency's leadership and its direction and wish to state again, for the record, that I will persist on this critical issue of Council quality. The confidence of the humanities community and the Congress in the NEH has been strong and it is crucial that this confidence be sustained. The best way to reassure the public and to safeguard the quality and integrity of NEH policies and awards is to have the strongest possible National Council on the Humanities.

"Each of the Council's 26 members has a central role to play at the NEH. To be effective, they must provide the Chairman with informed and independent opinions on policy and program matters and be scrupulously fair-

minded in their thorough review of applications for grant support.

"While the Chairman has statutory authority to make final grant decisions, the recommendations of review panelists and Council members should be respected and only on rare occasions and for stated good reasons should these recommendations not be adopted.

"I cannot emphasize enough that candidates for this Council, from both the academic and public sectors as well as any so-called 'public intellectuals,' possess the strongest possible records of distinguished service in the humanities. The Chairman, the grant applicants and the American public deserve nothing less. \$170 million of public money is at stake and it is the Council's responsibility to ensure that these funds are wisely spent to strengthen and enhance the cultural life of our nation.

"Finally, it is important to understand in this context that teachers and scholars in the humanities are charged with both preserving traditions and seeking new understandings of these traditions. This double mission has never been simple or without conflict. Therefore, it is incumbent on those who wish to maintain and nurture the central value of the humanities to respect both this dual mission and the need for reasoned and civil debate when conflicts do arise."

Artistic Exchange CONTINUED FROM PAGE 1

institutions will also receive attention in the framework of exchange: constructivism, museums today, emigrating artists.

Other major areas of investigation will be the focus of sessions at the Berlin congress. Media topics will consider video, photography, cinema, and digitized reproductions. Methodological sessions will address the medieval courtly body, pictorial mimesis around the year 1500, interpretation of images around 1800, and the controversial current approaches to Rembrandt (subject of a major exhibition in Europe during 1992). Even the reintegrated Berlin Museuminsel will receive attention.

Obviously, only these topical headings and highlights can be outlined in such a short space, but information will be available shortly for those who wish to know more about the program and their own possible role in it. Inquiries should be addressed to the organizer of the congress, the estimable Prof. Dr. Thomas W. Gaehtgens, in care of this address: Kongressbüro, Kunsthistorisches Institut der Freien Universität, Morgensterntstrasse 2-3, 1000 Berlin 45, Germany. The telephone number is (030) 773 03-116/120/129. Fax to (030) 773 03-110.

Not only the topics but also the excursions and the intellectual setting of this Berlin congress promise to make it an extraordinary total experience for all interested scholars. Next summer perhaps we can all proudly reaffirm in a non-Cold War spirit, "Ich bin ein Berliner!"

—Larry Silver, CAA Vice-President and Art History Program Chair

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/

Robert Cronin. Klonaridis, Toronto, May 4-30, 1991. Sculpture.

Margret Dreikausen. Stadtbücherei Heilbronn, Heilbronn, Germany, January 8-February 2, 1991. "Neue Landschaften," paintings and mixed media.

Linda Troeller. Fotogalerie Berlin-Fredrich, Berlin, July 1-August 30, 1991. Stuart School, Princeton, N.J., September 1-30, 1991. Galerie Suzel Berna, Antibes, France, October 8-November 12, 1991. Southern Light Gallery, Amarillo College, Amarillo, Tex., November 4-December 6, 1991. Alleghany College, Bethlehem, Pa., November 12-December 10, 1991. "TB-AIDS Diary."

MID-ATLANTIC/

Linda Austin. Harmony Hall (M.N.C.P.P.), Fort Washington, Md., August 28-September 29, 1991. Installation.

Diane Burko. National Academy of Sciences, Washington, D.C., June 20-September 19, 1991. "At Giverny," paintings.

Glenn M. Corey. Gallery One, Western Maryland College, Westminster, November 17-December 6, 1991. Paintings.

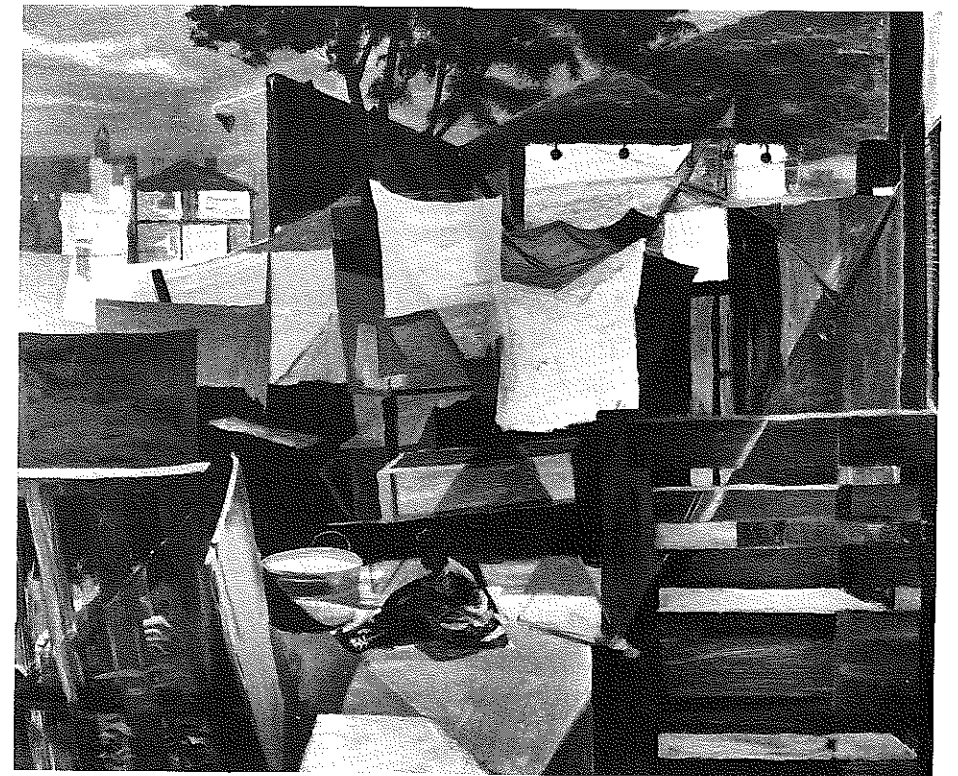
Bennard Perlman. Hoffberger Gallery, Baltimore, Md., November 3-December 1, 1991. "Fifty Years of His Art," paintings.

MIDWEST/

Alicia Bailey and Nan Curtis. Rosewood Arts Centre Gallery, Kettering, Ohio, July 2-August 9, 1991. Mixed media, photographs, and sculpture.

Les Barta. Renner Art Center Gallery, Blackburn College, Carlinville, Ill., October 21-November 8, 1991. Photographic constructions.

Chris Berti. Pro Art Gallery, St. Louis, September 14-October 26, 1991. Sculpture.



Bennard Perlman, *Melancholia*, 1951, oil on canvas, 20" x 23 7/8"



Jesse Herrera, *La Peregrina*, 1990, photograph

Jesse Herrera. Mexican Fine Arts Center and Museum, Chicago, October 18, 1991-January 19, 1992. "Patron Saints," photographs.

Gerard Huber. Waterloo Museum of Art, Waterloo, Iowa, September 22-October 13, 1991. "Parables," paintings.

Marlena Novak. Esther Saks Gallery, Chicago, May 3-June 1, 1991. Paintings.

Katherine Walker. ARC Gallery, Chicago, June 4-29, 1991. "Terms of Realities: Books without Bindings."

NORTHEAST/

Joan Arbeiter. Stony Brook-Millstone Watershed Gallery, Pennington, N.J., June 8-July 20, 1991. "The Vanishing Vista," paintings and drawings.

Robin Brooks. Columbia Falls Pottery, Columbia Falls, Maine, July 15-August 30, 1991. Paintings and collages.

Jin Kyoung Chang. Broadway Windows, New York, July 19-September 2, 1991. "Improvisations," installation.

Rita Dibert. Gallery 53, Cooperstown, N.Y., September 13-October 4, 1991. Paintings.

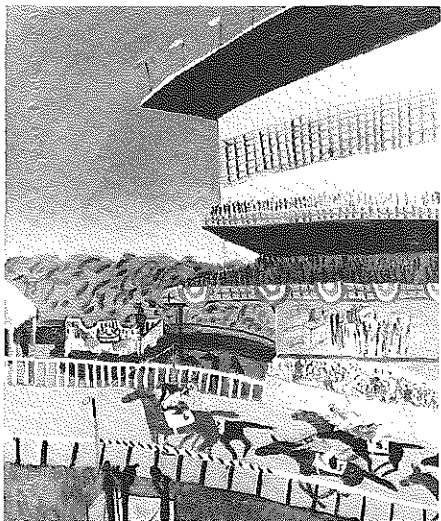
Kim Dickey. Garth Clark Gallery, New York, June 1-26, 1991. Ceramics.

Carlota Duarte. Kimball Bourgauff Gallery, Boston, September 3-October 26, 1991. "Vision de Yucatán," paintings.

Robert Feinland. New Gallery at the Educational Alliance, New York, October 2-25, 1991. Paintings.

Jamie Fuller. Newark Museum, Newark, N.J., September 7-October 27, 1991. Sculpture and drawings.

Lisa Dawn Gold. Elston Fine Arts, New York, July 18-August 10, 1991. "Drawings and Drawing Machines."



Janet Sawyer, *The Finish*, 1991, oil on canvas, 62" x 73"

PHOTO: D. JAMES DEE

Rob Greenwood. 80 Washington Square East Galleries, New York, July 17–August 9, 1991. Serigraphs.

Leslie Jackson. John Lyman Center Gallery, Southern Connecticut State University, New Haven, Conn., May 1–31, 1991. Paintings and works on wood.

Brian Kazlov. O.K. Harris Gallery, New York, September 14–October 5, 1991. Paintings.

Mark Lavatelli. Calumet Gallery, Buffalo, N.Y., November 2–30, 1991. Paintings.

Pam Longobardi. Kathryn Sermas Gallery, New York, March 2–23, 1991. Works on canvas and copper. Lowe Gallery, Atlanta, May 10–June 22, 1991. "Origins," works on canvas, copper, and paper.

Janet Sawyer. Blue Mountain Gallery, New York, October 18–November 6, 1991. Paintings.

Anne Seelbach. Trustman Art Gallery, Simmons College, Boston, September 30–October 25, 1991. "Architectural Decay and Industrial Debris: The Urban Landscape," paintings and sculpture.

SOUTH/

Carol Burch-Brown. Roanoke Museum of Fine Arts, Roanoke, Va., September 30–November 30, 1991. Paintings and drawings.

Michael G. Crouse. Gertrude Herbert Institute of Art, Augusta, Ga., June 28–August 23, 1991. "Urban and Suburban Landscapes," paintings, prints, and drawings.

Virginia Derryberry. Main Gallery, University of Tennessee, Chattanooga, August 27–September 21, 1991. Paintings. McIntosh Gallery, Atlanta, October 25–November 30, 1991. Paintings.

Scott Duce. Hickory Museum of Art, Hickory, N.C., September 7–November 3, 1991. "Open Spaces," paintings.

Sharon Harper. Fridholm Fine Arts, Asheville, N.C., July 5–August 25, 1991. Paintings and drawings.

WEST/

Timothy Binkley. SIGGRAPH '91, Las Vegas Convention Center, July 29–August 2, 1991. "Watch Yourself," installation.

Michel Burgard. Merced College Art Gallery, Merced, Calif., October 3–November 13, 1991. Archbishop Alemany Library, Dominican College, San Raphael, Calif., November 15–December 22, 1991. Stanford Art Spaces, Stanford University, Stanford, Calif., January 15–March 1, 1992. Paintings and works on paper.

Dana Chodzko. Stanford Linear Accelerator Center, Palo Alto, Calif., September 28–October 6, 1991. "Beyond the Z Gates," outdoor sculpture.

Van Deren Coke. University Art Museum, University of New Mexico, Albuquerque, August 4–September 29, 1991. "Streets of Mexico," photographs.

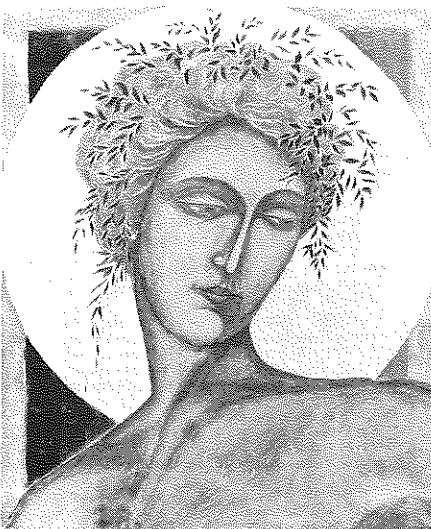
John Craig Freeman. Highway 93, Boulder, Colo., November 14, 1990. Roadside installation.

Wolf Gowin. Crasharts, Phoenix, February 24–April 12, 1991. Sculpture.

Douglas Kenney. Turquoise Coyote Gallery, San Antonio, Tex., July 5–28, 1991. Ceramics.

Nancy Macko. Hyde Gallery, Grossmont College, El Cajon, Calif., June 10–July 22, 1991. "Multiple Horizons."

Leni Schwendinger. 'Bumbershoot' Seattle Arts Festival, August 30–September 2, 1991. "Interactive Topos: A Sculptural Reading of Shadows and Reflections," performance.



Michel Burgard, *Three Graces: Thalia*, 1990, tempera and gold on wood, 14" x 11"

People in the News

In Memoriam

Anita Hart Balter, artist and writer, died of cancer June 29, 1991, at age 57. She was the founder and operator of Gallery Forecast (no longer in existence), and established a Scholarship and Mentor Program at the Garrison Art Center, where she was on the board.

Harrison Burns, head of the art department at Rutgers Preparatory School where he taught for 18 years, died July 14, 1991. He was 45. Burns attended the Atlanta College of Art and was awarded an M.F.A. from Rutgers University. His art was exhibited internationally and is in numerous public and private collections.

Brian Kazlov, painter, died June 16, 1991, at age 47. He drowned while swimming off the coast of Bali. He received a B.A. from Wesleyan University and B.F.A. and M.F.A. degrees from Yale University. Kazlov taught at Western Washington State University, the University of Texas at Austin, and as a visiting artist at the University of Oregon. He received grants from the NEA and the Pollock-Krasner Foundation. In 1964 he was a founding member of the New York Studio School. Kazlov's works are in the collections of Chase Manhattan Bank, the Sidney Lewis Collection, the Richmond Museum of Fine Arts, the La Jolla Museum, the Aldrich Museum, Mobil Oil Corporation, and the Johnson Museum.

Henry Koerner, well known for painting portraits of the famous, died July 4, 1991. He was 75. Koerner was born in Vienna and moved to New York in 1938 to work as a commercial artist. He taught at Chatham College and the Art Institute of Pittsburgh, and his works are in the permanent collections of many museums including the Whitney Museum of American Art in New York.

Charles Loloma, a Hopi artist, died June 9, 1991, at the age of 70. Although he worked as a painter, a potter, and a sculptor, he was best known for his jewelry, which he exhibited internationally in museums and galleries.

Robert Motherwell, painter and printmaker, died July 16, 1991, at the age of 76. A prominent figure in the New York School, his works were the subjects of major solo exhibitions, among the more recent a 40-year retrospective organized in 1983 by the Albright-Knox Art Gallery, which traveled throughout the United States. He taught at many schools, including Black Mountain College, Oberlin College, Brown University, Hunter College, and Columbia University, and as an editor he originated, in



Robert Motherwell, 1915–1991

PHOTO: RENATE PONSOLD

1968, "Documents of 20th-Century Art," a series that presents the original writings of artists. His paintings, collages, and prints are in public and private collections internationally, among them the Art Institute of Chicago, the Brooklyn Museum, the Metropolitan Museum of Art, the National Gallery of Art, the Smithsonian Institution, the Walker Art Center, the Stedelijk Museum, the Tel-Aviv Museum, the Tate Gallery, the Museum of Modern Art, the Whitney Museum of American Art, the Houston Museum of Fine Arts, and the Kunsthalle, Stuttgart. In 1989 he was awarded the National Medal of Arts.

Dore Ashton, who served on the CAA Board of Directors in the 1970s, has provided the following tribute to Robert Motherwell, who served on the Board in the 1960s:

Few artists in our century have been so avid, so assiduous in their pursuit of knowledge. No doubt that is why Robert Motherwell was welcomed to the College Art Association's Board. His unrelenting search for meanings led him from a long meditation on the cave paintings to a consideration of the classical problem of *ut pictura poesis*, and to hundreds of other places where thought reigns. Motherwell's respect for the considered opinion was deeply ingrained, as was his awe of the great *terra incognita* that our century has called the unconscious. Throughout his half-century of

painting, Motherwell checked his own experience against that of his epoch, always seeking to enrich his work with insights gleaned from worldwide sources (including not only the great Western tradition of painting, but the Orient as well). I believe that his oeuvre will remain one of the significant testimonies to the valuable insights of our period. I say his oeuvre, and I include in it his numerous essays, published journal entries, and public lectures in which his great intelligence shone. But what is most important in the oeuvre is Motherwell's incarnation of that other knowledge—the knowledge only painters can convey in their own specific terms.

—Dore Ashton

Oli Sihvonen, abstract painter and teacher, died April 3, 1991, at Veterans' Memorial Hospital in New York at the age of 70. Born in 1921 in Brooklyn, Sihvonen attended school in Norwich, Conn., then won a scholarship in 1938 to the Art Students' League in New York, where he studied with Jon Corbino and Robert Brackman. After serving in Europe during World War II, he studied at Black Mountain College with Josef Albers, Jean Varda, Ilya Bolotowsky, and Buckminster Fuller. He taught at the University of New Mexico and the University of Denver, but returned to New York in 1967. He also taught at the University of Vermont and at Cooper Union and Hunter College.

Sihvonen is represented in public and private collections, including the Corcoran Gallery of Art, the Whitney Museum of American Art, the Museum of Modern Art, the Addison Gallery of American Art, the Art Institute of Chicago, and the Worcester Art Museum. Sihvonen lived and worked at his studio at 245 Grand Street for the past 24 years.

—Tram Combs

Herman Somberg, professor emeritus at the University of Minnesota and an artist, died April 18, 1991, at age 73. He retired in 1986 and received two Distinguished Service Awards from the university. His works are in the collections of the Minneapolis Institute of Arts and the Museum of Modern Art, among others.

Rufino Tamayo died June 24, 1991, at the age of 91. He was influential both in painting and in printmaking. Most recently he had dedicated himself to sculpture. He was chiefly inspired by Mexican traditions and is credited, along with Mexican muralists Diego Rivera, José Clemente Orozco, and David Alfaro Siqueiros, with bringing international attention to 20th-century Mexican art. In 1961 Tamayo was elected an honorary member of the American Academy and National Institute of Arts and Letters. The Rufino Tamayo Museum of Pre-Hispanic Mexican Art opened in Oaxaca in 1974 with over 1,000 works from the collection of the artist and his wife. In 1981 the Rufino Tamayo Museum of International Contemporary Art opened in Mexico City with works by the artist and around 300 paintings, sculptures, drawings, and tapestries from his private collection by such artists as Picasso, Miró, Léger, Magritte, Ernst, Dubuffet, and Dali.

Academe

Robert Blocker, formerly dean and professor at the University of North Texas College of Music, has been named dean of UCLA's School of the Arts.

Peter Chametzky has been appointed assistant professor of art history at Adelphi University, Garden City, N.Y.

Kathleen Desmond Easter is dean of the graduate school and professor of art at Central Missouri State University in Warrensburg, Mo. She was formerly associate dean of graduate studies and research and associate professor of art at Central Washington University, Ellensburg.

Elizabeth Lipsmeyer has been made associate professor in the art history division of the Art Department at Old Dominion University, Norfolk, Va.

Ohio State University's Department of the History of Art has announced the following appointments: **Shelly A. Grunder** is associate curator of visual resources in the slide and photograph library. She was formerly curator of visual resources at Wright State University.

Stephen Melville is associate professor. **Artline Meyer** is assistant professor.

Catherine Scallen is visiting assistant professor of art history at Case Western Reserve University. She was previously intern in the Paintings Department of the J. Paul Getty Museum.

The University of Illinois, Chicago, has announced appointments in its History of Architecture and Art Department: **Peter Hales** is professor; **Martha Pollak** is associate professor; and **Mitchell Schwarzer** is assistant professor.

The University of Maryland's Department of Art History and Archaeology has announced appointments: **Franklin Kelly**, curator of American art at the National Gallery of Art, is adjunct professor; and **Sally K. Promey** holds a faculty position teaching the history of American art.

The University of Minnesota, Duluth, has announced that the following individuals have joined the faculty: **Prashant Agarwal**, associate professor, graphic design; and **Robert Repinski**, assistant professor, drawing.

Wayne State University's Department of Art and Art History has announced appointments: **Janice Mann** has been appointed assistant professor in medieval art history; **Judith Moldenhauer** is a visiting assistant professor in graphic design from the University of Michigan; and **Michael Plante** has been appointed visiting assistant professor, which inaugurates the department's W. Hawkins Ferry Fund for the study of 20th-century art history and criticism.

Yale University has announced the following appointments: **Gregory Amenoff**, visiting professor in the Department of Painting; **Alice Aycock**, professor and director of graduate studies in the Department of Sculpture; **Lois Conner**, assistant professor in the Department of Photography; and **Michael Rock**, assistant professor in the Department of Graphic Design.

Museums and Galleries

Marla Berns has been named director of the University Art Museum, University of California, Santa Barbara. She was formerly director of the Goldstein Gallery, University of Minnesota.

Lynne Bowenkamp is museum registrar at the Georgia Museum of Art in Athens. She was previously assistant registrar at the Phoenix Art Museum.

Jean E. Feinberg has been appointed curator of contemporary art in the Department of Painting and Sculpture at the Cincinnati Art Museum. She previously headed the contemporary art exhibition program at Wave Hill, New York.

Ryszard Wasko has been named European representative and consulting curator at the Institute of Contemporary Art, Long Island City,

N.Y. He was formerly program director of the P.S. 1 Museum.

The Whitney Museum of American Art, New York, has announced the following appointments: **Benjamin H.D. Buchloh** is director of curatorial and critical studies with the museum's Independent Study Program and will serve as editorial advisor to the curatorial department. He taught formerly at the Massachusetts Institute of Technology. **Constance Wolf** is curator of education. She was previously research associate at the Rockefeller Foundation.

Organizations

Jim Keneklis has been appointed assistant director of the Northeast Document Conservation Center, Andover, Mass. He was formerly associate director of the Fuller Museum of Art, Brockton, Mass.

Stephen Polcari is director of the Archives of American Art's regional center in New York. Most recently he was visiting scholar at the Smithsonian Institution's National Museum of American Art.

A. D. Coleman, photography critic for the *New York Observer*, has received a grant from the Erna and Victor Hasselblad Foundation in Sweden to pursue research on the impact of the lens on Western culture 1550–1840.

Virginia Derryberry, professor of art at Savannah College of Art and Design, has received a Georgia Council for the Arts Individual Artist Grant for painting. Her project is *Figurative Structures*.

Steve Dolbin, adjunct assistant professor of art at the University of Connecticut, Storrs, has been awarded a Pollock-Krasner Foundation Grant for sculpture for 1991–92.

Donise English has recently completed a 9-month Tallix Morris Singer Internship in sculpture at the Tallix Foundry in Beacon, N.Y., where she was able to realize her work in metal while simultaneously learning the art of metal casting.

Joy L. Flynn has been awarded an artist's fellowship from the North Dakota Council on the Arts.

Dorothy F. Glass, professor, will be senior research fellow at the Metropolitan Museum of Art and the Cloisters during the 1991–92 academic year. Supported by the Jane and Morgan Whitney Fund, she will study the portal from S. Leonardo al Frigido.

Sharon Juergens, instructor of art at Bauder College, Arlington, Tex., has received the Outstanding Teacher of the Year Award for 1991.

Kastner, an American sculptor, was awarded first prize at the Japan International Artists' Society exhibition held at the Tokyo Central Museum.

Joseph S. Lewis received a Maryland State Council Fellowship, New Genre, and will be a visiting artist at California Institute of the Arts.

Elizabeth Lipsmeyer, associate professor of art history at Old Dominion University, Norfolk, Va., was one of the university's 3 nominees for outstanding teaching awards to the State Council for Higher Education in Virginia in 1991. She has been awarded an NEH Fellowship for College Teachers and Independent Scholars for 1991–92. Her project is "Art That Moves: The Palm Sunday Christus and Palm Sunday Ritual in the Middle Ages."

James Morganstern received a grant from the Graham Foundation for his research on the Church of Notre Dame at Jumièges, France.

Frances Myers, associate professor of art at the University of Wisconsin, Madison, has been awarded an H. I. Romnes Faculty Fellowship for 1991–92 for research.

Elizabeth Pilliod, assistant professor of the history of art at Oregon State University, has been named a fellow of the Harvard Center for



Elizabeth Lipsmeyer

Renaissance Studies, Villa I Tatti, Florence, Italy, for 1991–92, where she will complete a manuscript on the artistic and familial relationships among Jacopo da Pontormo, Agnolo Bronzino, Alessandro Allori, and Cristofano Allori. She has also received an NEH Summer Grant for 1991 to prepare a new edition with an English translation of the *Diary* of Pontormo.

Paula Rea Radisich, associate professor of art history at Whittier College, Whittier, Calif., has received an NEH Fellowship for College Teachers and Independent Scholars for 1991–92. Her project is a study of selected works by Hubert Robert.

Nancy H. Ramage, associate professor and chair of the Art History Department at Ithaca College, Ithaca, N.Y., received a 1991 NEH Summer Stipend for her project "Sir William Hamilton: The Diplomat as Archaeologist."

Anne Seelbach has been awarded a Somerville, Massachusetts, Arts Lottery Grant starting July 1991, and a painting residency at the Griffis Art Foundation, New London, Conn.

J. Michael Simpson, assistant professor of art at Auburn University, Auburn, Ala., was awarded an Artist Fellowship in the Visual Arts for 1990–91 by the Alabama State Council on the Arts of Montgomery. The grant helped to produce a brochure of paintings, *Landscape Transcribed: The River Series*. He was also granted a residency at the Millay Colony for Artists, Austerlitz, N.Y.

Rose Smith received a grant from Forecast Public Artworks to research and develop visual information about lead in soil. Smith is also a McKnight Foundation fellow in photographic imaging and computers.

Horst Uhr received a 1991 University Faculty Achievement Award from Wayne State University, Detroit, in part for the publication of his monograph on Lovis Corinth.

The American Council of Learned Societies has awarded fellowships to the following CAA members: **Margaret D. Carroll**, Wellesley College, "Paradigms of Power: Political Theory and Gender Imagery in European Art"; and **Ira S. Mark**, independent scholar, "The Craft and Theory of Polykleitos." **ACLS Grants-in-Aid** for postdoctoral research have been announced, and the following CAA members have been thus honored: **W. Jackson Rushing**, University of Missouri, St. Louis, "Tradition and Transformation: Native American Art since 1960"; **Christine A. Smith**, Syracuse University, "Architectural Descriptions in Western Europe and Byzantium from Late Antiquity to the Renaissance"; **William L. Tronzo**, Institute for Advanced Study, "The Fate of Old St. Peter's: A Study of the Controversy Surrounding the Dismantling of the Basilica in the 16th and 17th Centuries"; and **Nancy J. Troy**, Northwestern University, "Couture and Culture: Fashion and the Marketing of Modernism."

The Center for Advanced Study in the Visual Arts, National Gallery of Art, has honored the following CAA members: Samuel H. Kress Professor: **John Coolidge**, Harvard University. Paul Mellon Senior Fellow: **Debra Pincus**, University of British Columbia, "Doge Andrea Dandolo and the 14th-Century Development of the Baptistery of San Marco as a Civic Space." Samuel H. Kress Senior Fellows: **Carolyn Jo Kolb**, University of New Orleans, "Studies in the Sources of Francesco di Giorgio's First Treatise"; **William L. Tronzo**, independent scholar, "The Fate of Old St. Peter's." Ailsa Mellon Bruce Senior Fellows: **Clifford M. Brown**, Carleton University, "Isabella d'Este: Documents for a Collection of Greco-Roman Art in Renaissance Italy"; **John Abel Pinto**, Princeton University, "The Drawings of Pietro Bracci." Ailsa Mellon Bruce National Gallery of Art Curatorial Fellow: **David Alan Brown**, Dept. of Italian Renaissance Painting, "Leonardo: The Formative Years." Ailsa Mellon Bruce Visiting Senior Fellow: **Linda Elaine Neagley**, University of Michigan, "Disciplined Exuberance: Essays on the Parish Church of Saint-Maclou and Late Gothic Architecture in Rouen." Samuel H. Kress Postdoctoral Curatorial Fellow: **Mitchell F. Merling**, Brown University, Dept. of Southern Baroque Painting, National Gallery of Art. Predoctoral Fellows: **Aline Chipman Brandauer**, Graduate Center, City University of New York; **Harold Foss Foster**, Graduate Center, City University of New York; **Robert Edward Haywood**, University of Michigan; **Julie Berger Hochstrasser**, University of California, Berkeley; **Ronda J. Kasl**, New York University, Institute of Fine Arts; **Kenneth Dean Shapiro Lapatin**, University of California, Berkeley; **Dana Leibsohn**, University of California, Los Angeles; **Laurie Jean Monahan**, Harvard University; **Kevin Dean Murphy**, Northwestern University; **Nadine M. Orenstein**, New York University, Institute of Fine Arts.

The Getty Center for Education in the Arts has named the following individuals 1991 doctoral fellows: **Constance Marie Bumbartner**, Pennsylvania State University; **Dan E.**

Dunnahoo, University of Georgia; **Angie Galipault**, Ohio State University; **Sharon Reed Gray**, Brigham Young University; **David B. Pankratz**, Ohio State University; and **Jan Elfine Zimmerman**, Illinois State University.

The J. Paul Getty Museum has announced its 1991–92 graduate interns, and the following CAA members have been thus honored: **Anne Callopy**, Cornell University; **Erik Inglis**, New York University; and **Carla Williams**, University of New Mexico.

The National Endowment for the Humanities' Division of Research Programs has announced the Interpretive Research Program Awards, and the following CAA members have been thus honored: **Peter J. Fergusson**, Wellesley College, "The Architectural History of Rievaulx Abbey"; **James Morganstern**, Ohio State University, "The Medieval Church of Notre Dame at Jumièges"; and **Linda E. Neagley**, University of Michigan, "'Cunning Geometry': The Plan Designs of Saint-Urbain, Troyes, and Saint-Ouen, Rouen."

The Western States Arts Federation has announced its 1991 Visual Arts Fellowships, and the following CAA members have been thus honored: photography—**Kaucyila Brooke**, San Diego, Calif.; and **Mark C. Oslen**, Pullman, Wash.; sculpture—**Beth Lindsey Gellar**, Boulder, Colo.; **Jean Lowe**, San Diego, Calif.; **James A. Luna**, Valley Center, Calif.; **Kathy Gaye Shiroke**, Casper, Wyo.; and **Sarah M. Timberlake**, Ft. Collins, Colo.

Conferences & Symposia

Calls for Papers

The Southeastern Women's Studies Association will hold its 16th annual conference, March 12–15, 1992, at the University of South Florida, Tampa. Proposals for papers, workshops, poster sessions, and round-table discussions in the area of women's studies and related fields are sought for the theme of celebrating feminisms and the diversity of women. Interested participants should submit 500-word abstracts, format (i.e., paper, panel), and the names and addresses of all co-presenters with individual abstracts. For information: Janice Snook, Women's Studies Program, University of South Florida, 4202 E. Fowler Ave., HMS 413, Tampa, FL 33620. *Deadline: October 15, 1991.*

Borders of Culture, Margins of Identity is the theme of the Interdisciplinary 19th-Century

Studies' conference, to be held April 10–11, 1992, at Loyola University, New Orleans. Proposals of papers and panels are sought on 19th-century culture and society, particularly 19th-century American, European, and global cultural contacts like those of New Orleans. Send papers (15 pages max.) or 200-word abstracts to: Richard E. Johnson, Dept. of English, Loyola University, New Orleans, LA 70118. *Deadline: November 1, 1991.*

Incorporation or Annihilation: Repercussions of Cross-Cultural Encounters on the Arts is the title of the Indiana University Art History Association's graduate symposium, to be held February 29, 1992. The association will consider papers that explore cross-cultural influences that occur when groups of disparate powers and traditions meet with the result of altering both cultures in some way. Papers should address the consequences of such encounters on artistic traditions. Submit a 2-page proposal with cover letter to: Tavy Aherne, Indiana University, Fine Arts Dept. 123, Bloomington, IN 47405; 812/339-8837. *Deadline: November 1, 1991.*

Constructions of Lesbian/Bisexual/Gay Identities in the Popular Media is the theme of the 4th Sager Symposium in Lesbian/Bisexual/Gay Studies, to be held at Swarthmore College, March 27–29, 1992. Papers need not be limited to contemporary American culture, and are encouraged especially on bisexual identities. Presenters will receive lodging and meals plus a \$200 honorarium. Some funds are available to defray travel expenses. Send abstract to: Sager Fund Advisory Committee, c/o Daniel Smartt, Art Dept., Swarthmore College, 500 College Ave., Swarthmore, PA 19081-1397; 215/328-8119. *Deadline: November 20, 1991.*

The 8th Biennial New College Conference on Medieval-Renaissance Studies will be held March 12–14, 1992, in Sarasota, Fla. Papers are sought in any discipline on all aspects of Europe and the Mediterranean before 1600. Topics of special interest are Italian studies, medieval/Renaissance humanism, courtly culture, ritual and drama, French studies, urban history, and the 12th-century Renaissance. Send 1-page abstract to: Lee D. Snyder, Medieval-Renaissance Studies, New College of USF, 5700 N. Tamiami Trail, Sarasota, FL 34243-2197. *Deadline: December 2, 1991.*

The University of Arizona is holding its Art History Graduate Symposium on March 7, 1992. Graduate students should submit 1-page abstracts, including the thesis and methodology of the topic, and bibliographies on Western and non-Western art, photography, architecture, etc. Papers concerned with methodology and critical debates within the discipline are especially encouraged. Transportation aid is available. For information: Art History Graduate Symposium, University of Arizona, Dept. of Art, Tucson, AZ 85721. *Deadline: January 5, 1992.*

The Rocky Mountain Medieval and Renaissance Association Conference will be held April 10–11, 1992, at New Mexico State University, Las

Cruces. Papers (7–9 pages) or abstracts on any aspect of medieval or Renaissance culture are sought. For information: Eugene R. Cunnar, Dept. of English, New Mexico State University, Las Cruces, NM 88003. *Deadline: January 15, 1992.*

The American Studies Association will hold its annual conference November 5–8, 1992, in Costa Mesa, Calif. Paper, panel, and workshop proposals are sought on the theme "Exploration/Exploitation: The Americas," with focuses on all aspects of intercultural discovery, negotiation, collision, accommodation, misunderstanding, and hybridization. For information: 1992 Program Committee, c/o American Studies Association, 2140 Taliaferro Hall, University of Maryland, College Park, MD 20742; 301/405-1364. *Deadline: January 16, 1992.*

The American Home: Material Culture, Domestic Space, and Family Life is the theme of a conference to be held October 29–31, 1992, at the Winterthur Museum and Gardens. The conference will explore the styles of living within the American household and the objects associated with domestic life from the 17th to the 20th century. Papers are sought on such issues as domestic management, public and private space and their uses, current interpretation of historic houses, and social life centered around the home. Speakers receive an honorarium plus expenses, and papers will be published. Interested participants must submit a proposal of up to 250 words plus a c.v. For information: Charles Hummel or Neville Thompson, Office of Advanced Studies, Winterthur Museum, Garden, and Library, Winterthur, DE 19735. *Deadline: April 1, 1992.*

To Attend

Historical Archaeology and the Study of American Culture is the theme of the 1991 Winterthur conference, October 3–5, 1991. Papers will address current research in the historical archaeology of landscape, domestic economy, and consumer culture, as well as more theoretical concerns with context, meaning, and the nature of historical archaeological and material culture investigations. For information: Advanced Studies Division, Winterthur Museum, Garden, and Library, Winterthur, DE 19735; 302/888-4649.

The Southern California Women's Caucus for Art will hold its 2nd annual conference at the University of Southern California, October 4–5, 1991. Titled "Forbidden Language: Beauty and Culture," the program includes panels on beauty and culture, a speak out on beauty and the body, a panel of storytellers from diverse cultural backgrounds, and a forum on beauty presented by students and recent graduates. For information: Susan Jenkins, USC Fine Arts Watt 104, Los Angeles, CA 90089-0292.

Visual Metaphors: The Art of Romare Bearden is a symposium to be held October 6, 1991, at the University of Oklahoma Museum of Art. The

symposium is taking place in conjunction with the exhibition "Romare Bearden: Finding the Rhythm," at the museum, September 20–October 27, 1991. The influences of both music and literature on Bearden's work will be discussed. For information: Jill Johnson, University of Oklahoma Museum of Art, 410 W. Boyd St., Norman, OK 73019-0525; 405/325-3272; fax 405/325-7696.

The Southeastern College Art Conference will meet in Memphis, Tenn., October 31–November 2, 1991. Panels are scheduled on art history, studio arts, and practical concerns. For information: James Ramsey, Art Dept., Memphis State University, Memphis, TN 38152; 901/323-5562.

The American Studies Association will hold its annual conference October 31–November 3, 1991, in Baltimore, on the question of rights. For information: Office of the Executive Director, American Studies Association, 2140 Taliaferro Hall, University of Maryland, College Park, MD 20742; 301/405-1364.

The 12th International Art History Book Fair is being held at the National Gallery, London, November 8–9, 1991, with more than 100 international publishers of books, both old and new, on antiques, architecture, painting and drawing, film, fashion, design, photography, sculpture, and craft. For information: Yvonne Courtney, Association of Art Historians, 100 Westbourne Grove, London W2 5UR, England; 071 221 9955; fax 071 221 2798.

Art History and Film, a symposium on content-driven filmmaking, will be held November 14–16, 1991, at Tufts University and the Museum of Fine Arts, Boston. Topics include how art content can shape film structure; visualizing art history; results from the production laboratory of the Program for Art on Film; the curator and the filmmaker: museum productions; European films on art; and the role of film/video in examining 20th-century art. For information: Peter Naumann, 212/988-4876; fax 212/628-8963.

Louis I. Kahn: Five Perspectives is a symposium to be held November 16, 1991, at the Philadelphia Museum of Art, which coincides with the museum's exhibition "Louis I. Kahn: In the Realm of Architecture," October 20, 1991–January 5, 1992. Speakers include Vincent Scully, David deLong, Marshall Meyers, and Jonas Salk. For information: 215/787-5455.

Discourses on Art is the theme of the 15th annual colloquium of the Instituto de Investigaciones Estéticas, National Autonomous University of Mexico, to be held in Taxco, Guerrero, November 18–22, 1991. For information: Leticia López Orozco, Instituto de Investigaciones Estéticas, Circuito Mario de la Cueva, Zona Cultural, Ciudad Universitaria, Delegación Coyoacán, C.P. 04510, Mexico, D.F.; 665-24-65; fax 665-47-40.

Insight and Inspiration III: The Italian Presence in American Art, 1920–1990 is a symposium sponsored by the Italian Encyclope-

dia Institute and Fordham University, November 22–23, 1991. Topics to be discussed include painting, sculpture, architecture, decorative arts, fashion, film, and photography. For information: Irma Jaffe, Italian Encyclopedia Institute, 250 Park Ave., New York, NY 10017; 212/818-0515.

Phyllis Pray Bober, Leslie Clark Professor in the Humanities at Bryn Mawr College and former president of the College Art Association, will be honored with a symposium on the occasion of her retirement from the college. Talks will be held December 14, 1991, by Bryn Mawr alumnae and faculty on antiquity, the Renaissance, modern art, and cuisine. There will be a luncheon based on ancient Roman recipes, and a reception will follow the lectures. For information: Dept. of the History of Art, Bryn Mawr College, Bryn Mawr, PA 19010-2899; 215/526-5334.

Opportunities

Award

The Art Libraries Society of North America (ARLIS/NA) will present the 1991 Gerd Meuhmsam Award, given annually for a graduate student paper on a topic relevant to art or visual resources librarianship. Papers must have been written during the preceding 18 months by a student enrolled in an accredited graduate library science program or in a post-MLS graduate program in art history or a related discipline. Papers should be 10–25 pages long with a 250-word abstract. The winner receives a 1-year membership to ARLIS/NA, a \$200 award, and \$300 for travel and registration for the ARLIS/NA annual conference. For information: Kathryn Vaughn, Gerd Meuhmsam Committee, Dept. of Art, Hobart and William Smith Colleges, Geneva, NY 14456; 315/781-3483; fax 315/781-3560. *Deadline: December 1, 1991.*

Calls for Entries

PhotoNominal is an exhibition that will include work utilizing any photographic process, from traditional silver printing techniques to technologically generated imagery. Send no more than 10 labeled slides, a résumé, and related materials with an SASE to: PhotoNominal '92, Forum Gallery, 525 Falconer St., Jamestown, NY 14701; 716/665-9107. *Deadline: October 1, 1991.*

Heroism is a national juried visual art and poetry competition to present works dealing with this theme. Artists may submit up to 4 works. There is a \$5 fee. For information: Dan Gilhooly, Peconic Gallery, Suffolk Community College, Speonk-Riverhead Rd., Riverhead, NY 11901; 516/548-2578. *Deadline: November 1, 1991.*

Wit and Wisdom: Humor in Art is an exhibition that will include work in all media that feature elements of satire, parody, irony, etc. A catalogue of the exhibition is planned. Send no more than 10 labeled slides (film or video where appropriate), a résumé, and related material with an SASE to: Wit and Wisdom, Forum Gallery, 525 Falconer St., Jamestown, NY 14701; 716/665-9107. *Deadline: November 15, 1991.*

The 6th Parkside National Small Print Exhibition is accepting submissions in all print media, including monoprints. Max. 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 17, 1991.*

The Pacific States Biennial National Print Exhibition is open to all artists 18 years or older presently residing in the United States and territories. The exhibition will be held March 9–April 26, 1992, at the University of Hawaii, Hilo. Original work in all print media including monoprints are eligible (no photographs). Send SASE for information: 1992 Pacific States Biennial National Exhibition, Wayne Miyamoto, Art Dept., University of Hawaii, Hilo, HI 96720-4091. *Deadline: November 22, 1991.*

Women and Surrealism is the theme of an exhibition to be held in conjunction with the 1992 conference of the Women's Caucus for Art titled "Women's Art Movement: The Cultural Imperative." Work is sought in all media including installation; there is a 75 lb. weight limit per work. Up to 3 entries may be submitted. Send labeled slides, including prices, a résumé, and SASE. Submit to: Dale Osterle, 903 Sunnymead Tr., DeKalb, IL 60115. *Deadline: November 30, 1991.*

Selected New Jersey Artists is a series of exhibitions open to artists in all media. Send 10 labeled slides, prices, c.v., and SASE to: A. J. Lederman Fine Art, 309 Court St., Hoboken, NJ 07030; 201/659-3570. *Deadline: December 1, 1991.*

The 6th Annual Women in the Visual Arts Exhibition will be held at the Erector Square Gallery, New Haven, Conn., March 4–29, 1992. \$15 fee for 3 slides. For information: Women in the Visual Arts, 315 Peck St., New Haven, CT 06513; 203/865-5055. *Deadline: December 15, 1991.*

The American Drawing Biennial III is a competitive juried exhibition to be held at the Muscarelle Museum of Art, April 11–May 24, 1992. Museum purchase and cash awards. Send SASE for information: Muscarelle Museum of Art, College of William and Mary, Williamsburg, VA 23185. *Deadline: December 16, 1991.*

The American Watercolor Society will hold its 125th international exhibition in New York. For information: Charlotte Britton, 2300 Alva Ave., El Cerrito, CA 94530; 415/234-5028. *Deadline: December 1991.*

Bob Dylan. An exhibition of works based on or inspired by the words and music of Bob Dylan is being planned for early 1992, to be held in a

New York gallery. For information: Roger Sayre, 409 16th St., 3R, Brooklyn, NY 11215.

Grants and Fellowships

The NEH National Heritage Preservation Program has grants available to support projects to stabilize material culture collections important to the humanities. Support may be requested for housing and storage of objects, improved climate control, and installation of security, lighting, and fire-prevention systems. For information: Office of Preservation, Rm. 802, National Endowment for the Humanities, 1100 Pennsylvania Ave., NW, Washington, DC 20506; 202/786-0570. *Deadline: November 1, 1991.*

The Getty Grant Program offers the following nonresidential research fellowships for 1992–93: **J. Paul Getty Postdoctoral Fellowships in the History of Art and the Humanities** provide scholars at early stages of their careers with the opportunity to conduct a full year of original research free from other professional responsibilities. Applicants must have received the doctorate in art history or its foreign equivalent between January 1, 1986, and January 1, 1992. **Senior Research Grants** allow mid-career and senior scholars beyond the postdoctoral level to pursue interpretive research. These grants support the work of art historians and others that offers new explanations of art and its history. For 1992–93 applications will be accepted only from teams of scholars working collaboratively on a single project. **Fellowships for Scholars from Central/Eastern Europe and the U.S.S.R.** are for scholars from the region who are at either postdoctoral or senior levels in art history and related fields to pursue projects dedicated to the understanding of art and its history and who would benefit from research outside of their country of residence. For information: Attn: (type of fellowship), Getty Grant Program, 401 Wilshire Blvd., Suite 1000, Santa Monica, CA 90401-1455; 213/393-4244; fax 213/451-5570. *Deadline: November 11, 1991.*

The National Gallery of Art's Center for Advanced Study in the Visual Arts offers numerous fellowships. **Senior Fellowships and Visiting Senior Fellowships** are awarded for the study of the history, theory, and criticism of art, architecture, and urbanism of any geographical area and of any period. Applicants should have held the Ph.D. for 5 years or more or possess a record of professional accomplishment. Scholars are expected to reside in Washington, D.C., during their fellowship and participate in the center's activities. Grants are based on need. The center will consider appointment of associates who have obtained awards for full-time research from other institutions and would like to be affiliated with the center; their qualifications should be the same as those for senior fellows. *Deadlines: Senior Fellowship and Associate Appointments, October 1, 1991; Visiting Senior Fellowship and Associate Appointments (60-day max.), March 21, 1992, for September 1, 1992–February 28, 1993.* **Predoctoral Fellowships** are awarded for

scholarly work in the history of art, architecture, and urban form. The fellowships, which vary in length from 1 to 3 years, are intended to support doctoral dissertation research. Applicants must have completed their residence requirements and coursework for the Ph.D. as well as general or preliminary examinations before the application. Students must know 2 foreign languages related to the topic of the dissertation. Applications for these fellowships may be made only through the chair of the graduate department of art history or other appropriate departments, who should act as sponsors for applicants. *Deadline: November 15, 1991.*

Soros Visiting Senior Research Fellowships are for scholars from Albania, Bulgaria, Czech and Slovak Federal Republic, Hungary, Poland, Romania, the U.S.S.R., and Yugoslavia to facilitate the study of the history, theory, and criticism of art, architecture, and urbanism. The fellowship includes a 2-month stay at the center for research in Washington libraries and collections, followed by 2 months of travel to visit collections, libraries, and other U.S. institutions. These fellowships are limited to those who have held the Ph.D. for 5 years or more or who possess a record of professional accomplishment at the time of application. *Deadline: March 21, 1992, for September 1, 1992–February 28, 1993.*

For information and application forms for all CASVA fellowship programs: Center for Advanced Study in the Visual Arts, National Gallery of Art, Washington, DC 20565; 202/842-6480; fax 202/408-8531.

Dumbarton Oaks offers residential fellowships for 1992–92 to scholars who are completing, or have already completed, terminal degrees. Applications concerning any aspect of the study of landscape architecture (i.e., architectural, art historical, botanical, horticultural, cultural, economic, social, agrarian) are eligible. Grants are also available for 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. *Deadline: November 15, 1991.*

The Stanford Humanities Center is offering 1992–93 fellowships to postdoctoral scholars and teachers in the humanities, or those in other fields working on related projects, who are interested in spending the academic year at Stanford University. The fellowships enable individuals to pursue their own research and writing; however, recipients are expected to devote about one-sixth of their time to teaching or in some other way contributing to intellectual life at Stanford. For information: Fellowship Program, Stanford Humanities Center, Mariposa Hse., Stanford University, Stanford, CA 94305-8630. *Deadline: November 15, 1991.*

The Whitney Humanities Center is offering 1–2 annual fellowships for outstanding junior (non-tenured) faculty in the humanities. Candidates are expected to have taught for at least 2 years since the receipt of the doctorate; to present a project for original scholarly research, or for significant redesign of curriculum in the humanities, during the term of the fellowship; to teach one course, in the appropriate Yale department,

during one semester of the academic year; and to participate in the intellectual life of the Whitney Humanities Center. Stipends of \$20,000 to \$30,000 are available. For information: David Bromwich, Whitney Humanities Center, Yale University, PO Box 2968 Yale Station, New Haven, CT 06520. *Deadline: November 15, 1991.*

The Winterthur Library will award fellowships to encourage research in America's artistic, cultural, intellectual, and social history. Scholars pursuing advanced research are eligible to apply for NEH fellowships with stipends of up to \$30,000 for 6–12 months work. Short-term fellowships with stipends of \$1,000 to \$2,000 per month are available to academic, museum, and independent scholars and to support dissertation research. Resources include a library of imprints, manuscripts, visual materials, and printed ephemera supporting interdisciplinary study of American life into the early 20th century. Rental housing is available on the grounds. For information: Katharine Martinez, Winterthur Research Fellowship Program, Winterthur Library, Winterthur, DE 19735; 302/888-4649. *Deadline: December 1, 1991.*

The Buell Center for the Study of American Architecture seeks to encourage a high level of innovative scholarship in the broad spectrum of disciplines concerned with the history of American architecture, cities, and design. Applicants for its fellowship program may come from any department or school that grants the equivalent of a Ph.D. Two continuous years of funding allow students the opportunity to complete a dissertation. Each award provides \$30,000 over 2 years. Fellows must be in residence for a substantial part of their term; they may not accept other awards or grants nor may they undertake any form of employment during the tenure of the fellowship. The fellowship includes an office, library usage fees, and eligibility for Columbia student housing. For information: Buell Center for the Study of American Architecture, Buell Hall, Columbia University, New York, NY 10027; 212/854-8165; fax 212/854-2127. *Deadline: December 31, 1991.*

The American Antiquarian Society has announced the availability of numerous fellowships for 1992–93 to encourage imaginative and productive research in its library collections of American history and culture through 1876. **AAS-NEH Fellowships** are 6–12 months (\$30,000 max.) for research on any subject on which the society has strong holdings. It is not open to foreign nationals (except those who have residence in the U.S. for at least 3 years) or to degree candidates. **Kate B. and Hall J. Peterson Fellowships** are 1–3 months (\$2,550 max.) for research on any subject for which the society has strong holdings. Dissertation writers and foreign nationals are eligible. **Frances Hiatt Fellowships** are 1–2 months residence (\$1,700 max.) to work on doctoral dissertations. Foreign nationals eligible. **AAS-Northeast Modern Language Association Fellowships** are 1–2 months residence (\$1,700 max.) for persons working in American literary studies through 1876. Degree candidates are not eligible. **AAS-American Society for 18th-Century Studies**

Fellowships are 1–2 months residence (\$1,700 max.) for persons working in any area of American 18th-century studies. Degree candidates are not eligible. **Stephen Botein Fellowships** are 1–2 months residence (\$1,700 max.) for persons working in the history of the book in American culture. For information: John B. Hench, American Antiquarian Society, 185 Salisbury St., Worcester, MA 01609; 508/752-5813 or 755-5221. *Deadline: January 15, 1992.*

The University of Iowa is offering Obermann Fellowships for the 1992 faculty summer seminar, "The Image in Dispute: Visual Cultures in Modernity." Academics and independent scholars concerned with the history and theory of visual representation are invited to apply. At issue are the shifting and competing cultural attitudes toward the visual image registered by many theorists and critics. A range of analyses of cultural movements from the French Revolution to the present day, and from oil painting to video, in which the status of the visual image comes into focus, are sought. The seminar is scheduled for June 1992. For information: Jay Semel, Center for Advanced Studies, Oakdale Hall, University of Iowa, Iowa City, IA 52242; 319/335-4034; fax 319/335-4077. *Deadline: January 15, 1991.*

Internships

The Women's Studio Workshop offers internships in paper making, silkscreen, bookbinding, and printmaking for spring 1992. There is no salary but studio space and housing is provided. Experience is not required. For information: WSW, PO Box 489, Rosendale, NY 12472; 914/658-9133. *Deadline: November 15, 1991.*

The J. Paul Getty Museum offers internships for graduate students to obtain practical training in art museum work. The museum also coordinates the intern programs for the Getty Center for Education in the Arts and the Provenance Index of the Getty Art History Information Program. Graduate interns are assigned on a full-time basis to one department including curatorial and conservation, education and administration. They are in residence 9–12 months and receive a grant. For information: Dept. of Education and Academic Affairs, J. Paul Getty Museum, PO Box 2112, Santa Monica, CA 90406; 213/459-7611, ext. 320. *Deadline: December 9, 1991, for assignments beginning October 5, 1992.*

Publications

Art Historians and Specialists in the U.K. is a directory of over 600 individuals involved with the study and documentation of the fine and applied arts, including academics, curators, art dealers, and freelance authors and researchers. Contact addresses, completed theses, research in progress, publications, and much more is included. £25 plus £3 postage (from Europe) or £6 postage (from the U.S.). Orders must be in sterling to: Peter Marcan Publications, 31 Rowliiff Rd., High Wycombe, Bucks HP12 3LD, England.

Conservation Environment Guidelines for Libraries and Archives is part of a resource packet prepared by the New York State Library's Conservation/Preservation Program. It discusses collection environment criteria, assessment, monitoring, and goals for an improved conservation environment as well as other issues. The packet also includes *Hold Everything! A Storage and Housing Information Sourcebook for Libraries and Archives*, and other articles. Send \$10 check made payable to the University of the State of New York to: Tiffany H. Allen, New York State Library, 10-C-47 Cultural Education Ctr., Albany, NY 12230; 518/474-6971.

Contemporary Art Exercises consists of the newest set of edited transcripts from courses taught by 3 contemporary artists in a Japanese art school. Text is in Japanese and English and is illustrated. The book will be donated to art schools or libraries where American art students would have access to them. To obtain a copy, write: Akio Kobayashi, B-Zemi School, 4-394 Minamiota-machi, Minami-ku, Yokohama 232, Japan.

Current NEH Exhibitions provides a list reflecting the scope and variety of exhibitions and permanent installations funded by the NEH Program 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.

Foundation Fundamentals answers questions most frequently asked by grant seekers as they conduct research, outlining the fund-raising research process. It provides a working manual for nonprofit organizations seeking prospective funders, teaching fund-raising strategies that lead to effective grant seeking. \$19.95 plus \$4.50 shipping and handling. To order: Foundation Center, 79 Fifth Ave., New York, NY 10003-3050.

The Survey of Arts Administration Training Programs 1991–92, published by the American Council for the Arts, is a guide to graduate training programs in arts management, profiling each academic program, contact information for nonacademic, short-term programs, and a listing of organizations and publications that assist in job placement for arts managers. \$11.95 plus \$3 shipping and handling. Order from: ACA Books, Dept. 25, 1285 Ave. of the Americas, Fl. 3, Area M, New York, NY 10019; 800/321-4510.

Training for Collections Care and Maintenance: Suggested Curricula are course outlines on archaeology and ethnography, history, natural history, and fine arts and are useful for educational programs in museums or other collections-oriented organizations. They can be used as a foundation for training programs or to examine staff training needs in preventive care and maintenance. For information on ordering: National Institute for the Conservation of Cultural Property, 3299 K St., NW, Suite 403, Washington, DC 20007; 202/625-1495; fax 202/625-4085.

Residencies

The Women's Studio Workshop has several residencies available. There are 2 types of **Book Grant Awards**: artist's book residencies enable artists to produce a limited edition of a book work at the workshop; production grants are designed for artists who cannot work in residence and who are producing a small, low-tech project. *Deadline: November 15, 1991.* **Grants for Art Writers** are 1–3 month residencies for artists, writers, or critics to have time to develop new ideas about art and contemporary culture. *Deadline: December 15, 1991.* For information: WSW, PO Box 489, Rosendale, NY 12472; 914/658-9133.

The National Foundation for Advancement in the Arts is accepting applications for its 1991 Career Advancement of Visual Artists Residency Program. Residencies include round-trip air transportation to Miami, studio and living space in Miami Beach, funds for art supplies, a \$1,000 per month stipend, and the opportunity to interact with arts professionals. At the end of the residency, artists' works will be exhibited at the Bass Museum of Art, and a color catalogue will be published. The residency is February 1–May 31, 1992, and is renewable for 3 years. Artists 18–39 years old who have worked at least one year as professionals are eligible. Submit 10 slides or one video. For information: Sherry Thompson, NFAA/CAVA, 3915 Biscayne Blvd., Miami, FL 33137; 305/573-5502.

Workshops

The Smithsonian Institution's Conservation Analytical Laboratory is holding a Furniture Conservation Training Program. The program is intended for experienced and skilled woodworkers who wish to pursue a career in preservation, stabilization, and restoration of historic furniture and wooden objects in museum, regional, or private conservation laboratories. The course of study consists of 12 sequential 2-week courses offered at 3-month intervals, followed by a one-year internship in a furniture conservation laboratory. Candidates must possess substantial woodworking skill and experience, plus a B.A. including 2 semesters each of general chemistry, organic chemistry, and art history, and one semester of drawing. There is some flexibility to allow nonchemistry academic deficiencies to be made up during the first year of the program. For information: Training Secretary, CAL/MSC, Smithsonian Institution, Washington, DC 20560; 301/238-3700.

The International Sculpture Center has announced TECHshops, a new series of 3-day, intensive technical workshops and a 1-day professional development seminar for sculptors. These workshops are held on a regional basis twice a year. The next one is January 10–12, 1992, in San Antonio, Tex. For information: International Sculpture Center, 1050 Potomac St., NW, Washington, DC 20007; 202/965-6066; fax 202/965-7318.

Information Wanted

George Inness: A Catalogue Raisonné is in preparation under the direction of Michael Quick, curator of American art at the Los Angeles County Museum of Art. The catalogue aims to relocate, rediscover, and describe the complete works of the artist; to provide more detailed knowledge about Inness and his work than currently exists; to identify and exclude forgeries; and to serve as a basis for further interpretations by other scholars. Send any information and/or photographs for consideration for the project to: Michael Quick, 1223 Wilshire Blvd., Suite 401, Santa Monica, CA 90403-5400.

Issues of Gender and Multicultural Perspectives. Syllabi and related materials are sought that relate to the ways in which issues of gender and multicultural perspectives are being integrated into survey and period art history classes. This information will be published and shared with those who participate. The goal of this project is to make available information to all art historians involved in this process, as well as art historians who are interested in modifying their current pedagogy. Send syllabi and related materials that describe how you have approached this challenge. Assignments and projects that have worked well are also of interest, as well as any other information not on the syllabi. Send to: Linnea Dietrich, Art Dept., Miami University, Oxford, OH 45205; 513/529-2900; fax 513/529-3841; or Diane Smith-Hurd, Art Academy of Cincinnati, 1125 St. Gregory St., Cincinnati, OH 45202; 513/562-8777; fax 513/562-8778. *Deadline: May 1992.*

Datebook

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

October 1
Deadline for nominations for 1992 CAA awards

October 1
Deadline for Milliard Meiss Publication Fund applications

October 18
Deadline for *Position Listings* submissions, to be published November 15

November 1
Deadline for nominations to the Board of Directors (see insert)

February 12–15, 1992
CAA annual conference, Chicago

Classified Ads

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

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

Call or write: Fellowship Office, American Council of Learned Societies, 228 E. 45th St., New York, NY 10017-

3398; 212/697-1505. In written requests note current level of graduate study and institution, country of citizenship or permanent legal residence, expected degree date, proposed topic, and date for beginning tenure of award. *Postmark deadline for completed applications: November 15, 1991.*

Helene Aylon, ecofeminist/multimedia environmental artist, NEA recipient for new genre, and NYFA recipient for performance art, seeks short-term artist-in-residency. Write #808A, 55 Bethune St., New York, NY 10014; or call message 212/924-4133.

Bibliography. On gender from antiquity to the present; interdisciplinary with focus on art history. 650 entries. \$10. Robert Baldwin, PO Box 1431, Groton, CT 06340.

Exhibition Opportunity. SoHo artist-run gallery reviewing slides for solo guest show, December 20, 1991-January 15, 1992. \$3,000 fee if chosen. 10-20 slides and SASE due by October 8, 1991.

Blue Mountain Gallery, 121 Wooster St., New York, NY 10012; 212/226-9402.

14 Sculptors Gallery, 164 Mercer St., New York, NY 10012, is currently accepting applications for membership and invitational exhibitions. Send slides, résumé, SASE c/o Carol Rosen.

Light on the Stones: The Medieval Church of Vézelay, a 24-minute video written and directed by medieval art historian Georgia Wright, with medieval music directed by Prof. Richard Crocker. Shot on site by professionals using Steadicam rig. Narration revised since Kalamazoo premiere. Teaching guide included. \$110 (California: \$117.70). Video Monuments, 105 Vincente Rd., Berkeley, CA 94705.

Venice, Calif., Studio Sublet. March-August 1992. 3 blocks to beach; 750 square feet; well ventilated; reasonable. Weisberg, 254 Hampton, Venice, CA 90291; 213/396-6524.



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

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