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

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.
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. Stowell, Dept. of Art and Art History, University of Nebraska at Omaha, Omaha, NE 68184.

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 art history 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 curriculum change 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 contain five 10-minute presentations followed by audience discussion. Deadline for proposal: November 15, 1991.

Session Canceled
The following studio art session has been canceled by chair Amalia Mesa-Bains due to resource of health:

the Historians of Latin American Art are sponsoring a session at the 1992 annual conference entitled "Discovering Latin American 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 reception or reception at the annual conference. Please write to Joanne Capozzelli at CAA. Deadline: November 1, 1991.

Thanks to Sustaining Members

Electronic Bulletin Board
Hard Copy

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 get you "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: 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 CBI questionnaire from Joanne Capozzelli at CAA.

Lavin, Marilyn Arenberg, The Place of Narrative: Material Design in Italian Churches, 431-1640 A.D. (University of Chicago Press, 1990), is a history of conceptual planning of faco cycles based on material discovered while compiling a computer database. This study demonstrates the "creative" aspects of the computer, which made otherwise expensive projects in the past.


Announcements
Look for a special "in-between" session on making and using databases, sponsored by CEE at the annual convention in Chicago, February 1992. Send comments or inquiries on this column to Margaret Lazzari, CEE, c/o CAA, 275 Seventh Ave., New York, NY 10001.

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

CMA NEWS SEPTEMBER/OCTOBER 1991
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 in defense of the nomination.

Nine seats on the council will become vacant as of January 1992; as Senator Edward M. Kennedy (D-Mass.) notes, Senator Claiborne Pell (D-R.I.), Senator Simon D'Amo (D-N.Y.), Barbara Mikulski (D-Md.), Claiborne Pell (D-R.I.), Paul Simon (D-Ill.), and Paul David Wellstone (D-Minn.) are currently serving.

Several senators made informal comments about the nomination during the meeting. 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 Coast's had a similar opinion of the matter.

Edward M. Kennedy (D-Mass.) notes, Senator Bingaman (D-N.Mex.), Dan Coats (R-Ind.), and Senator Mansfield (D-Mont.) are eminent individuals with distinguished reputations for scholarship.

From the Executive Director

Iannone Nomination Overtaken

The combined efforts of this committee to impose academic freedom on the National Endowment for the Humanities (NEH) is a daunting task. The NEH without legislating a specific definition of "acceptable art." The "issue is academic freedom." The NEH has a high regard for Lynne Cheney...It is a distinguished organization; it has a right to its opinion and a right to be heard. The NEH does not have to agree with Lynne Cheney, but it does have to hear her view. The NEH should not impose a viewpoint on the NEH, but it should be willing to hear different viewpoints. If the NEH is willing to accept a viewpoint without imposing a viewpoint on the NEH, it can accommodate a diversity of views.

The controversy over the nomination of Carol Iannone to the National Council on the Humanities has been a matter of intense debate among the academic community. The NEH has a high regard for Lynne Cheney...It is a distinguished organization; it has a right to its opinion and a right to be heard. The NEH does not have to agree with Lynne Cheney, but it does have to hear her view. The NEH should not impose a viewpoint on the NEH, but it should be willing to hear different viewpoints. If the NEH is willing to accept a viewpoint without imposing a viewpoint on the NEH, it can accommodate a diversity of views.

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short of what the NEH enabling legislation expects of its nominees. I must say, however, that I liked Ms. Iannone when I met with her and I admire her stamina for seeing through this very difficult situation through to a conclusion. I regret that she has become a symbol in a student 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 those grounds. The statutory language, however, specifically calls for Council members who are recognized for their broad knowledge of, expertise in, 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 sending 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 nominations. 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 ensure 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 panels and Council members should be respected and only on rare occasions and for stated good reasons should these recommendations not be adopted.*

I cannot emphatically 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 seeing 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 cultural values of the humanities to respect both this dual mission and the need for reasoned and civil debate when conflicts do arise.


People in the News

Anta Bert Bailey, writer and editor, died of cancer on November 28, 1991, at age 87. She had founded and operated Gallery Fancourt (no longer in existence) and established a Scholarship and Mentor Program at the Gardiner Art Center, where she was on the board.

Robert Motherwell, 1915-1991

Robert Motherwell, 1915-1991, died on April 2, 1991, at New York’s Presbyterian Hospital. He was 76. A prominent figure in the New York School, Motherwell was best known as a painter, a poet, and a sculptor, but he was best known as a writer, about which he was especially interested 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 among the subjects of major exhibitions, among many others worldwide. He served on the board of the Whitney Museum of American Art in New York.

Charles Lemaire, a poet, died on June 9, 1991, at the age of 73. Lemaire was born in Brussels and studied in New York in 1939 to work as a commercial artist. He taught at Chatham College and the Art Institute of Pittsburgh, and his works are among the permanent collections of many museums, including the Whitney Museum of American Art in New York.

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Stephen Mattivi is associate professor. Aline Meyer is assistant professor.

Catherine Stallings is visiting assistant professor of art history at Case Western Reserve University, where she was previously interned in the Painting Department of the J. Paul Getty Museum.

The University of Illinois, Chicago, has announced appointments in its History of Architecture, the Department of Art History, and the Department of Art, where Carol Borce is professor, Morleigh Benke is associate professor, and Holly J. Pennyk is holding a position teaching the history of American art.

The University of Minnesota, Duluth, has announced that the following individuals have been appointed to the rank of assistant professor, associate professor, professor, and consulting curator at the University:

- Jean E. Feinberg has been appointed curator of the exhibition program at Wave Hill, New York.
- Janice Mann has been appointed assistant professor in medieval art history at Case Western Reserve University.
- Lynne Bowenkamp is museum registrar at the University of Nebraska, Lincoln.
- Barbara Scallen is visiting assistant professor at University of Michigan; Joan Backes, instructor of painting at the Kansas City Art Institute; and Mitchell Schwarzer is assistant professor, which inaugurates the A. Smith and Robin Dunnahoo Program for Art in Education at the University of New Mexico.
- Elizabeth Lipinsky is assistant professor of art history at the University of Wisconsin, Madison.
- K. Paul Getty Museum has announced the following appointments:
  - Barry S. Beckwith has been appointed assistant professor, which inaugurates the A. Smith and Robin Dunnahoo Program for Art in Education at the University of New Mexico.
- The National Endowment for the Humanities' Division of Art and Literature of the National Council on the Humanities has announced the following Research Grants Program awards, and the following CAA members have been thus honored: Peter F. Fitzgerald, Wellesley College; "The Architectural History of Rabelais' Abbey"; James Morganstein, Ohio State University; "The Medieval Church of Notre Dame at Jumieges"; and Nancy A. Neely, University of Michigan; "Casting: The Plan Diagnoses of Saint-Urbain, Targis, and Saint-Ouen, Rouen."
- "The Southeastern Women's Studies Association will hold its 11th annual conference, March 13-15, 1992, at the University of Evansville, Evansville, Indiana. The conference theme is "Gender and Variation: Across the Borders of Culture, Margins of Identity.""
The University of Arizona is holding its Art History Graduate Student Conference on Monday, May 4, 1992. Graduate students should submit 1-page abstracts, including the thesis and methodology of the proposed paper, to the Art History Graduate Program, 401 E. University Ave., Tucson, AZ 85721. Deadline: May 15, 1992.

The Rocky Mountain Medieval and Renaissance Association Conference will be held April 10-11, 1992, at New Mexico State University, Las Cruces. Papers (3-9 pages) or abstracts on any aspect of medieval or Renaissance culture are sought. For information: Eugene N. Carus, Dept. of English, New Mexico State University, Las Cruces, NM 88003. Deadline: January 15, 1992.


The American Home: Material Culture, Domestic Space, and Family Life is the theme of a conference to be held October 29-30, 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 centuries. Papers are due on such topics as domestic没见过 gears, public and private spaces, and uses, current interpretations of historic houses, and social life centered around the house. Speakers receive an honorarium plus expenses, and papers will be published. Interested participants must present a proposal in up to 200 words plus a C.V. Deadline: January 15, 1992.

Art History and Film, a symposium on contemporary film and art, will be held November 14-15, 1992, at Tulane University and the Museum of Fine Arts, Boston. Topics include how art contributes to the structure and presentation of art history; reverses the production of the filmmaker; and how, in turn, the filmmaker; and how, in turn, the filmmaker "networks" with the art world. For information: Callie Hume, Office of Art History, Tulane University, 6820 St. Charles Ave., New Orleans, LA 70118.


The 8th Biennial New College Conference on Medieval Studies will be held March 13-14, 1992, in Sarasota, Fla. Papers are due on any aspect of culture and the Middle Ages. For information: Robert M. Morris, Chair, 116 Ichon Hall, New College, Sarasota, FL 34243-2197.

The 12th International Art History Book Fair will be held September 23-27, 1992, in London. The fair operates according to ethical trading practice. An honorarium is provided for each participant. For information: Susan E. Taliaferro, 201 North Wacker Dr., Chicago, IL 60606; 312/243-3286. Deadline: January 15, 1992.

The Penn State University Press is currently seeking manuscripts on the history of women and gender. To submit your manuscript, please write to: Shelagh Lyttle, Editorial Director, Penn State University Press, 310 Main University Park, University Park, PA 16802; or call 814/863-1464. Deadline: January 15, 1992.

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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 students, who are expected to have completed their residence requirements and be in the late stages of dissertation or preliminary examinations before the application deadline. Application materials and foreign language requirements related to the topic of the dissertation.

Applicants for these fellowships may be affiliated with the Department of Art History or any other appropriate department. Applicants should have a teaching load of 3-5 classes per year and are expected to have published at least 2 years before the application deadline. Deadline: November 15, 1991.

The Whitney Center for the Study of Art and Objecthood fellowship is available to advanced art historians, art critics, and art writers for original scholarly research, or for 1992-93 fellowships to postdoctoral scholars and artists. Applicants for these fellowships must have already completed, termorably engaged, Ph.D., or equivalent degree. Applicants for the fellowship from I992-93 may come from any department or school that grants the equivalent of a Ph.D. A two-year continuous period of residence is required for a single 12-month award. Each award provides $30,000 per year for five years. Fellows must be in residence for a substantial portion of their term. Those who may not accept offers of awards or grants may not be considered for a fellowship during the tenure of the fellowship. The fellowship includes an office, library use, and eligibility for Columbia student housing. For information: Brothel Center for the Study of American Architecture, Brooklyn, New York.

The Women's Studio Workshop offers fellowships in writing, visual arts, printmaking, and sculpture to support emerging artists. Applications are now being accepted for writing residencies during 1992-93. There is some flexibility to the residency periods. The Women's Studio Workshop is a non-profit organization and requires generous support. For information: WSW, 305/573-5502.

The Smithsonian Institution's Conservation Analytical Laboratory is holding a Furniture Conservation Training Program. The program is intended for experienced furniture conservators who wish to participate in a one-year intensive training program. This program is aimed to relocate, rediscover, and describe the aims of American art and design, including furniture and decorative arts. This program offers opportunities for artists, writers, or critics to have time to develop new ideas about art and contemporary culture. Grants for Art Writers are 1-3 month residencies available. There are 2 types of Book Fellowships available. There are 2 types of Book Fellowships available. For information: WSW, 305/573-5502.

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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.


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.

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