

CAA NEWS

Capital Campaign Charges Ahead

Then and Now

From 1942 to 1946 CAA offered grants-in-aid of \$1,000 or less funded by the Carnegie Corporation to outstanding graduate students. Phyllis Pray Bober, recently CAA president, received one of those Carnegie grants.

Fifty years after CAA's first venture into fellowships, Larry Silver, CAA president, Judith K. Brodsky, vice-president and Capital Campaign chair, and Susan Ball, executive director of CAA, have announced the CAA Professional Development Fellowships to be awarded annually starting in 1993. A grant from the Nathan Cummings Foundation of \$90,000 will help to fund the first 15 recipients, who will be chosen over the next 3 years.

In 1942 the annual conference had 4 sessions and 24 speakers. In 1943 the membership was 877.

Today CAA has 13,000 individual and 2,000 institutional members. In 1990, 7,000 people attended the annual conference in New York. Subsequent conferences have had over 5,000 attendees. The recent conference in Chicago had more than 100 sessions and over 700 speakers. Today CAA provides



Judith K. Brodsky, chair of the Capital Campaign, in her studio at the Center for Innovative Printmaking, Rutgers, State University of New Jersey

travel grants for many participants, and the National Endowment for the Arts has awarded CAA \$7,500 toward travel grants for artists to attend the 1993 annual conference in Seattle.

Art Bulletin has been published continuously since 1913, with black-and-white illustrations. In June 1992 the Samuel H. Kress Foundation awarded CAA \$50,000 to provide color illustrations for *Art Bulletin* and to expand the book reviews section.

"With \$90,000 from the Nathan Cummings Foundation, \$50,000 from the Kress Foundation, a grant of \$7,500 from the National Endowment for the Arts, and average matching contribu-

tions of \$4,000-\$5,000 from individual CAA members—these new funds add up to an extraordinary \$250,000 over the last year and signal the beginning of the fulfillment of dreams for CAA," comments Silver.

These grants are the result of a major fund-raising effort begun a year ago. "CAA is in the midst of a Capital Campaign," reports Brodsky. "We haven't announced the campaign officially until now, because in the culture of fund raising you announce a campaign when you've achieved substantial success. It's that fund-raising precept that has kept us so quiet about our activities. But now we're ready to

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Annual Conference Update

Session Added

The following session will be presented jointly by the Women's Caucus for Art and the Advocacy Committee of the CAA Board of Directors at the 1993 Seattle conference: "Culture War: The Battle to Define American Culture," chaired by David Mendoza, National Campaign for the Freedom of Expression.

Reception Reminder

Institutional members of the College Art Association are entitled to complimentary space to hold a reunion or reception. For information: Melinda Klayman, CAA, 275 Seventh Ave., New York, NY 10001. Deadline: November 2, 1992.

Projectionists Sought

Applications are being accepted for projectionists at the 1993 annual conference. Projectionists are paid \$6 per hour and receive complimentary conference registration. Projectionists work a minimum of 3 sessions over the course of the 3-day meeting and must attend a training session on Wednesday evening, February 3. Applicants must be able to operate a 35-mm slide projector; familiarity with video projectors is helpful. There are also a number of openings for room monitors (no projection skills required). If interested, contact CAA's A-V coordinator, John Bosch-Holmes, 4732 22nd Ave., NE, #3, Seattle, WA 98105.

Plan Ahead

CAA has designated American Airlines as the official conference airline for 1993, and Zenith Travel is the conference travel agency. Zenith Travel will extend a 5-percent rebate to any attendee traveling to Seattle on American

Airlines. To be eligible, reservations must be made through American's meeting service desk and ticketed by Zenith Travel. For reservations, call 800/433-1790, and ask for Starfile #0113BD. Request that tickets be issued by Zenith Travel. To receive your rebate, mail your boarding-pass stub to Zenith when travel is completed.

Special discounts are also available on Continental Airways. A 5-percent savings is available off any discounted ticket; or, the Saturday night stayover may be waived on any fare that normally has this restriction. Whether you fly American or Continental, using these carriers assures that your ticket will be at the lowest available price.

Search Continues for 1995 Program Chairs

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

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

Applicants must fulfill the following requirements: CAA member; wide knowledge of the field and its practitioners, as well as sensitivity to the needs and interests of CAA's diverse, 13,000 members; strong verbal and written communications skills; attention to detail; and dedication. Chairs must live and work in the southwestern United States. Duties may be divided between co-chairs, but at least one chair for art history and one chair for studio art must be from that region and be employed at a college, university, art school, or museum. Institutional approval and support in the form of release time, and telephone, photocopying, and postage expenses are customary. The term of service is February 1993–February 1995. Appointments will be made fall 1992. Deadline: October 16, 1992.

From the Executive Director

Calls for Change in an Election Year

The word heard most often these days is *change*; everyone, from the "would-bes," to the "have beens," and the "are nows," is calling for change. For the past four years, CAA's Board of Directors and staff have been implementing changes demanded by the membership and the Long Range Planning Committee, and in this newsletter we proudly announce new programs and funding awards (see page 1).

On the national level, the cries for change are deafening. Both the incumbent and the hopeful candidate for president as well as an unprecedented number of first-time candidates for the Senate and House of Representatives are urging change. In November voters have a chance to make a difference in our collective national future. Therefore, before you make your individual choices, I urge you to take into consideration all candidates' statements on the issues that affect the future of the arts and humanities.

On the arts, for example, the 1992 Democratic Platform states that Democrats "believe in public support for the Arts, including the National Endowment for the Arts, that is free from political manipulation and firmly rooted in the First Amendment's freedom of expression guarantee." The Republican Platform does not contain a parallel statement; however, the Bush-Quayle '92 Primary Committee distributed the following statement: "The President strongly believes that the NEA must be a conscientious steward of taxpayer funds. . . . He has also made it clear that his Administration will work to ensure that Federal funds are not used for activities that clearly do not warrant financing by U.S. taxpayers."

CAA is also holding an election. Enclosed in this newsletter is an insert on the candidates running for the Board

of Directors and a ballot. Let me close by reminding you to examine closely the list of candidates running for election and to read carefully the personal statements prepared by each of them. Vote, and return the postage-paid ballot by November 1, 1992. CAA's Board of Directors is an active, hard-working board that makes crucial policy decisions that affect the future of the association and have an impact on the disciplines represented by the membership.

We encourage each of you to vote for the six candidates that you feel will best represent your interests during their four-year terms.

—Susan Ball

Electronic Bulletin Board

The growing interest in digitized images as an art-historical and artistic resource was underlined at the CIHA 28th International Congress in the History of Art in Berlin, July 15–20, 1992. One well-attended session was "The Work of Art in the Age of Digital Reproducibility." A meeting of the Visual Resources Association on "The Images in Artistic Exchange" produced two days of papers on the movement, use, and management of images in the past and in the automated future. Marilyn Aronberg Lavin and Kirk Alexander demonstrated the teaching and research capabilities of digitized images in a powerful new workstation. The CAA Committee on Electronic Information will respond to this enthusiasm in its session at the 1993 annual conference in Seattle.

The Association of Textual Scholarship in Art History's (ATSAS) biannual newsletter, discussing facsimile and reprint editions and projects on texts pertinent to art history, is now available on E-mail. One of the missions of this organization, which is made up of art historians who work with literary texts and documents, is to establish standards

of practice for editing and publishing. Contact Janis Bell (Kenyon College), BELL@VAX001.KENYON (Internet).

There are now many electronic organizations concerned with art materials, techniques, teaching, and exhibitions that post information on listservers on both Bitnet and Internet. It is worth checking the index every month or so. Here are some entries from the current list for conferences in which you can participate:

ARTCRIT is an open discussion for anyone in the visual arts, covering a range of art concerns and art-critical discourse: postmodernism, Marxism, feminism, curatorial practices, funding, etc. (ARTCRIT@YORKVM1; or LISTSERV@YORKVM1).

ARTNET deals with temporary, mobile, time-based, decentered art. Artists, art administrators, writers, theorists, students, and teachers should send contributions on projects, events, collaborations (ARTNET@UK.AC.NEWCASTLE; or MAILBASE@NEWCASTLE.AC.UK).

PHOTO-L is a forum for the discussion of all aspects of photography, including aesthetics, equipment, technique, etc. (LISTSERV%BUACCA.BITNET@CUNYVM.CUNY.EDU).

Electronic journals that you can receive include:

ART COM, an on-line magazine dedicated to the interface of contemporary art and new communication technologies (artcom@well.sf.ca.us).

RD, a journal dedicated to publishing the work of graduate students in the arts, fine arts, and humanities (rd@writer.yorku.ca.bitnet).

Ask your computer center how to find the index of all the listservers and electronic journals, or consult the following references:

Diane Kovacs. *Directory of Scholarly Electronic Conferences*, 4th rev. ed. Kent, Ohio: Kent State University, 1992.

Michael Strangelove. *Directory of Electronic Journals and Newsletters*. Ottawa, Canada: University of Ottawa, 1991.

—Marilyn Aronberg Lavin, Margaret Lazzari, and Marilyn Schmidt

talk because we have such exciting news."

The initiatives that these gifts fund are part of the Long Range Plan approved by the membership in 1990.

Professional Development Fellowship Program

This program revives CAA fellowships to help the most gifted emerging artists and art historians begin their careers. The program recognizes that as difficult as it is for all artists and art historians to enter the profession, recognition and rewards are even more elusive for emerging artists and art historians of color or from other culturally diverse backgrounds, for whom these fellowships are earmarked.

The fellowship awards will help with the last year of graduate work and the first year of professional life. In the first year of the fellowships, CAA will make direct grants of \$10,000 to recipients. In the second year of the program, the fellows, having received their degrees, will be helped in launching their careers as art historians and artists. \$20,000 will be awarded directly to recipients to provide them with time to develop their own creative work or scholarship while they hold residency positions in partnership institutions.

Partnership institutions will provide these professionals with residencies and opportunities to start them off on their careers. The Metropolitan Museum of Art; the Dallas Museum; the Newark Museum; the Art Institute of Chicago; the High Museum of Art; the Portland Art Museum; the St. Louis Art Museum; Scripps College; California Institute of the Arts; the Princeton University Art Museum; and the Jane Voorhees Zimmerli Museum at Rutgers University are among the museums that have expressed interest in becoming partners.

The first Professional Development Fellows will be selected in spring 1993 and will begin their fellowships in fall 1993. Application forms will be available from CAA or in graduate program offices after September 1, 1992.

Enhancements to Publications

The gift from the Samuel H. Kress Foundation will make color printing regularly available for *Art Bulletin* articles. Editor-in-Chief Richard Brilliant has expressed compelling reasons for printing illustrations in full color, arguing that the limitations of black-and-white illustrations have made it impossible in many instances to develop authors' arguments.

The Kress award will also permit an increase in the number of book reviews in the *Art Bulletin*. With the proliferation of books over the last decades, there has long been a need for more book-review pages in the *Art Bulletin* if the journal is to meet the needs of its constituencies for full coverage of the field. Silver comments, "The Kress Foundation has been supporting the *Art Bulletin* for over 25 years, and to have its support for these new initiatives is very encouraging."

Conference Travel-Grant Fund

The National Endowment for the Arts grant will fund travel for artists who are participating as session chairs, speakers, panelists, and moderators at the annual conference in Seattle. Travel grants have been a key factor in the growth of conference attendance and expansion of conference perspectives. Over the last few years, CAA has received funding from the Getty, Kress, and Rockefeller foundations to support travel expenses for speakers from foreign countries or from disciplines related to the visual arts and art history and grants from the NEA for American artists who do not have travel funds to participate in the annual conference. These participants have enlarged the scope of the conference, resulting in an overall increase in conference attendance of 25 percent during this period.

CAA's Long Range Plan

These three grants fund program areas that were established as priorities in the CAA Long Range Plan. The Long Range Plan was prepared over the course of three years by a committee convened by Paul Arnold during his presidency to define CAA goals and programs for

serving the art history and visual arts community into the next century, according to Ball. The committee restated the CAA commitment to excellence. It conceived of CAA as an advocate of creativity and scholarship as an integral part of the social and cultural structure. It also reaffirmed CAA's commitment to the expression and study of diverse cultural ideas.

The committee translated these ideas into initiatives. Ruth Weisberg says, "Everyone on the committee was aware of the threat to excellence in the humanities caused by restricted budgets, sharp decreases in student aid, and the consequent need for reinstituting CAA fellowships." Leslie King-Hammond adds, "The committee was also aware of the urgent need to act in support of young scholars and artists of color and young people from other culturally diverse backgrounds who were trying to enter the fields of art history and the visual arts."

The committee also looked closely at CAA publications. Structural changes in publication governance and production were recommended by the committee. Comments Silver, "Everyone recognized the need for color reproductions and additional reviews in both the *Art Bulletin* and the *Art Journal*. The committee recognized the quality of both publications and wanted to enhance that quality even further. Therefore, building publication endowments and higher levels of current funding became priorities."

The conference also became a focus for the committee's activity through which the CAA could better serve its constituencies. With new concepts in the disciplines and reduced institutional funding, it became apparent that funds were needed to ensure participation of a broad spectrum of scholars and artists in the annual conference. The committee proposed building an endowed travel fund that along with annual grants from organizations like the NEA would enable the CAA to make the annual conference continue, as Brodsky says, "as one of the most important national and international forums for the exchange of cutting-edge art ideas."

According to Ball, "A number of other initiatives were also proposed that have already been implemented because they did not require additional funds. Among them were CAA's advocacy efforts, which have proved so successful

(CAA has played a key role in maintaining freedom of expression for artists and art historians); attention to the graduate student population through reviving the M.F.A. exhibition begun by Anne Coffin Hanson in 1974 and improving placement procedures; inclusion of underrepresented constituencies in governance and programming; and identification and an eventual directory of artists and art historians of color, a project initiated by Faith Ringgold."

Fund-Raising Efforts: The Capital Campaign

Bober continued to work on the Long Range Plan during her presidency, and her successor, Weisberg, brought the Long Range Plan to the membership, who approved it. John Hyland, Jr., CAA's honorary treasurer, indicates that CAA was, and is, extraordinarily financially sound. An endowment of \$4 million, a membership that has increased more than 65 percent in the last five years, an annual conference that has increased in size by 25 percent during the same period, and a growing demand for CAA publications provide a firm financial base. But in order to serve a membership that has more than doubled in size, every bit of available income was already being put to use—CAA subsidizes membership to some extent in order to keep membership fees at a reasonable level for a field that is not highly paid.

The Development Committee undertook a feasibility study to determine what the appeal of CAA programs might be to both funding institutions and to individual CAA members and how much CAA might be able to raise. During this stage CAA was helped by J. G. Darien, a fund-raising consultant. Brodsky remembers, "We were very unsure of ourselves because CAA had never undertaken large-scale fund raising before. The feasibility study was very encouraging, and the Board voted to begin the effort."

The Development Committee became the Capital Campaign Committee. All the members have stayed on the committee. Brodsky, who is leading the campaign, says, "I can't emphasize enough how much their presence means to the campaign. Their role is not just policy. They actually have to ask people for money, approach foundations, and

perform other such tasks, and they have been superb—Phyllis Pray Bober, Murry N. DePillars, Ofelia Garcia, John Hyland, Jr., Leslie King-Hammond, Samella Lewis, James Melchert, Kenneth E. Silver, and A. Richard Turner. Weisberg and Silver have been on the committee on an *ex officio* basis, but they have been full participatory members. Recent additions to the committee include Sol Davidson, a longtime CAA member and one of the first sustaining members, who is a businessman as well as an art historian, Kevin E. Consey, James Cuno, and Paul B. Arnold."

"Part of my job," says Brodsky, "has been to ask the committee members and the Board for their contributions. The response has been incredible with an average gift of \$4,000. For everyone this represents a substantial commitment—particularly when it comes from people who work in a field that is not a highly paid one. This extraordinary level of contribution is a reflection of the personal commitment the members of the committee and the Board have to CAA and to these initiatives. Many of the donors cannot afford to give such large gifts in one year, and so most are dividing their gifts into sums given over a two- to three-year period. This is a pattern that I hope will make it possible for other members to give at this level as well."

What Can Members Do to Help?

"The feasibility study showed that we must also have individual membership support if we are to attain our goals. I hope past Board members, past officers, and individual members will want to see these initiatives funded as fully as possible and that they will be generous supporters," continued Brodsky.

Ball points out, "The Capital Campaign Committee is performing magnificently under Brodsky's brilliant leadership. But we need broader support from the membership. As an example of how much individual gifts are needed, the Kress grant requires that CAA raise \$10,000 each year for the next four years in matching funds. Here is an opportunity for supporters of the *Art Bulletin* to make an important contribution to its future. Just four gifts of \$2,500 this year would enable CAA to meet the

Kress requirement for 1992. The Cummings award also requires a 2:1 match."

Silver adds, "Just as foundations can choose to support a particular program, individual contributors can do the same. An art historian can give specifically to *Art Bulletin*. Those people who are interested in supporting the next generation of artists or art historians and who want to see the field more welcoming to individuals from culturally diverse backgrounds can support the Professional Development Fellowships with small gifts or with larger ones that might provide opportunities to name fellowships in someone's honor. Larger gifts to the endowed travel fund also might provide naming opportunities. All gifts can be given in honor or in memory of someone. Eventually, CAA News will list all gifts including the donor's honoring or remembering intent."

The current Capital Campaign builds upon a pattern of giving to CAA that has a long history. Ball recalls that foundations, foremost among them the Samuel H. Kress Foundation, the Getty Grant Program, the Times-Mirror Foundation, and the Carnegie Foundation, have given generously to CAA over the years, especially to support publications and the conference. The Rockefeller Foundation and the National Endowment for the Arts have also contributed to the conference in recent years. Individual members give to the CAA through sustaining and sponsoring memberships (see page 7). Also, since 1989 members have been giving voluntary contributions along with their annual dues.

As Silver sums up, "Through CAA's new initiatives for fellowships, increased travel grants, and enhanced publications, the association continues to fulfill its commitment to promote excellence, enhance scholarship and creativity, and develop educational programs for the humanities and the visual arts both nationally and internationally. Each of CAA's new initiatives will promote access to resources for higher education, access to primary resources for scholarly research, and access to public programming in the visual arts and humanities in order to introduce and foster the exchange of the widest range of ideas among CAA's membership and beyond."

Terms of Endearment

Historically, artist-gallery relationships have been cemented with a handshake. Although experience suggests that the negotiation of an agreement between an artist and a gallery offers the occasion to anticipate and resolve potential problems, many artists and their galleries still continue to believe their relationship, like a marriage, can rely on personal reputation and trust rather than written agreements. And this despite the dramatic increase in the value of art. The wisdom of written agreements cannot be overstated, evidenced by the recent legal dispute between Sonnabend Gallery and artist Peter Halley. The case provides a point of departure for discussing the nature of the artist-gallery relationship and the terms that should be discussed in the establishment of that relationship.

On May 13, 1992, three days before Halley's opening at Gagosian Gallery, Sonnabend filed papers in Manhattan Supreme Court to restrain Halley and Gagosian Gallery from exhibiting, dispensing of, or transferring from the state the next 11 large paintings created by Halley (subsequently these demands were modified to preserve Sonnabend's exclusive agency, with its commissions on such sales preserved), premised on the alleged breach by Halley of two interconnected oral contractual agreements between Halley and Sonnabend. Halley claimed Sonnabend had refused to provide him with a written agreement. Sonnabend argued that the contract, although oral, should be enforced based on custom and usage in the art world.

Judge Carol Arber denied Sonnabend's request, finding it impossible to enforce a contract unless the terms are clearly understood by the parties. Judge Arber stated: "If anything is clear in this case, it is that this was a contract with many terms missing, to wit, its duration, the method of termi-

nating it, how and when amounts of consideration would be reviewed."

Oral agreements under certain circumstances may be valid. The problem, as Sonnabend learned, arises in the proof. Even if the terms of an oral agreement can be established, state law places certain restrictions on the enforcement of oral agreements. For example, the Statute of Frauds prevents enforcement of any contract that cannot be fully performed within one year from the time the agreement is made. (The failure to formalize in writing her long-standing relationship with Georgia O'Keeffe led to a significant loss for O'Keeffe's agent, Doris Bry, when the Statute of Frauds prevented enforcement of her contract claims against O'Keeffe, who terminated the relationship.)

Of course, even in the absence of an agreement, the gallery will be subject to certain fiduciary obligations as a consignee of a work of fine art. For example, New York's Arts and Cultural Affairs Law (approximately 14 states have a version of artist-gallery consignment legislation) makes artwork consigned to the gallery by an artist and money received from the sale of the artwork trust property, which is exempt from the claims of a gallery's creditors. Furthermore, the artist and gallery should both be aware that even in the absence of a written agreement, the Uniform Commercial Code and state artist-gallery consignment legislation provide the terms of an agreement with respect to certain areas, such as payment or risk of loss.

What follows is a brief checklist of the points for discussion in a basic artist-gallery agreement:

Scope of Agency: Is the agent to be the exclusive representative of the artist for all works produced by the artist? What does "exclusive" mean? Exclusive agency or exclusive power to sell? Is the agency to be exclusive for New York? For the United States? If the artist works in various media, is the gallery to represent the artist in all media? For example, an artist who does large-scale public sculpture may wish to exclude such projects from the exclusive agency. Since the gallery with the exclusive right to sell will be entitled to a commission on all sales, it is advisable for the artist to exclude media and territory in which the gallery has no expertise or interest or money to market effectively. What about studio sales and barter arrangements?

Duration: A gallery will want to hold on to a successful artist as long as possible. Halley argued that his relationship with Sonnabend was an unmemorialized consignment relationship, terminable at will. A two- to three-year initial period is more common than one year.

Exhibitions: How many shows will the artist have? One every year or every two years is not uncommon. Group shows?

Commission: The usual commission is 50 percent for the gallery. Artists who are more established should be able to negotiate a commission of 40 percent to the gallery. Advances are less frequent. According to Sonnabend, Halley had an agreement that provided for, among other things, biannual exhibitions and sales of work at the gallery for which Sonnabend received a 50-percent commission and Halley received advances (\$40,000 a month) against anticipated sales. In addition to monthly advances, Sonnabend provided Halley \$7,500 for health insurance, restoration work, and photography.

Prices and Sales: Prices should be mutually agreed upon between the artist and the gallery. Nevertheless, the artist should have confidence in the business acumen of his or her dealer.

Discounts: Galleries often grant discounts on the sales price. Who is to absorb that discount? An artist with clout can argue that the usual gallery discount of 10 percent should be absorbed by the gallery.

Expenses: How are expenses such as transportation, catalogues, framing, announcements, parties for openings to be split? Most galleries will absorb these costs with the exception of framing or transportation of work back to the artist.

Accounting and Regular Statements: Make provisions for payment within 30 days of sale. Discuss the allocation of payment on installment sales.

Inspection of Books and Records: It is customary for an artist to be allowed to inspect gallery books and records; this should be included in a written agreement.

Risk of Loss/Insurance: Galleries usually bear the risk of loss while objects are in

their custody. Verify that the gallery has insurance and that the values of the artworks are clearly stated in writing when consigned. In a fire two years ago in Chicago's gallery district, many artists lost compensation for valuable works because the gallery was uninsured or because the artist had no written agreement with the gallery to establish the value of the works on consignment.

Termination: What events will permit the artist or the gallery to bring about early termination of the agreement?

As in any negotiation, an artist-gallery agreement involves tradeoffs and bargaining power. This checklist provides a guide to some of the concerns. The artist and the gallery should focus on what is most important to them in the relationship.

Finally, although a written agreement is essential, it is never better than the parties involved in its implementation. Know with whom you deal!

—Barbara Hoffman, CAA Honorary Counsel

CAA News

Art Journal Distribution

Previously available only to CAA members or by subscription, *Art Journal* is now available in selected museum stores and art bookstores. Published quarterly, *Art Journal* is devoted to methodological, critical, and aesthetic issues in the arts of the 19th and 20th centuries. Each issue includes a group of articles addressing a specific theme in art or art history. In addition, there are artists' pages and book and exhibition reviews. Recent issues have been

devoted to censorship in the arts, ecology and art, public art, Eastern European art, and Native American art. Among timely topics to be considered in forthcoming issues are Latin American art, political journals, romanticism, and collaborations between visual artists and writers. Artists' pages have been contributed by leading contemporary artists, including, in recent issues, Nan Goldin, James Luna, and Joseph Kosuth.

Information about ordering *Art Journal* at a favorable discount for resale is available from Virginia Wageman at the CAA office.

1993 Renewals Mailed

Membership renewals for 1993 were mailed to all current members in the beginning of September 1992. Please read your renewal instructions carefully and provide the appropriate information on the enclosed card, making any changes that are necessary. Return the renewal card and your dues payment as soon as possible, as your prompt renewal will guarantee continuation of benefits without interruption. Your renewal must be received by December 11, 1992, to guarantee timely delivery of the January issue of *Careers*.

Income-based dues continue at the current rates: \$25 for student and retired members and \$40–\$75 for regular members. For 1993, associate memberships are \$30, sustaining are \$125, sponsoring are \$250, patrons are \$500, and life membership is \$5,000. Student, retired, associate, and regular members must pay an additional \$15 (\$20 foreign) to receive both *Art Journal* and the *Art Bulletin*.

Patron Category Added to Sustaining and Sponsoring Memberships

Beginning with the 1993 membership year, a new level of membership has been added. Members may now strengthen their commitment to the field and the work of the association by renewing as patrons of CAA. Patron members join sustaining and sponsoring members as those wishing to make a monetary contribution to the association as part of their annual dues. Sponsoring members will now receive a complimentary monograph of their choice from the Monographs on the Fine Arts series, published by CAA in association with

Penn State Press. Patron members will receive an original work on paper—a hand-made work on paper or a print. Like sustaining and sponsoring members, patrons will be acknowledged in *CAA News*. Since CAA is a government-recognized charitable organization, any additional dues paid over the basic income-based schedule are considered a tax-deductible gift. These membership levels are of particular importance as CAA identifies sources of funding for new and enhanced programs.

CAA would like to express its gratitude to those individuals who have generously contributed to the association by joining in 1992 at the sustaining and sponsoring levels.

Thanks to Individual Sponsoring Members

Sponsoring membership is a voluntary category for individuals who wish to contribute to CAA in addition to scaled dues. Individual sponsoring membership for 1992 is \$150. For their generous contributions, our thanks go to: Emma W. Alexander; Pamela Askew; Ronald R. Atkins; Michael D. Baxandall; Judith K. Brodsky; Jack P. Brown; Frauke G. Collinson; Kevin E. Consey; Hester Diamond; John P. Driscoll; Elizabeth McG. Enders; Everett Fahy; Kurt Forster and Francois Forster-Hahn; Joseph C. Forte; Ella M. Foshay; Barbara H. Hess; Katharine C. Lee; Rose C. Long; Elisabeth B. MacDougall; Karen N. McGuinn; Joseph E. McHugh; Dewey F. Mosby; Jules D. Prown; David Rosand; Stephen K. Scher; Hsio-yen Shih; Larry A. Silver; Theodore E. Stebbins, Jr.; Leonard E. Walcott, Jr.; John Walsh, Jr.; Mark and Phoebe Weil; Ruth Weisberg.

Thanks to Individual Sustaining Members

Sustaining membership is a voluntary category for individuals who wish to contribute to CAA in addition to scaled dues. Individual sustaining membership for 1992 is \$100. There are 368 sustaining members. For their generous contributions, our thanks go to: Margaret E. Abbott-Trboyevic; George S. Abrams; Morton C. Abromson and Joan L. Nissman; Jeffrey H. Abt; Lucy A. Adams; Patrick Aherne; Jonathan J. G. Alexander; Basil Alkazzi; Eduardo Aparicio; Kahren J. Arbitman; Ralph M. Arnold; Frederick and Catherine Asher; Nancy A. Austin; Larry M. Ayres; Jacquelyn Baas; Matthew Baigell; William Bailey; Larry F. Ball; William L. Barcham and Catherine R. Puglisi; Alan Barkley; Richard Barnhart; Ann Marie Belolan; Robert L. Benson; Robert W. Berger; Robert P. Bergman; Jo-Anne Bernstein; Nancy Bialler; Marlene O. Bilsky; Sarah Blake McHam; Suzanne P. Blier; Elizabeth H. Boone; Sylvia Ardyn Boone; Ruth Bowman; Richard Brettell; Richard Brilliant; Alan Brooks; Louise S. Bross; Beverly Brown;

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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/
Fred Wilson. Cairo Biennal, Cairo, Egypt, December 1992. Installation.

MIDWEST/
Laura Beard. Contemporary Artcenter of Arlington, Arlington Heights, Ill., February 9–March 4, 1993. “Color and Light—An Exploration in Landscape,” paintings.

Judith A. Beckman. Rosewood Arts Centre Gallery, Kettering, Ohio, July 7–August 7, 1992. Photosculpture.

Dan Colleran. Neo-Post-Now Gallery, Manitowoc, Wis., June 27–July 30, 1992. “The Human Condition.”

Doug DeVinny. Walker’s Point Center for the Arts, Milwaukee, June 14–July 4, 1992. “Imageneering the Landscape,” 3-D mixed-media prints.

John Obuck. Feigenson Preston Gallery, Birmingham, Mich., July 11–August 22, 1992.

Nancy Newman Rice. Elliot Smith Contemporary Art, St. Louis, April 10–May 17, 1992. Paintings and drawings.

David Rich. Dolly Fitterman Gallery, Minneapolis, April 9–July 1, 1992. “Urban Landscape/Interactions.”

Christine Sauer. Sazama Gallery, Chicago, June 5–July 3, 1992. Mixed-media installation.

Wendy Weiss. Elder Gallery, Nebraska Wesleyan University, Lincoln, August 23–September 15, 1992. “Weavings and Installations: 1986–1992,” textiles and sculpture.

NORTHEAST/
Lucy Barber. First Street Gallery, New York, September 8–26, 1992. Paintings.

Robert Cronin. Chaiwalla, Salisbury, Conn., August 1–31, 1992. “Tea-Time Paintings.”

Tina Dickey. Cherry Stone Gallery, Wellfleet, Mass., July 14–25, 1992. Paintings.

Nominees for CAA Board of Directors, 1993–1997

The 1992 Nominating Committee submits herewith its initial slate of twelve candidates to serve on the CAA Board of Directors from 1993 to 1997. Attached to the list of nominees is a ballot in the form of a postage-paid postcard. CAA members are asked to submit this ballot indicating their six choices to serve on the Board; names of CAA members other than the twelve proposed by the Nominating Committee may be submitted as write-in candidates. The six candidates receiving the most votes will be elected to the CAA Board of Directors.

Please return the ballot promptly. It must be postmarked no later than November 1, 1992. In the event of postal delays, late ballots will be counted.

It continues to be the policy of the Board of Directors that, insofar as possible, the slate of candidates for any one year should result in a Board that reflects the composition of the membership with regard to gender, region, and discipline. The composition of the current Board (less those whose terms end in 1993) is such that no slate of six candidates will result in parity with the membership. The current elected Board of Directors (less those whose terms end in 1993) is composed of 6 artists (29%), 12 academically affiliated art historians (57%), and 3 museum professionals (14%). Of those, 9 are men (43%) and 12 are women (57%); 12 represent the Northeast and Mid-Atlantic (57%), 1 represents the Southeast (5.0%), 2 represent the Midwest (9.5%), 2 represent the West (9.5%), and 4 represent the Southwest (19%). The six board members with terms expiring in 1993 include 3 artists (50%) and 3 art historians (50%); 3 are men (50%) and 3 are women (50%); 5 are from the West (83%) and 1 is from the Midwest (17%). This compares to the following breakdown of the membership: artists 42%, art historians 40%, museum professionals/administrators/conservators 18%; male 34%, female 59%, joint members 7%; Northeast and Mid-Atlantic 44%, Southeast 13%, Midwest 21%, West 16%, Southwest 6%.

CURRENT CAA BOARD COMPOSITION (less those whose terms end in 1993)		
	Board 1994–96 (%)	CAA Membership (%)
Artists	29.0	42.0
Art Historians	57.0	40.0
Museum Professionals/ Administrators/Other	14.0	18.0
Men	43.0	34.0
Women	57.0	59.0
Joint Members	0	7.0
Northeast/Mid-Atlantic	57.0	44.0
South	5.0	13.0
Midwest	9.5	21.0
Southwest	19.0	6.0
West	9.5	16.0

Nominating Committee: Victor Margolin, *chair*, University of Illinois, Chicago; Tom Barrow, University of New Mexico; Murry DePillars, Virginia Commonwealth University; Jonathan Fineberg, University of Illinois; Margaret Lazzari, University of Southern California; Patricia Leighten, University of Delaware.

Current CAA Board of Directors: Larry Silver, *president*, Northwestern University; Judith K. Brodsky, *vice-president*, Rutgers University; Leslie King-Hammond, *secretary*, Maryland Institute, College of Art. **Term ending 1993:** Phyllis Bramson, University of Illinois, Chicago; Whitney Chadwick, San Francisco State University; Samella Lewis, Scripps

College Emerita; Catherine Lord, University of California, Irvine; James Melchert, University of California, Berkeley; Debra Pincus, University of British Columbia. **Term ending 1994:** Suzanne Preston Blier, Columbia University; Murry DePillars, Virginia Commonwealth University; Samuel Edgerton, Williams College; Mari Carmen Ramírez-García, Archer M. Huntington Gallery, University of Texas, Austin; Kenneth E. Silver, New York University. **Term ending 1995:** John R. Clarke, University of Texas, Austin; Patricia Mainardi, Brooklyn College and the Graduate Center, CUNY; Keith Moxey, Barnard College, Columbia University; Emily J. Sano, Dallas Museum of Art; Jaune Quick-To-See Smith, Corrales, N.M. **Term ending 1996:** Sarah Greenough, National Gallery of Art; Margo Machida, Brooklyn, N.Y.; Clarence Morgan, University of Minnesota, Minneapolis; Jock Reynolds, Addison Gallery of American Art, Phillips Academy; Moira Roth, Mills College; Judith Stein, Pennsylvania Academy of the Fine Arts.

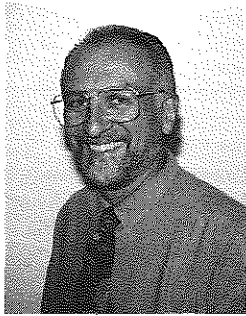
The Nominees



DAVID AVALOS
California State University, San Marcos

I am the first visual artist hired at the nation's only new university to be constructed in the last 25 years, California State University, San Marcos. Despite university cutbacks across the nation, CSUSM is an anomaly which has doubled its student population for three consecutive years. Our growth is shaped within a mission statement that emphasizes excellence in an education dealing with class, race, and gender issues, and promoting diversity. Our faculty is determining what these words really mean when applied to our arts program. Hopefully, we are using judgment rather than passing judgment as we decide which cultural ideas and values need to be reaffirmed and which need to be redefined. I think these are the same issues confronting CAA. As CAA responds to changes in the field, I want to serve on your board, sharing my experiences at CSUSM and learning from your experiences throughout the nation.

B.A., Univ. of California, San Diego, 1978. **Positions:** asst. prof., CSUSM, 1991–; visiting lecturer, Univ. of California, Irvine, 1991; artist-in-residence, Centro Cultural de la Raza, San Diego, 1978–88. **Selected solo exhibitions:** Spectacolor Lightboard, New York, 1990; INTAR Gallery, New York, 1989; Grand Rapids Art Museum, 1986. **Selected group exhibitions:** “The Bleeding Heart,” ICA, Boston (traveling to ICA, Philadelphia; Mendal Art Gallery, Saskatoon; Fundacion Museo de Bellas Artes, Caracas), 1992–93; “Chicano Art,” Wight Art Gallery, UCLA (traveling to San Francisco Museum of Modern Art, National Museum of American Art), 1990–93; “Forty Years of California Assemblage,” Wight Art Gallery, 1989; “Selections from the Permanent Collection: Part II,” La Jolla Museum of Contemporary Art, 1988. **Collaborations:** “San Diego: America’s Finest?” with Scott Kessler, Louis Hock, Elizabeth Sisco, and others, Art in General, New York, 1992; “mis•ce•ge•NATION,” with Deborah Small, CU Art Gallery, Univ. of Colorado, 1991. **Selected awards:** Scholarly and Creative Activity Grant, CSUSM, 1992; Inter-Arts New Forms Grant, NEA, 1990; Visual Artist Fellowship, NEA, 1986, 1988; Project Grant, Art Matters, Inc., 1987; artist-in-residence, California Arts Council (CAC), 1984–86. **Professional activities:** Multicultural Advisory Panel, CAC, 1989–; various funding and advisory panels for the CAC, NEA, Phoenix Arts Commission, Mid-America Arts Alliance, Cultural Arts Council of Houston, and the Massachusetts Council on the Arts and Humanities. **CAA activities:** conference panelist, 1990.



BRADFORD R. COLLINS
University of South Carolina

The Chronicle of Higher Education recently (April 8) confirmed what many of us have felt: that the present trend in art history away from internal accounts and aesthetic judgments toward social accounts and moral judgments has created a widening rift in the CAA. Conference programs from the last few years have convinced many scholars that their concerns and methodologies are no longer welcome in a changing profession.

Although I have openly questioned certain of the old standard practices, I too am unhappy with what Patricia Mainardi has called our organization's "monotheistic . . . winner take all" tendency. The absence of real discussion between the theoretical camps has, I think, promoted a certain insularity and distrust on all sides. One of my goals as board member would be to promote programs that will both reflect the full plurality within the field and allow the kind of constructive debates I think we badly need.

M.Phil., Ph.D., Yale Univ., 1971, 1980; B.A., Amherst College, 1964. **Positions:** asst./assoc. prof., Univ. of South Carolina, 1988–; Florida State Univ., 1986–88; Univ. of Illinois, Chicago, 1980–84; Willamette Univ., 1979–80; Univ. of Western Ontario, 1977–78; Univ. of British Columbia, 1971–77. **Selected publications:** *Current Methodologies: 14 Approaches to Manet's Bar at the Folies-Bergère*, ed. (forthcoming); reviews of N. Bryson, M. A. Holly, and K. Moxey, eds., *Visual Theory*, T. Copplestone, ed., *Art in Society*, H. Honour and J. Fleming, *The Visual Arts*, D. Wilkins and B. Schultz, *Art Past/Art Present*, F. Hartt, *Art: A History of Painting, Sculpture, and Architecture*, H. Gardner et al., *Art through the Ages*, H. W. Janson, *History of Art*, and E. H. Gombrich, *The Story of Art*, *Art Journal*, 1989, 1990, 1992; "Report from Charleston," *Art in America*, 1991; "Life Magazine and the Abstract Expressionists: A Historiographic Study of a Late Bohemian Enterprise," *Art Bulletin*, 1991; "The Metaphysical Nosejob: The Remaking of Warhola, 1960–1968," *Arts*, 1988; "Clement Greenberg and the Search for Abstract Expressionism's Successor," *Arts*, 1987. **Exhibitions curated:** "Mixed Company," Columbia Museum of Art, 1992; "Contemporary Charleston," Gibbs Museum of Art, Charleston, 1991; "Todd Murphy," McKissick Museum, Univ. of South Carolina, 1991. **Professional activities:** board member, Southeastern College Art Conference, 1990–93; chair, SECAC membership committee, 1991–; SECAC awards committee, 1991–92; South Carolina editor, *New Art Examiner*, 1991–.

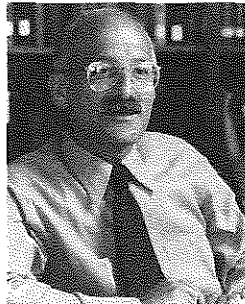


SUSAN L. HUNTINGTON
Ohio State University

I believe that the most serious concern facing the arts today is dwindling public interest in and support for the arts. I would like to see the CAA undertake an aggressive program to help educate the public about the value of the arts and humanities to society. In addition, CAA must continue to: (1) find effective means of communicating with others in the non-art world, including government agencies and other academic organizations; (2) advocate the highest standards of excellence in the arts and humanities; and (3) foster understanding and productive cooperation among CAA's own constituencies: artists and art historians; independent artists and scholars; museum professionals, and academics; CAA affiliate societies; and those representing the full spectrum of positions on today's often conflicting intellectual and philosophical issues.

B.A., Univ. of Michigan, 1963; Ph.D., UCLA, 1972. **Positions:** prof., Ohio State Univ., 1990–; asst./asst. prof., Ohio State Univ., 1972–90; curatorial asst., Los Angeles County Museum of Art, 1967–69. **Selected publications:** *Leaves from the Bodhi Tree*, 1990; *Art of Ancient India*, 1985; *The Pala-Sena Schools of Sculpture*, 1984; *Islamic Monuments of Eastern India and Bangladesh*, 1991; "Early Buddhist Art and the Theory of Aniconism," *Art Journal*, 1990; entries for *Macmillan Dictionary of Art* (forthcoming); entries for *Seattle Art Museum Handbook*, 1991; "A Pala Image of the Sage Agastya," *Studies in Art and Archaeology of Bihar and Bengal*, 1989. **Exhibition curated:** "Leaves from the Bodhi Tree," 1989–90. **Selected grants and awards:** Guggenheim Foundation, NEH, Fulbright, Kress Foundation, Smithsonian Institution, Millard Meiss publication subsidy (CAA), distinguished teaching awards, 1992, 1988, 1979, 1976. **Selected professional**

activities: editorial advisory board, *Eastern Art Report*, London 1991–; American Institute of Indian Studies, Art and Archaeology Committee, 1975–78, chair, 1985–90, Executive Committee, 1984–85, 1979–82, vice-president, 1984–85, Fellowship Selection Committee, 1984–87, chair, 1985–86. **CAA activities:** annual conference session chair, 1976, 1986; conference panelist, 1972; American Committee for South Asian Art (CAA affiliate), board, 1985–90, 1974–77, Symposium Program Committee, 1984; outreach coordinator, 1984–86, Nominating Committee, 1983–84, president, 1976–81, secretary/treasurer, 1974–76.

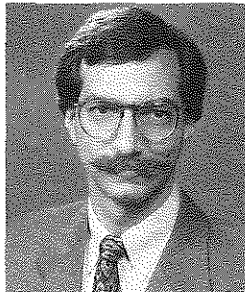


IRVING LAVIN
Institute for Advanced Study, Princeton

Instead of a marketplace for new people and ideas, CAA has become a battleground for warring factions. This factionalism has reduced significantly the organization's intellectual and professional effectiveness. I am particularly concerned that the separatist agendas have, on the whole, worked against the traditionally crucial role CAA has played in providing young people the opportunity to participate in its activities and present their

ideas in a sympathetic and supportive environment that also embraces the older generation, and without feeling obliged to follow some particular method or mode of thought. Similarly, I have the impression that the creative artists have to some extent been "dispossessed"; Art Journal, for example, for all its many qualities, is no longer the organ of the studio membership. We ought to be able to find ways to reconcile the seemingly contradictory responsibilities of our organization to lead and to respond to the development of our professional interests.

B.A., Washington Univ., 1948; M.A., New York Univ., 1952; Ph.D., Harvard, 1955. **Positions:** Vassar College, 1959–61; New York Univ., 1963–73; Institute for Advanced Study, 1973–. **Fellowships and grants:** Dumbarton Oaks, 1957–59; Fulbright, Italy, 1961–63; American Council of Learned Societies, 1965–66; Guggenheim, 1968–69. **Honorary memberships:** American Academy of Arts and Sciences; Accademia Nazionale dei Lincei, Rome; Accademia Clementina, Bologna. **Lectureships:** Mathews Lectures, Columbia Univ., 1957; Walls Lectures, Morgan Library, 1975; College de France, 1984, 1990; Slade Lectures, Oxford, 1985; Jerome Lectures, Univ. of Michigan and American Academy in Rome, 1985–86; Una's Lectures, Berkeley, 1987; Murphy Lectures (with Marilyn Aronberg Lavin), Univ. of Kansas, 1992. **Professional service:** Steering Committee, Corpus of Ancient Mosaic of Tunisia, 1969–; Board, Society of Architectural Historians, 1967–70; Board of Scholars, Dumbarton Oaks, 1972–75; Trustee, Canadian Centre for Architecture, 1983–; Advisory Committee, Getty Trust, 1981–91. **Editorial boards:** *Journal of Medieval and Renaissance Studies*, 1974–; *Quaderni d'italianistica*, 1980–; *History of European Ideas*, 1981–; *Palladio*, 1988–; *Art e Dossier*, 1986–. **Publications:** *Bernini and the Unity of the Visual Arts*, Oxford, 1980; *Past-Present: Essays on Historicism in Art from Donatello to Picasso*, Univ. of California, forthcoming. **CAA activities:** annual conference program chair, 1968; Board of Directors, 1976–80; plenary speaker, 1983; frequent session chair and speaker.



S. A. MANSBACH
American Academy for the Humanities,
Central European Institute, Berlin, and
Center for Advanced Study in the Visual
Arts, National Gallery of Art, Washington

The recent, radical changes in the world's political geography have opened up new opportunities (and obligations) for cultural and intellectual exchange, study, and collaboration among scholars, archivists, curators, artists, and conservators. These opportunities may, in the

near future, be richest in Central and Eastern Europe. Enhanced collegial contact will doubtless enable Western and Eastern scholars and artists better to comprehend the parameters of Western art while obtaining access to new areas, comprehensive collections, and major monuments for study. Initiating greater international collaboration should lead to a richer exchange of expertise, methodologies, and collections. In this context, the participation of younger artists, scholars, and museum professionals should be especially encouraged by the CAA board. Through intensifying collegial contact we should endeavor to increase the

opportunities for both emerging and established art professionals, here and abroad, while simultaneously extending the intellectual breadth of our discipline.

Ph.D., M.A., A.B., Cornell Univ., 1978, 1976, 1972; Princeton Univ., 1972–74; Warburg Institute, 1976–77. **Positions:** dean, American Academy for the Humanities, Central European Institute, Berlin, 1991–; acting assoc. dean, Center for Advanced Study in the Visual Arts, NGA, 1987–88, 1991–; guest prof., Central European Univ., Prague, 1992; Alexander von Humboldt Fellow and guest prof., Freie Universität Berlin, 1988–91; guest prof., Univ. of Cape Town, 1990; NEH, 1983–87; asst. prof., Univ. of Houston, 1982–84; asst. prof., Univ. of North Carolina, 1978–82. **Selected publications:** *Standing in the Tempest: Painters of the Hungarian Avant-Garde, 1908–1930*, 1991; guest ed., "The Suppressed Avant-Gardes of East-Central and Eastern Europe of the Early Twentieth Century," *Art Journal*, Spring 1990; *Visions of Totality: László Moholy-Nagy, El Lissitzky, Theo van Doesburg*, 1980; "Confrontation and Accommodation in the Hungarian Avant-Garde," *Art Journal*, 1990; "Revolutionary Events, Revolutionary Artists," in *Art and the Event*, 1988; "An Earthwork of Surprise: The 18th-Century Ha-Ha," *Art Journal*, 1983; "Pieter Bruegel's Towers of Babel," *Zeitschrift für Kunstgeschichte*, 1982; "El Lissitzky: A Universal Voice in Russian Berlin," forthcoming, 1992/93; "The Erste Russische Kunstausstellung of 1922, or the Politics and Presentation of Propaganda," forthcoming, 1993. **CAA activities:** session chair and frequent conference participant.



PETER MARCUS
Washington University

CAA can play an important role in the future of visual arts in this country. It has to become a leader for change. It should be adventurous in its approach to the teaching of art at the university level. I would like to see art schools become safe environments for student and faculty health, where diversity is a must and women and minorities are given equal share, where art must be defended against forces that would eliminate it

from our society, where experimentation and invention become serious ingredients in the making of art. I would like to be given an opportunity to implement these ideas.

M.F.A., Brooklyn College, 1964; B.S., New York Univ., 1962; certificate, Parsons School of Design, 1960. **Selected solo exhibitions:** Locas Gallery, St. Louis, 1991; Jan Cicero Gallery, Chicago, 1990; Gallerie Van Mourik, Rotterdam, 1989; "Currents 32: The Narrangassett Bay Series," St. Louis Art Museum, 1986; B. Z. Wagner Gallery, St. Louis, 1984; Brookhaven College, Dallas, 1979; Barbara Okun Gallery, St. Louis, 1978; Heron School of Art, 1977; Katherine Markel Gallery, New York, 1977; Albright Knox Art Gallery, Buffalo, 1974; St. Louis Art Museum, 1973. **Selected group exhibitions:** Mitchell Museum, Mount Vernon, Ill., 1990; Suwa, Japan, 1988; Nan Jing, China, 1988; "Mid-Fan Annual Juried Art Exhibit," Museum of Art, Kansas City, 1985; "One of a Kind," Maryland Institute, 1983; "Midwest Artists," Krannert Art Museum, 1976; Brooklyn Museum, 1972. **Selected collections:** Dallas Museum of Fine Art; Joseph Pulitzer, Jr.; Springfield Art Museum; St. Louis Art Museum; Brooklyn Museum; Elvehjem Museum. **Awards:** NEA, 2 awards. **Professional activities:** juror, NEA; Missouri Council of the Arts.



BEA NETTLES
University of Illinois, Urbana

These are difficult and challenging times for those of us who work in the arts. CAA has the potential to act as a strong coalition and fill a much needed role as advocate for art and freedom of expression. To implement this goal, we could establish our own electronic network for instant communication of messages and for the sharing of research concerns. Through inclusive and varied programming at our conferences we should

examine the role of art within the culture at large and consider the responsibilities of artists toward the culture. Those of us who are educators need to continually examine how we are preparing our students to function in the future. As a photographer with formal training as a painter, I have for over 20 years advocated an interdisciplinary approach to the arts. I look forward to making a contribution to this critically important organization.

M.F.A., Univ. of Illinois, 1970; B.F.A., Univ. of Florida, 1968. **Positions:** prof. and dept. chair, Univ. of Illinois, 1984–; asst./assoc. prof., RIT, 1976–84; asst. prof., Tyler School of Art, 1972–74. **Selected solo exhibitions:** "Life's Lessons," Illinois State Museum, 1992; State of Illinois Center, Chicago, 1991; Chrysler Museum, 1990; "Retrospective," Museum of Contemporary Photography, Chicago, 1986; Witkin Gallery, New York, 1978; Light Gallery, New York, 1972; International Museum of Photography, Rochester, 1970. **Selected group exhibitions:** "Self Portraits of Contemporary Women," Tokyo Metropolitan Museum, 1991; "The Hand that Rocks the Cradle," Camerawork, San Francisco, 1989 (traveled to Rose Art Museum, 1990); "True Stories & Photofictions," Camerawork, London, 1988, and Ffotogallery, Cardiff, Wales, 1987; "Photographer as Printmaker," Ferens Gallery, London, 1981; "10 American Photographers," Photographer's Gallery, London, 1974; "PhotoMedia," Museum of Contemporary Crafts, New York, 1972; "Photography into Sculpture," Museum of Modern Art, New York, 1970. **Selected publications:** *Mothers and Daughters* (cover image), Aperture, 1987; *Fabrications*, Abbeville, 1987; *The Woman's Eve*, Knopf, 1973. **Awards:** 2 NEA artists fellowships; University Scholar, Univ. of Illinois; Illinois Arts Council Fellowship; Polaroid 20 x 24 invited artist; New York State Council on the Arts CAPS grant. **Professional activities:** judge for project grants, Arts Council of New York; guest curator, "Working It Out," Center for Photography, Woodstock; colloquium member, "Women, Information Technology, and Scholarship," Univ. of Illinois, 1991–92.

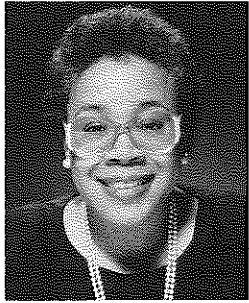


ROGER SHIMOMURA
University of Kansas

At a time when uncertainty shrouds the arts, it is imperative that an organization such as CAA flex its collective muscle to combat insidious elements which threaten to erode the very foundation of freedoms upon which our nation was conceived. As we stand in the middle of doubt and change, we must employ our greatest inherent strength—our individual diversity—to eliminate the schism between those who make art, those who experience it, and those who sit as its detractors. We must arrive at new alternatives to the present systems of power that have subjugated our society both economically and ideologically. We must work to forge a sense of community and to integrate

spheres of philosophical, sociopolitical, and cultural practices. We must institute a rewriting of our history from this point forward, a history which in essence will be a more democratic, more inclusive cultural practice.

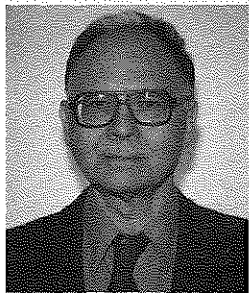
M.F.A., Syracuse Univ., 1969; B.A., Univ. of Wash., 1961. **Positions:** prof., Univ. of Kansas, 1969–; Dayton Hudson Distinguished Visiting Professor, Carleton College, 1990. **Selected solo exhibitions:** Bernice Steinbaum Gallery, New York, 1989, 1990; Greg Kucera Gallery, Seattle, 1985, 1988, 1991, 1992; 60 other solo exhibitions since 1967. **Performances:** Franklin Furnace, 1990; Studio Museum in Harlem, 1990; C.O.C.A., Seattle, 1989; Cleveland Public Theatre, 1988. **Awards:** NEA Visual Artists Fellowships, 1977, 1991 (painting), 1989 (new genres); Japan Foundation Grant; Kansas Arts Commission Artist Fellowship; NEA/Rockefeller/Warhol Foundations; Diverse Visions; Regional Grant; Art Matters, Inc. **Visiting artist lectures:** over 60 museums and art schools across U.S. **CAA activities:** conference panelist, 1991 ("Images of Abuse"), 1993 ("From the Pacific Coast to the Isolation of the Inland").



LOWERY STOKES SIMS
Metropolitan Museum of Art

It is evident given the events of the past two years that there is a need to reaffirm the importance of the arts, not only within the art world, but within society at large. The low priority under which the arts struggle arises from perceptions that they are "difficult." Aesthetic and political biases aside, the membership of the College Art Association is clearly destined to be influential agents in acting on and following through on arts initiatives that have come out of educational agenda and out of economic ones as well. The pathways for creativity that are evident in all artistic endeavors—however challenging and difficult—are essential paradigms for revitalizing our national image and sense of productivity and invention. We must move the arts in all their fuctious incarnations from the periphery of American society to its core.

B.A., Queens College, 1970; M.A., Johns Hopkins Univ., 1972. **Position:** assoc. curator, 20th-century art, Metropolitan Museum of Art. **Professional activities:** served on panels for New York City's Department of Cultural Affairs, New York State Council on the Arts, NEA and NEH, Metropolitan Transit Authority of New York, Metropolitan Life Foundation; juror for exhibitions nationally; member, New York City's Commission on the Status of Women, 1981-82; American Section, International Association of Art Critics; sat on the boards of the Caribbean Center and Art Table, Inc.; served on the New York State Council on the Arts, 1987-92. **Guest curator:** Queens Museum; Studio Museum in Harlem; Pratt Institute; Cooper Union; New Museum of Contemporary Art, New York; California Museum of Afro-American History and Culture, Los Angeles; Mint Museum, Charlotte; and Contemporary Art Center, New Orleans. **Lectures:** Princeton Univ., Vassar College, Detroit Institute of Arts, Columbus Art Museum, Univ. of Pennsylvania. **Publications:** extensive writing on contemporary artists, with a special interest in African, Latino, Native, and Asian-American artists. **CAA activities:** recipient of the Frank Jewett Mather Award for distinction in art criticism, 1991; chair, Mather Award committee, 1991, 1992; co-chair (with Archie Rand), annual conference studio art program, 1994.



JACK J. SPECTOR
Rutgers University

We live in a period of moral as well as economic retrenchment when a hostile political establishment has placed especially severe pressure on the arts. As a consequence, many of us feel an imperative both to resist that pressure and to support means to empower those unjustly denied an appropriate place in what should be a democratic society. The CAA membership, represented by its board, has a role to play as a defender of cultural freedom and the survival of the arts; and this can best be accomplished if we can work together while recognizing our differences. I feel well attuned to such a goal, for I have long supported an interdisciplinary collaboration between scholars, artists, museum personnel, and critics, and the fostering of understanding between exponents of theory and historians. The way to strengthen CAA internally—and consequently to make it more effective politically—is to promote diversity with dialogue.

B.S., CCNY, 1956; M.A., Ph.D., Columbia Univ., 1959, 1964. **Positions:** chair and director of graduate program in art history, Rutgers Univ., 1969-71; CUNY, 1980-81, 1984-85; George Washington Univ., 1985-86; Univ. of Queensland, 1989; senior fellow, CASVA, 1985-86; visiting scholar, Oberlin College, 1987; chair, Symposium on Psychoanalysis and Art History, CASVA, 1988; editorial board, *American Imago*, 1988-; fellow, Rutgers Center for Historical Analysis ("The Construction of the Masculine Identity of the Art Historian: A Study of Visual Politics"), 1990-91. **Selected publications:** *The Murals of Eugène Delacroix at Saint-Sulpice*, CAA Monograph, 1967; *The Aesthetics of Freud*, 1972/78; *Delacroix's "Death of Sardanapalus"*, 1975; *Les Ecrits sur l'art d'Eugène Delacroix*, forthcoming; articles in *American Imago*, *Art Bulletin*, *Art Criticism*, *Art Journal*, *Artforum*, *Burlington Magazine*, *Dada/Surrealism*, *Diogenes*, *Gazette des Beaux-Arts*, *Italian Quarterly*, *J.A.A.C.*, *Psychoanalytic Perspectives on Art*, *Revue André Malraux*, *Source*, etc. **CAA activities:** papers delivered from

1964 and later on Delacroix, Dada, and Surrealism; chair, workshop session, 1989; session chair, 1993 ("Surrealism: The Unfinished Project").

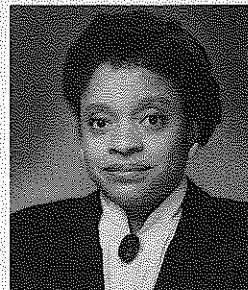


NANCY J. TROY
Northwestern University

If the College Art Association is to retain its place at the vital center of our disciplines, it must be open and flexible in order to respond appropriately to the rapidly changing conception of the role of the arts and humanities in society. It should provide leadership on advocacy issues, particularly support for the NEA and NEH, encourage the participation of diverse constituencies, and provide a forum for the consideration of challenging interdisciplinary perspectives and of

the widest range of art forms. As an academic scholar of modern art, architecture, and design with administrative as well as museum experience, I believe I can make a constructive contribution toward furthering the effectiveness of CAA in these crucial areas.

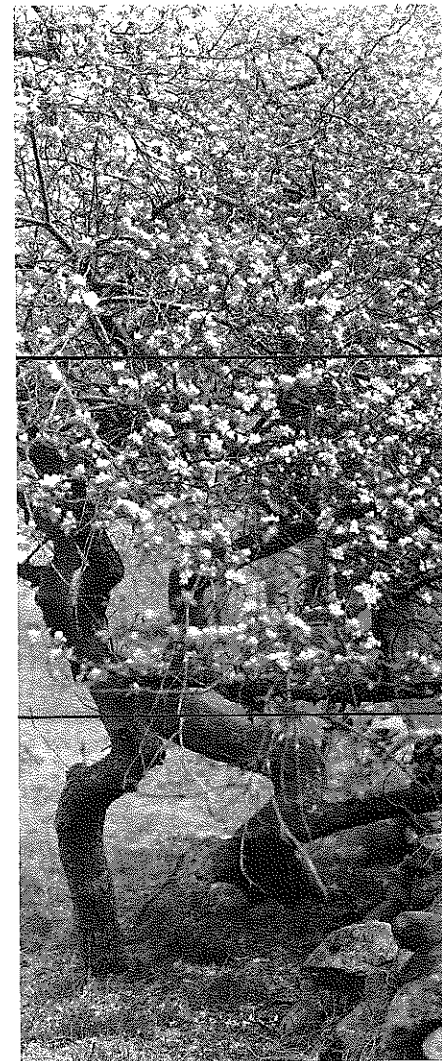
Ph.D., M.A., Yale Univ., 1976, 1979; B.A., Wesleyan Univ., 1974. **Positions:** prof., Northwestern Univ., 1992-; assoc. prof., 1985-92; asst. prof., 1983-85; chair, 1990-92; acting chair, 1988; asst. prof., Johns Hopkins Univ., 1979-83; consultant for De Stijl exhibition, Walker Art Center, 1979-82; guest curator, Yale Univ. Art Gallery, 1979. **Selected publications:** "Cubism and the Decorative Arts," in *The Historical Image: Essays on Art and Culture in France 1750-1950*, 1992 (forthcoming); *Modernism and the Decorative Arts in France: Art Nouveau to Le Corbusier*, Yale, 1991; "The Art of Reconciliation: Oskar Schlemmer's Work for the Theater," in Lehman and Richardson, eds., *Oskar Schlemmer*, 1986; with Yve-Alain Bois, "De Stijl et l'architecture à Paris," in *De Stijl et l'architecture en France*, 1985; "Figures of the Dance in De Stijl," *Art Bulletin*, 1984. **Professional activities:** Visiting Committee, Harvard Univ. Art Museums, 1992-; contributing editor, *Design Issues*, 1984-88; Society of Architectural Historians, Chicago Chapter Secretary, 1984-85, member, 1983-; Maryland Council of the Arts, 1981-82. **Fellowships/grants:** ACLS, 1981, 1991; Getty Center, 1989-90; Institute for Advanced Study, Princeton, 1987; American Philosophical Society, 1986; NEH, 1982-83; Lilly Endowment Post-Doctoral Teaching Award, 1984-85. **CAA activities:** Nominating Committee, 1990; recipient, Millard Meiss Publication Award, 1990; annual conference session chair, 1985; panelist, 1981, 1987.



DEBORAH WILLIS
Smithsonian Institution

Over the last five years, I have witnessed an exciting and provocative activity within the College Art Association conference programming. The programming as well as the support services to the professional community have expanded in such a positive way that the art and art education community are strengthened and challenged. I would hope that my role as a board member would strengthen issues in curriculum development that will further broaden the range of approaches in the teaching profession as well as foster a wide range of teaching resources for CAA members who are interested in identifying careers in the arts outside the teaching profession.

M.A., CUNY, 1985; M.F.A., Pratt Institute, 1979; B.F.A., Philadelphia College of Art, 1975. **Positions:** collections coordinator, Smithsonian Institution National African American Museum Project; curator of prints and photographs, New York Public Library Schomburg Center for Research in Black Culture; New York Univ.; CUNY. **Selected publications:** *Black Photographers, 1840-1940: An Illustrated Bio-Bibliography of Black Photographers, 1940-1988*; J. P. Ball, *Daguerrean and Studio Photographer*. **Exhibitions curated:** "Constructed Images: New Photography"; "Black Photographers Bear Witness: 100 Years of Social Protest"; "Convergence: 8 Photographers"; "Photo-Biographers." **Professional activities:** Executive Board, Society for Photographic Education; panelist, NEA and NEH as well as local state art councils in New York, Kentucky, Missouri. **CAA activities:** annual conference session chair, 1989 (contemporary issues in photography); former board member of the Women's Caucus for Art.



Gretchen Garner, *Apple in Bloom*, April, 1991, photograph, 52" x 25"

Beth Galston. Bunting Institute, Cambridge, Mass., June 12-August 31, 1992. "Translucent Garden," sculptural environment.

Gretchen Garner. Lyme Academy of Fine Arts, Old Lyme, Conn., May 10-June 6, 1992. "A Year at Weir Farm," photographs.

Michael Glier. Pennsylvania Academy of the Fine Arts, Philadelphia, July 11-September 27, 1992. "Green Drawings."

Yuji Hiratsuka. Greene Art Gallery and New England Sculptors' Guild, Guilford, Conn., July 1992. "Chine-Collé Etchings."

David Holt. Atlantic Gallery, New York, September 15-October 3, 1992. Paintings, prints, and drawings.

Darra Keeton. Art in General, New York, July 1-31, 1992.

Annette Kushen. 80 Washington Square East Galleries, New York, June 3-26, 1992. Paintings.

Laura Lisbon. Everson Museum of Art, Syracuse, N.Y., June 5-July 19, 1992. Paintings.

Kathryn Brackett Luchs. 55 Mercer Gallery, New York, June 23-July 11, 1992. "Block and Print, Canvas and Paper."

Lenore Malen. Rhode Island School of Design, Providence, October 1992. Drawings.

Shelley Rusten. Gallery at De Bruce Country Inn, DeBruce, N.Y., July 16-August 11, 1992. "Rural Considerations," photographs.

Susan Schwalb. Chase Freedman Gallery, Greater Hartford Jewish Community Center, West Hartford, Conn., September 16-November 16, 1992; B'nai B'rith Klutznick Museum, Washington, D.C., February 25-April 1993; May Museum of Judaica, Temple Israel, Lawrence, N.Y., September 1993. "The Creation Series," drawings and sculpture.

Alvin Sher. Lyman Allyn Art Museum, New London, Conn., June 13-July 26, 1992. "Sacred Places," drawings and sculpture.

Regina Silveira. Queens Museum of Art, Flushing, N.Y., June 25-September 13, 1992. Drawings and silhouette distortions.

SOUTH/

Michael Aurbach. Middle Tennessee State University, Murfreesboro, October 11-November 5, 1992. Sculpture.

Alfred Durante. Southern Light Gallery, Amarillo College, Amarillo, Tex., August 24-September 25, 1992. "Slightly East of the West: Images of East Texas," photographs.

Ross Horrocks. Le Clos, Chateau Elan, Braselton, Ga., July 29-October 19, 1992.

Douglas Kenney. Creative Arts Gallery, San Antonio, Tex., July 10-August 4, 1992. "Raku, Raku, and More Raku," ceramic sculpture and wall plates.

Cynthia Kukla. Liberty Gallery, Louisville, Ky., August 3-October 1, 1992. Paintings, drawings, and bronzes. Kent State University, Canton, Ohio, September 13-October 28, 1992. "Book of Her Knowledge Series."

Whitney McBride and Julia Merkel. Shenandoah Valley Art Center, Waynesboro, Va., November 1992.

Peter Williams. Omega Gallery, Carson-Newman College, Jefferson City, Tenn., August 24-September 28, 1992. Mixed-media constructions and assemblages.

Therese Zemlin. Cecelia Coker Bell Gallery, Coker College, Hartsville, S.C., September 28-October 23, 1992. Sculpture.

WEST/

Helene Aylon. Creative Time, Art in the Anchorage, Anchorage, Alaska, July 10-September 20, 1992. "The Earth Ambulance 1982-1992."

Mowry Basen. Justin Herman Plaza, San Francisco, March-September 12, 1992. "Toy Amenity," sculptural installation.

Jane Edberg. Viewpoint Gallery, Sacramento Valley Photographic Art Center, Sacramento, Calif., September 14-October 17, 1992. Photographs.

Geraldine Fiskus. Durango Arts Center, Durango, Colo., January 26-February 13, 1993. "Alternative Icon Series," paintings.

Phyllis Yes. Elizabeth Leach Gallery, Portland, Ore., July 2-August 1, 1992. "Enclosure Series."

J. Barru Zeiger. Pritchard Art Gallery, University of Idaho, Moscow, September 11-October 18, 1992. "Devolving Worlds," installation.



Alfred Durante, *Kilgore, Texas*, 1987, photograph

People in the News

In Memoriam

Agnes Hahn Brodie, painter and sculptor, died May 16, 1992, at the age of 67. Born in Budapest and educated in Paris at the Academie Montmartre and the Ecole Paul Colin, she moved to Cleveland in 1946, where, over the years, she exhibited in a wide range of media. In 1971 she moved to the Washington, D.C., area, earning a degree from the Corcoran School of Art in 1975 and doing the polychrome 3-dimensional works for which she became best known. Brodie taught at Northern Virginia Community College until 1988, and her work was exhibited in museums and galleries around the world.

Elsie Driggs died July 12, 1992, at age 93. A precisionist painter, she exhibited at the Daniel Gallery in Manhattan and in the early 1930s was the first artist invited to join the Public Works of Art Project, the predecessor of the Works Progress Administration. Driggs was born in Hartford, Conn., in 1895. She attended the Art Students League from 1918 to 1921. In 1980 she had an exhibition at Martin Diamond Fine Arts, and in 1991 the New Jersey State Museum in Trenton organized a retrospective of her work that traveled to the Phillips Collection, Washington, D.C.

Patrick Finnegan, art critic, died June 17, 1992, of leukemia. He was 43. Finnegan was the Washington, D.C., correspondent for *Contemporary* magazine, and was a frequent contributor to the *Baltimore Sun*. He curated several exhibitions at the Anton Gallery, the Annex, and the Henry Clay Frick Gallery at the University of Pittsburgh. He had been membership coordinator at the National Museum of Women in the Arts since 1989.

Harry Gottlieb, a social realist painter and printmaker, died July 4, 1992, at age 98. Gottlieb was born in Romania and moved to Minneapolis in 1906. He studied at the Minneapolis Institute of Art and then moved to New York in 1918. A Guggenheim Fellowship enabled him to study in Europe. During the Depression, he worked in the graphics division of the Federal Art Project, was a leader of the Artists Union and the Artists Congress, and joined the Communist Party, remaining a lifelong member. Gottlieb's work is in the collections of the Metropolitan Museum of Art, the Brooklyn Museum, and the Whitney Museum of American Art, among others.

Francis S. Grubar, professor emeritus of art history at George Washington University, died January 16, 1992, at age 67. A member of Phi Kappa Phi, he received his B.A. from the University of Maryland and his M.A. and Ph.D. from Johns Hopkins University. He was a member of the

faculty at the University of Maryland and Catholic University prior to joining the Department of Art at George Washington. There he served as graduate advisor, museum program advisor, and department chair. Under his leadership the Ph.D. program in art history was established as well as a program in ceramics. A specialist in 19th-century American art, Grubar wrote books on William Ranney and Richard Caton Woodville and was the author of numerous articles.

Marianna Jenkins, professor emerita of art at Duke University, died June 13, 1992. She was 82. Jenkins received a B.A. in 1931 and a Ph.D. in 1942 from Bryn Mawr College. She taught at Bryn Mawr and Wheaton College before going to Duke in 1948. A specialist in 16th- and 17th-century European painting and sculpture, she conducted research in Europe. From 1950 to 1963 Jenkins was associate dean of undergraduate instruction in the Woman's College. She was also acting chair of the art department, 1974-75, and retired in 1978.

Warren G. Moon, chair of the Department of Art History, University of Wisconsin-Madison, died June 23, 1992, at age 47. A professor of art history and classics, he was the author of many books and articles on ancient Greek and Etruscan art and coinage. Moon was consultant to the Getty Museum, the St. Louis Art Museum, the Art Institute of Chicago, and the Minneapolis Institute of Art, and served as book review editor (1982-86) of the *American Journal of Archaeology* and was co-general editor of *Wisconsin Studies in Classics*.

Arthur Nelson, a retired art professor, died April 4, 1992. He was 79. For 32 years Nelson taught design, drawing, painting, art history, and art education at City College, Manhattan.

Donald N. Rabiner, art historian, died January 19, 1992, of a heart attack. He was 42. Rabiner received his B.A. from Hamilton College and his M.A. and Ph.D. from the University of Kansas, Lawrence. He was associate professor of art history at Arizona State University, where he had been on the faculty since 1979. He published numerous works on Italian art, and in recent years he collaborated on exhibitions and publications on Chinese decorative arts.

Philip Reisman, painter and printmaker, died June 17, 1992, at age 87. Born in Warsaw in 1904, he moved to New York with his family, where he studied at the Art Students League and had his first solo exhibition at the Sculptors Gallery in 1931. He then worked as a painter and muralist on the Federal Art Project of the Works Progress Administration. Over the years he exhibited with the ACA Gallery in New York and taught art. Reisman was elected academician at the National Academy of Design, and his work is in the collections of the Metropolitan Museum of Art, the Hirshhorn Museum and Sculpture Garden, and the Wadsworth Atheneum, among others.

David Wojnarowicz, artist, died July 22, 1992, of AIDS. He was 37 years old. He worked in many

media, including painting, photography, installation, performance, and writing, to rail against AIDS and other issues. Wojnarowicz gained national attention in 1989 when the National Endowment for the Arts rescinded, and eventually restored, money for a catalogue to an exhibition about AIDS because of an essay in which he attacked various public figures. He was in the news again when the American Family Association, led by the Rev. Donald E. Wildmon, issued a brochure criticizing the NEA, illustrated with cropped photographs by Wojnarowicz containing sexual imagery. Wojnarowicz sued the organization for misrepresenting him and damaging his reputation. In 1990 a Federal District Court judge in New York ruled in his favor and ordered the American Family Association to publish and distribute a correction.

Academe

Rene Paul Barilleaux, formerly curator of exhibitions at the Madison Art Center, Madison, Wis., is gallery director at the Halsey Gallery and assistant professor at the College of Charleston, Charleston, S.C.

Clifford M. Brown, professor of art history at Carleton University, Ottawa, has been named Distinguished Visiting Professor at George Washington University for spring 1993.

Nat Dean has resigned as director of the Center for Career Services and adjunct faculty member at the Ringling School of Art and Design, Sarasota, Fla., to concentrate on her career as an artist and consultant.

John A. Hancock, assistant professor of art, has been promoted to chair of the Department of Communication, Performing, and Visual Arts at Barton College, Wilson, N.C.

John Klein, after a year as visiting assistant professor at the State University of New York at Purchase, is assistant professor of art history, University of Missouri-Columbia.

Cynthia Kukla has been selected to teach watercolor painting technique in the Cooperative Center for Study in Britain's Dublin, Ireland, Program, May 1993.

Clarence Morgan has joined the faculty of the University of Minnesota in the Department of Studio Arts. He was previously professor of art at East Carolina University.

Keith Morrison is the dean of academic affairs at the San Francisco Art Institute. He had been professor of art and chair of the Art Department at the University of Maryland.

Nobuho Nagasawa is assistant professor in studio art at Scripps College, Claremont, Calif. She received her M.F.A. at Hochschule der Künste, Berlin, and did postgraduate work at California Institute of the Arts.

Barbara Nessim has been appointed chair of the Illustration Department at Parsons School of Design. She taught in the M.F.A. computer arts program at the School of Visual Arts, the Fashion Institute of Technology, and Pratt Institute.

Natasha Staller, formerly at the Bunting Institute of Radcliffe College, has been named assistant professor at Amherst College.

John M. Sullivan has been promoted to associate professor of graphic design with tenure at Arkansas Tech University, Russellville.

Brian Wallis has been named Robert Sterling Clark Visiting Lecturer at Williams College for fall 1992 to teach cultural criticism.

East Carolina University has announced the following faculty additions: **Alice Arnold**, art education; **Carl Billingsley**, sculpture; and **Danny Stillion**, electronic media. The following individuals will be visiting faculty in painting: **Phyllis Rosenblatt**, **Leland Wallin**, and **Stefany Blyn**.

The University of Texas at Austin has announced that the following individuals will be visiting faculty of the Department of Art and Art History for 1992-93: **Brijen N. Goswamy**, distinguished professor of art history, Panjab University, Chandigarh, India; **Katherine Crawford Luber**, formerly research associate in the Department of Paintings Conservation, Metropolitan Museum of Art, New York; **Roger Keyes**, director of the Center for the Study of Japanese Woodblock Prints, Woodacre, Calif. For studio art: **Susan Hall** of the School of Visual Arts; **Richard Bonner**, intern/artist-in-residence at Tallix, Beacon, N.Y.; and **John Moore**, formerly visiting professor at the Rhode Island School of Design, Providence. The following individuals are tenure-track faculty: **Gloria Lee**, assistant professor in design, formerly lecturer in the Department of Graphic Design at Yale University; and **Dan Olsen**, assistant professor in design, formerly lecturer.

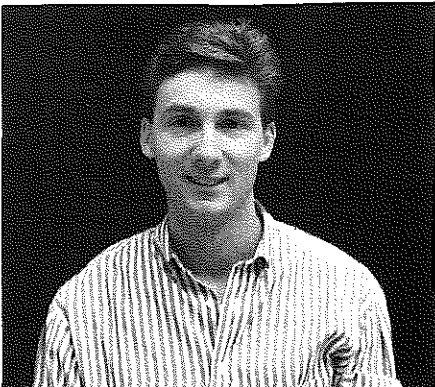
Wayne State University's Department of Art and Art History has made the following appointments: **Nancy Locke**, assistant professor of 19th-century art; **Judith A. Moldenhauer**, assistant professor of graphic design; and **Terry Kerby**, curator of the department's slide collection.

Museums and Galleries

Holly Barnet-Sanchez has resigned as curator at the Mexican Museum, San Francisco, to resume her academic career.

Dennis Barrie has resigned as director of the Contemporary Arts Center, Cincinnati.

Alf Bogusky is executive director of the Edmonton Art Gallery, Edmonton, Alberta, Canada. He was formerly director of the Art Gallery of Windsor.



Robert A. Delehanty

Robert A. Delehanty is curator at the Washington County Museum of Fine Arts, Hagerstown, Md.

Joseph G. Dunworth has been named director of institutional development at the Museums at Stony Brook.

Jean Cassels Hagman is director of the Oklahoma City Art Museum. She was formerly director of the Museum of the Southwest, Midland, Tex.

Susan Lubowsky has been appointed director of the Southeastern Center for Contemporary Art, Winston-Salem, N.C. She had been director of the Visual Arts Program at the National Endowment for the Arts.

Robert Padgett is associate curator of ancient art at the Art Museum, Princeton University. He was formerly curator of Classical art at the Tampa Museum of Art.

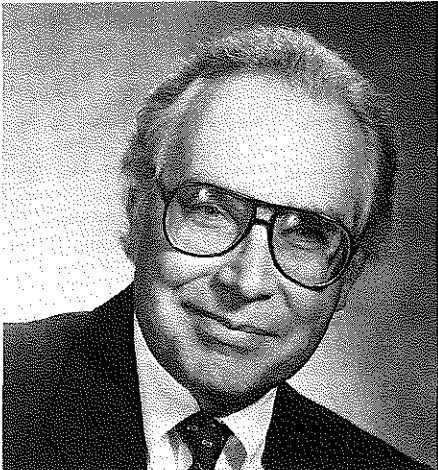
Mary Panzer is curator of photographs at the National Portrait Gallery, Smithsonian Institution. She had been assistant director of the David and Alfred Smart Museum of Art at the University of Chicago.

Marianna Shreve Simpson is curator of Islamic art at the Freer Gallery of Art and Arthur M. Sackler Gallery, Smithsonian Institution. For the past 12 years she had been at the Center for Advanced Study in the Visual Arts, National Gallery of Art.

Robert Stearns has resigned as director of the Wexner Center for the Arts at Ohio State University to pursue research and writing.

Richard V. West has been appointed director of the Newport Art Museum, Newport, R.I. He was previously director of the Santa Barbara Museum of Art.

The Columbus Museum has made the following staff additions: **Karol Ann Peard Lawson** has been named director of collections for the Collections Department; she was formerly curator of art at the museum. **Frank Schnell**, currently the museum's archaeologist, has also been appointed its historian.



Richard V. West

Organizations

Jane C. Nylander, formerly director of the Strawberry Banke Museum, Portsmouth, N.H., has been appointed director of the Society for the Preservation of New England Antiquities.

Josh Simpson, artist, has been elected president of the Glass Art Society.

Grants, Awards, & Honors

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

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

Jeffrey Abt, associate professor and department chair of art and art history at Wayne State University, received a Rockefeller University Grant for research at the Rockefeller Archives Center.

Arlene Burke-Morgan, artist and lecturer at East Carolina University, was awarded a 1992-93 North Carolina Arts Council Visual Arts Fellowship for her work in sculpture.

Joanna Frueh, associate professor of art history at the University of Nevada, Reno, has been given a Faculty Research Award by the University of Nevada, Reno, Research Advisory Board for her project "Women Artists and Aging."

Aileen H. Laing has been awarded a National Endowment for the Humanities Summer Stipend for 1992. The topic of her study is "Anglo-Norman Apocalypses Reexamined: The Role of the 'New Art History.'"

Michelle La Perrière, instructor at the Maryland Institute, College of Art, is the recipient of a CityArts Grant in the Visual Arts, administered by the Mayor's Advisory Committee on Art and Culture, Baltimore.

Betty Lee, lecturer at the Department of Studio Art, University of California, Irvine, has been awarded a 1992 Brody Arts Fund Fellowship, which will allow her to continue her work as an artist.

Babette Martino has received a Fellowship Grant from the Pollock-Krasner Foundation for painting.

Jody L. Maxmin has been awarded the Phi Beta Kappa Teaching Prize from the Beta Chapter of California at Stanford University in recognition of outstanding instruction.

David Morgan received a grant from the Lilly Endowment to Anderson University in Indiana for a research project on 20th-century popular religious art. **Jason Knapp** serves as administrative director for the project, and **Sally Promey**, University of Maryland at College Park, is a contributing scholar.

Alexandra K. Munroe has been awarded a Professional Fellowship from the Japan Foundation to work at the Yokohama Museum of Art on "The Japanese Avant-Garde 1950-1990."

Geo Raica has been selected to participate in the Greater Columbus Art Council's Artist-in-Schools Program to work with private and public school systems in mail art.

Steven C. Thomas has received the Arts Foundation of San Bernardino County Annual Artists Fellowship for 1992-93 with which he will promote the arts through slide lectures and exhibition of artwork.

Eileen White, doctoral candidate at the University of New Mexico in Albuquerque, has been awarded a Samuel H. Kress Travel Fellowship in the History of Art for 1992-93 for dissertation research on the building and institutional history of the Augustinian church of Sant' Andrea in Ferrara.

Lisa Young received a New England Foundation for the Arts/National Endowment for the Arts Regional Fellowship for works on paper.

Tobi Zausner, painter and Ph.D. candidate at New York University, has received the 1992 Susan Kahn Award for Objective Figurative

Painting from the National Association of Women Artists.

The Council for Basic Education, along with the National Endowment for the Arts and the Getty Center for Education in the Arts, has awarded Arts Education Fellowships for summer 1992 to the following CAA members: **David A. Amdur** and **Nadine C. Gordon**.

The Metropolitan Museum of Art has awarded fellowships for art history research to the following CAA members: **Chester Dale Fellowships**—**Thelma Thomas**, University of Michigan, late Antique Egyptian sculpture; **Amy Werbel**, Museum of Fine Arts, Boston, Thomas Eakins. **J. Clawson Mills Fellowships**—**Beth Cohen**, Bard College, iconography of armor and weapons in Greek art to the end of the Peloponnesian War; **Elizabeth Johns**, University of Pennsylvania, the role of museum collections in influencing the interpretation of a national art. **Andrew W. Mellon Fellowships**—**Michelle Marcus**, University Museum, University of Pennsylvania, the assemblage of personal ornaments discovered at Hasanlu, Iran; **Karl Schuler**, Institute of Fine Arts, New York University, Sigena murals; **Tom Wolf**, Procter Art Center and Bard College, the art and career of Yasuo Kuniyoshi. **Hagop Kevorkian Curatorial Fellowship**—**Dimitris Cacharelias**, Institute of Fine Arts, New York University, the contents of an illustrated Byzantine manuscript of the 11th century. **Jane and Morgan Whitney Fellowships**—**Elizabeth Bartmen**, Metropolitan Museum of Art, portraits of Livia and the definition of female Imperial imagery at Rome; **Andrew Butterfield**, New York University, the sculpture of Andrea del Verrochio; **Megan Cifarelli**, Columbia University, images and texts displayed in the late Assyrian palaces and temples in northern Mesopotamia between 883 B.C. and 627 B.C.; **Anne D'Alleva**, Brooklyn Museum, art in central Polynesia, 1797-1842; **Dorothy Glass**, State University of New York at Buffalo, the portal from San Leonardo al Frigido; **Virginia Heckert**, Columbia University, German photography of the 1920s and 1930s, concentrating on the work of Albert Renger-Patzsch; **Patrick Lenaghan**, Institute of Fine Arts, New York University, early Spanish Renaissance tombs; **Keith Shaw**, University of Pennsylvania, Andrea Mantegna and the Paduan Renaissance; **Stefanie Walker**, Institute of Fine Arts, New York University, Pierre-Etienne Monnot and his sculptures for the Fifth Earl of Exeter; **Jenny Wilker**, Institute of Fine Arts, New York University, Honoré Daumier and the French tradition of classical satire.

The Western States Arts Federation Regional Fellowships for Visual Artists have been awarded to the following CAA members for works on paper: **Enrique Chagoya**, Oakland, Calif., and **Phyllis McGibbon**, Claremont, Calif.

The Minneapolis College of Art and Design/McKnight Foundation Fellowships for 1992-93 have been awarded to the following CAA members: **Kate Hunt**, Minneapolis, sculpture; **David Lefkowitz**, Minneapolis, painting; and **Judith Yourman**, St. Paul, multimedia.

Conferences & Symposia

Calls for Papers

Indiana University Art History Association is accepting proposals for its annual graduate symposium, February 20, 1993, on any topic that expands or challenges the current discourse in art history, criticism, or theory, as well as those that employ an interdisciplinary approach. Presentations are limited to 20 minutes, and participants must provide their own slides. Submit a 2-page proposal with cover letter to: Nanette Thrush, Indiana University, Fine Arts Dept., 123, Bloomington, IN 47405; 812/334-1940. *Deadline: November 1, 1992.*

University of Arizona's Art History Graduate Student Association invites submissions for its annual graduate student symposium to be held March 6, 1993. Papers that take alternative or multidisciplinary approaches to the study of ancient through contemporary art or material culture are encouraged. Topics include gender, politics, race, and critical theory. Send 1-page abstracts to: Genevieve Shiffrar, Art History Graduate Student Symposium, University of Arizona, Dept. of Art, Tucson, AZ 85721. *Deadline: November 22, 1992.*

Icons of Popular Culture: Elvis and Marilyn is the first in a series of interdisciplinary conferences sponsored by EducArts and Georgetown University, October 22-24, 1993, designed to evaluate the enduring public fascination with these 2 performers, how and why they have become such heroic figures, and what the process of creating icons of popular culture suggests about the values of contemporary society. Proposals are sought on interpretations of the imaging, symbolism, and/or intellectual meanings of Elvis Presley and Marilyn Monroe in art, culture, gender studies, literature, music, politics, psychology, religion, and sociology. Submit abstracts (max. 500 words), a letter stating the applicant's expertise, and a brief c.v. to: Diane Apostolos-Cappadona, Liberal Studies Program, Georgetown University, Washington, DC 20057-0998. *Deadline: December 1, 1992.*

Portraiture and the Problematics of Representation is the subject of a conference at the Whitworth Art Gallery, Manchester, September 24-25, 1993, addressing portraiture as a set of cultural practices peculiar to specific societies and groups. Issues to be discussed include: how portraits serve to produce and define identities; why and how particular portrait modes have been invented and deployed by specific social groups from antiquity to the present; the roles of portraiture in the formation and maintenance of power relations; the significance of the act of portrayal; the concept of convincing likeness;

reading character from appearance; portraiture as counterfeit; and the interactions between portraits and their verbal counterparts. Send 1-page proposal to: Marcia Pointon, Dept. of History of Art, University of Manchester, Manchester M13 9PL, England; or Joanna Woodall, Courtauld Institute of Art, Somerset House, Strand, London WC2R 0RN, England. *Deadline: December 1, 1992.*

"There the whole palace open'd": **Court and Society in Jacobean England** is the title of the 1993 Ohio Shakespeare Conference to be held March 25-28, 1993. Submit papers and abstracts on any relevant elements of Jacobean life and culture (20 minutes max.) to: David Evett, Dept. of English, Cleveland State University, Cleveland, OH 44115. *Deadline: December 1, 1992.*

The South-Central Renaissance Conference will meet March 25-27, 1993, in San Antonio, Tex. Papers are invited on any aspect of Renaissance studies and in particular religion and culture in Renaissance Italy, images of the Euro-American encounter, and Renaissance life-writing. For information: Susan Krantz, 2607 Van Dyke Ave., Raleigh, NC 27607. *Deadline: December 31, 1992.*

The American Antiquarian Society is sponsoring the conference "The Cultivation of American Artists: Education and the Commerce of Art in 19th-Century America," April 30-May 1, 1993. Topics to be considered are the tension between the suppression of individual temperament versus the acquisition of skill, the role of picture editors such as Charles Parsons of *Harper's Weekly* in the establishment of artistic careers, and changes in status of graphic artists. Submit proposals and current c.v. to: Georgia B. Barnhill, American Antiquarian Society, 185 Salisbury St., Worcester, MA 01609. *Deadline: January 15, 1993.*

Cultural Transformations/Countering Traditions is the theme of the annual conference of the American Studies Association in Boston, November 4-7, 1993. Sessions that emphasize the process of change (survival, migration, immigration, invasion, progress, among others) and/or make use of Boston's resources are encouraged. Proposals for sessions should include cover sheet; 250-word abstracts of individual papers, plus a 200-word description of the session as a whole; and the full names and affiliations of all participants. Send to: 1993 ASA Program Committee, c/o American Studies Association, 2101 South Campus Surge Bldg., University of Maryland, College Park, MD 20742. *Deadline: January 15, 1993.*

The Society for Textual Scholarship in Art History (ATSAH) is organizing a conference session at the April 1993 meeting of the Society for Textual Scholarship. Papers are welcome on any aspect of textual scholarship in art history, including textual problems, computerization, interpretive studies of texts, relationship of text and image, theory, and practice. For information: Janis Bell, Art History, Kenyon College, Gambier, OH 43022; Internet: BELL@VAX001.KENYON.EDU.

To Attend

Science, Technology, and the Arts 1650-1850 is an international symposium sponsored by the Royal Society of Canada, October 29-November 1, 1992. For information: Shirley Tredgold, Donald Gordon Centre, Queen's University, Kingston, Ontario K7L 3N6, Canada; 613/545-2221; after October 23, 1992, contact Secretary, Dept. of Art, Queen's University; 613/545-6166.

New Perspectives on Virginia Architecture is a symposium, November 13-14, 1992, to be held in conjunction with the exhibition "The Making of Virginia Architecture: Drawings and Models, 1719-1900." The symposium will explore the rich and diverse history of architecture in Virginia. For information: Public Affairs, Virginia Museum of Fine Arts, 2800 Grove Ave., Richmond, VA 23221-2466; 804/367-0852; fax 804/367-9393.

The International Shibori Symposium will be held November 20-23, 1992, in Nagoya, Japan. Shibori is a Japanese term for the art of the shaped-resist dyeing of cloth and related to tie-dye. The conference will be a forum for exchange and a future global network for artists, craftspeople, dealers, among others. For information: Ishimoto Tours, 150 Powell St., Suite 305, San Francisco, CA 94102; 415/781-4350; fax 415/393-9656.

The Russian Union of Art Photographers is hosting the Moscow Foto Festival, January 3-9, 1993, featuring a symposium on Russian photography and the opening of Moscow's first photographic museum and library. Services offered by MFF-93 include visa support arrangements, meeting of arrivals in Moscow, hotel accommodations (rooms from \$25 per day), etc. For information: Serge Gitman, MFF-93, PO Box 95, Moscow 121019, Russia; fax (7-095) 292-6511 or 921-7917.

Beyond the Boundaries is the theme of the 1993 Women's Caucus for Art National Conference in Seattle, February 1-4, 1993. Panel discussions and workshops will address the artist's role in society, women's body image, lesbian self-portraits, strategies and survival skills, collaboration, self-censorship, art education, artists as healers, ageism, spiritual sources and contexts, and mid-career issues, among others. For information, send SASE to: SWCA/1993 Conference, 2318 2nd Ave., #344, Seattle, WA 98121; or call Ann T. Rosenthal, 206/783-3531, or Jo Hockenull, 509/334-4137.

The Interiors Conference for Historic Buildings II, sponsored by the National Institute for the Conservation of Cultural Property, will be held February 17-20, 1993. The meeting will address methods and techniques for conserving and using interiors in historic buildings and the appropriate conservation measures that should be undertaken for their preservation. For information: Interiors Conference for Historic Buildings II, PO Box 77160, Washington, DC 20013-7160; 202/343-9578.

The National Council of Education for the Ceramic Arts will hold its annual conference, March 24-27, 1993, in San Diego. The conference will explore the richness and diversity of ceramic arts from countries surrounding the Pacific Ocean. For information: Regina Brown, PO Box 1677, Bandon, OR 97411.

Opportunities

Award

The 1992 George Wittenborn Memorial Book Award is for North American (USA, Canada, Mexico) imprints published in 1992 (rather than those copyrighted in 1992 but published in another year). The author does not have to be a North American citizen, but the title must have originated from a North American publisher (no co-editions with foreign publishers). Publications on all styles, time periods, and subjects of art are eligible. A single review copy is required to apply. For information: James A. Findlay, Wolfsonian Foundation Library, 1001 Washington Ave., Miami Beach, FL 33139. *Deadline: mid-December, 1992.*

Calls for Entries

Women Artists is an exhibition to be held November 25-December 24, 1992. It is open to all U.S. women in all media except installation, video, film, and performance. \$8 per work (max. 3). *Deadline: September 28, 1992.*

The 1993-94 Exhibition Screening is to select artists for a 4-person exhibition. It is open to all artists in all media except video, film, and performance. \$10 per artist; 10 slides max. *Deadline: October 23, 1992.*

For each exhibition, send SASE for information to: Matrix Gallery, 1725 I St., Sacramento, CA 95814; 916/441-4818.

Prospect Park Alliance presents an annual outdoor sculpture exhibition in Prospect Park. The exhibition "Walk with the Animals" will coincide with the opening of the Prospect Park Zoo in the summer of 1993. Submit slides and résumé. For information: Prospect Park Alliance, 95 Prospect Park West, Brooklyn, NY 11215; 718/965-8951. *Deadline: submit materials after October 1, 1992.*

Stonemetal Press, a nonprofit printmaking facility in San Antonio, is hosting a national juried print competition for an exhibition, November 20, 1992. Send SASE for information: Stonemetal Press, 1420 S. Alamo, Studio H, San Antonio, TX 78210. *Deadline: October 10, 1992.*

Reverent/Irreverent is an exhibition to be held January 7–31, 1993. Works in all media that interpret or incorporate mystical symbols and religious icons are eligible. \$10 for max. 3 works (2 slides per work). Send SASE for information: Sarraatt Gallery, Vanderbilt University, Nashville, TN 37240. *Deadline: October 15, 1992.*

The Contemporary American Landscape is an exhibition to be held December 2–26, 1992. It is open to all working artists in any painting medium. \$15 for 1–3 slides; \$5 for each additional entry; no limit. *Deadline: October 25, 1992.*

Prints 1993 is an exhibition exploring contemporary printmaking, January 6–February 6, 1993. \$15 for 3 slides. Any printmaking medium eligible. No photography except when used in conjunction with another printmaking process. *Deadline: November 23, 1992.*

Women in the Visual Arts is an exhibition, March 3–26, 1993, celebrating International Women's Day. \$15 for 3 slides. Work in any medium eligible. *Deadline: December 15, 1992.*

For information, send SASE to: Contemporary American Landscape, Erector Square Gallery, 315 Peck St., New Haven, CT 06513.

The Parkside National Small Print Exhibition will be held January 17–February 27, 1993. All print media, including monoprints, are eligible; max. 18" height or width. For information: Doug DeVinny, Parkside Small Print Exhibition, Art Dept., University of Wisconsin-Parkside, Kenosha, WI 53141; 414/595-2581. *Deadline: November 14, 1992.*

Imaging/Aging: Visual Responses to Growing Older is an exhibition open to all artists of any age working in 2-dimensional media who reside or work in New Jersey or Pennsylvania. All work must be original and completed within the last 2 years. Works must deal with issues of aging and may not exceed 72" sq. Send SASE for information: Alzheimer's Association, Northern New Jersey Chapter, PO Box 5601, Parsippany, NJ 07054-5601. *Deadline: November 20, 1992.*

Photo Mail Art is open to work in any photographic process or mixed-media works using photography. All works must be submitted via U.S. postal service, and all will be displayed November 30–December 10, 1992. For information: Corinne McMullan, New Image Gallery, James Madison University, Art Dept., Harrisonburg, VA 22807; 703/568-6485 or 6216. *Deadline: November 24, 1992.*

The American Watercolor Society is hosting its 126th annual exhibition, April 6–May 2, 1993. It is open to all artists worldwide, in all aquamedia on paper; no pastels or collage. \$20 per entry. Send SASE for information: Richard Brzozowski, American Watercolor Society, 13 Fox Rd., Plainville, CT 06062. *Deadline: December 7, 1992.*

Creative Time sponsors projects by visual and performing artists, particularly those that bring art to new audiences and present it in new ways and that bridge cultures, ideologies, and disciplines. For guidelines: Creative Time, City Wide, 131 W. 24th St., New York, NY 10011-1942; 212/206-6674; fax 212/255-8467.

Grants and Fellowships

The American Research Center in Egypt offers fellowships for study in Egypt for 1993–94. Grants are for archaeology, architecture, art, development, Egyptology, history, the humanities, Islamic studies, and social sciences. Awards include predoctoral and senior-scholar fellowships. For information: American Research Center in Egypt, New York University, 50 Washington Sq. S., New York, NY 10012; 212/998-8890. *Deadline: November 1, 1992.*

The Metropolitan Museum of Art has **Research Fellowships** available. Honoraria for predoctoral candidates are \$15,000 plus \$2,500 travel; postdoctoral are \$25,000 plus \$2,500 travel. The fellowships start September 1993 for one year with the possibility of renewal for a second. Some fellowships are available for short-term research as well as for students whose projects involve viewing of paintings in European collections. In most cases, applicants should have a project that relates to the Metropolitan's collections. *Deadline: November 13, 1992.*

Conservation Fellowships are also available. Honoraria are \$15,000 plus \$2,500 travel for one year starting September 1993 with the possibility of renewal. Applicants should be advanced students of conservation. All fellowship recipients must spend the fellowship period in residence in the department with which they are affiliated. *Deadline: January 8, 1993.*

For information: Pia Quintano, Fellowships Program, Metropolitan Museum of Art, 1000 Fifth Ave., New York, NY 10028-0198.

Women's Studio Workshop is offering several grants. **Artist's Book Residencies** enable artists to produce a limited edition of a book work at WSW's studios. **Production Grants** are designed for artists working off-site producing a small, low-tech project. *Deadline: November 15, 1992.* **Grants for Art Writers** are for 1–3 months for artists, writers, and critics to develop new ideas about art and contemporary culture. *Deadline: December 15, 1992.* Send SASE for information: Women's Studio Workshop, PO Box 489, Rosendale, NY 12472.

The Stanford Humanities Center offers 6 external fellowships for 1993–94 in the following categories: senior fellowships for well-established scholars, or junior fellowships for scholars who at the time of application are at least 3 and not more than 10 years beyond receipt of the Ph.D. For information: Fellowship Program, Stanford Humanities Center, Mariposa House, Stanford University, Stanford, CA 94305-8630. *Deadline: November 16, 1992.*

The Getty Center for the History of Art and the Humanities has a residential fellowship program for 1993–94. A limited number of fellowships are offered to students who will complete their doctoral dissertations within one year, or those who have received their doctorates within the past 3 years. For information: Herbert H. Hymans, Getty Center for the History of Art and the Humanities, 401 Wilshire Blvd., Suite 400, Santa Monica, CA 90401-1455. *Deadline: December 1, 1992.*

The Winterthur Library awards 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 up to \$30,000 for 6–12 months work. Short-term fellowships with stipends of \$1,000–\$2,000 per month are available to academic, museum, and independent scholars, and to support dissertation research. For information: Katharine Martinez, Winterthur Research Fellowship Program, Winterthur Library, Winterthur, DE 19735; 302/888-4649. *Deadline: December 1, 1992.*

The Mid Atlantic Arts Foundation sponsors the **Visual Arts Fellowship Program**. There are 30 fellowships of \$5,000—10 in photography, 10 in crafts, and 10 in sculpture—available to artists living in the mid-Atlantic region. *Deadline: December 11, 1992.*

The Visual Arts Travel Fund assists curators and administrators from small to mid-sized organizations in attending conferences, workshops, and special exhibitions. Applicants must be employed as an administrator or curator of a visual or media arts organization that is non-profit and located in the mid-Atlantic region; offers at least 3 professionally organized visual or media arts exhibitions each year and/or includes exhibition as at least 50 percent of its annual programming; and is an artist-run or small to mid-sized contemporary arts organization.

For information: Mid Atlantic Arts Foundation, 11 E. Chase St., Suite 2A, Baltimore, MD 21202; 410/539-6656.

The University of Michigan Center for Afroamerican and African Studies has a Rockefeller Fellows Program offering 2 postdoctoral fellowships in the humanities for junior and senior scholars. The center has launched a new project, "African Peoples in the Industrial Age," to reexamine the global rise of industrial capitalism and its influence on the construction and reconstruction of "race" on an international level. The postdoctoral fellowships offer a stipend of \$30,000 for the year. The 2 fellows selected will pursue their own research related to the project and participate in a seminar and a research conference. For information: Rockefeller Fellows Program, Center for Afroamerican and African Studies, 200 W. Engineering Bldg., University of Michigan, Ann Arbor, MI 48109-1092; 313/764-9510. *Deadline: January 5, 1993.*

The American Antiquarian Society, to encourage imaginative and productive research in its library collections of American History and culture through 1876, offers several short- and long-term visiting research fellowships for 1993–94. **The AAS-National Endowment for the Humanities Fellowships** are for 6–12 months, \$30,000 max., for research on any subject on which the society has strong holdings; not open to degree candidates or foreign nationals unless resident of the U.S. for at least 3 years. **Kate B. and Hall J. Peterson Fellowships** are for 1–3 months, \$2,550 max., for research on subjects in which the society has strong holdings. Dissertation writers and foreign nationals are eligible. **AAS-American Society for 18th-**

Century Studies Fellowships are for 1–2 months, \$1,700 max., for individuals working in any area of American 18th-century studies. Degree candidates are not eligible. **Stephen Botein Fellowships** are for up to 2 months, \$1,700 max., for individuals working on the history of the book in American culture.

For information: John B. Hench, Rm. A, American Antiquarian Society, 185 Salisbury St., Worcester, MA 01609; 508/752-5813 or 755-5221. *Deadline: January 15, 1993.*

Internships

Women's Studio Workshop has internships in papermaking, silkscreen, bookbinding, and printmaking. These are unpaid positions; studio space and housing provided. Experience is not required. Applicants should send a résumé, up to 10 slides, 3 letters of reference, and a letter of interest to: Women's Studio Workshop, PO Box 489, Rosendale, NY 12472; 914/658-9133. *Deadline: November 15, 1992, for spring 1993 semester.*

The Aperture Foundation has work-scholar positions in photography publishing. Internships are available in editorial, design, marketing, development, and public relations. There is a stipend of \$250 per month. Flexible starting dates with commitments of 6–9 months. Submit résumé to: Aperture, 20 E. 23rd St., New York, NY 10010.

Calls for Manuscripts

Art Journal is seeking articles for an issue tentatively titled "Clothing as Subject," to be guest-edited by Nina Felshin. It will focus on the use and significance of clothing as a vehicle for the expression of meaning in 20th-century art and culture. The subject can be approached from a historical, anthropological, iconographic, theoretical, or formal perspective. Papers are sought that freshly address some aspect of clothing's role in the major movements of the earlier part of the century. Papers might also examine such topics as why certain garments that recur in the history of art are selected for their sexually evocative and symbolic character; the role of clothing in Happenings and performance art of the 1960s and 1970s; and the contemporary phenomenon in which many artists employ clothing abstracted from the human form. Particularly encouraged are papers with a broad cultural range and interdisciplinary approaches that reflect clothing's important relationship to other areas such as fashion, anthropology, psychoanalysis, feminism, and gender studies. Artists are invited to submit proposals for projects. Send 1-page proposals to: Nina Felshin, 27 W. 96th St., New York, NY 10025. *Deadline: December 15, 1992.*

Art Journal is seeking essays for an issue on contemporary CIS and Russian as well as recent Soviet photography. This exploration of photography since "glasnost" will feature a range of practices and analyses. Proposals are

sought focusing on the crises of form and imagery the new freedoms of expression present to artists. Work is also sought addressing the seeming lack of interest in documentary photographic practice in the former USSR. Articles on women and photography are particularly welcome; articles on regional, ethnic, or individual practices are also invited. Proposals are especially sought that, while considering photography since glasnost, leave room for forthcoming developments we cannot possibly imagine. Send proposals to: Diane Neumaier, 207 W. 106th St., #10E, New York, NY 10025. *Deadline: December 31, 1992.*

Women in the Renaissance Newsletter seeks the following: citations to or abstracts of articles, books, conference papers, or works in progress (300-word limit on abstracts); announcements of upcoming conferences, special sessions, study groups, colloquia, etc.; calls for papers; or brief survey articles (4–9 pages) reviewing the literature of some aspect of the field. Margaret Mikesell, Dept. of English, John Jay College, CUNY, 445 W. 59th St., New York, NY 10019.

Residency

Manhattanville College, a liberal arts school, is seeking visiting artist proposals for 1992–93. Preferred submissions should include some student participation in an outdoor environment. Max. stay is 2 weeks. Send proposal, including fees, slides, résumé, and SASE, to: Ann Bavar, Art Dept., Manhattanville College, 2900 Purchase St., Purchase, NY 10577.

Workshops and Schools

Communication and Collaboration: Museums, Businesses, and Associations is a workshop, October 8, 1992, at the American Institute of Architects, Washington, D.C., featuring an interactive session and working lunches hosted by experts in development, business-museum partnerships, and community development. For information: Kathleen Steeves, 202/994-2773.

Summer 1993 in China Excavation Practicum in Xian will be at Xian Jiaotong University, Sino-American Field School of Archaeology in cooperation with the Fundan Museum Foundation. For information: Alfonz Lengyel, 1522 Schoolhouse Rd., Ambler, PA 19002.

Miscellaneous

Call for Exhibition Proposals. Works in all media for solo, group, or theme exhibitions are eligible. Written proposals, artists' statements, résumés, 10–20 slides, and SASE are required. Fee: \$5. Apply to: JoEl Levy Logiudice, Sarraatt Gallery, Vanderbilt University, Nashville, TN 37240.

Information Wanted

John Haberle (1853–1933), the American trompe l'oeil painter from New Haven, Conn., is the subject of a book being written by Gertrude Grace Sill. All types of materials are sought. Gertrude Grace Sill, Fine Arts Dept., CNS.19, Fairfield University, Fairfield, CT 06430.

George Hetzel (1826–1899), a leading artist in mid-19th-century southwestern Pennsylvania, will be the subject of an exhibition at the Westmoreland Museum of Art in September 1993. Information about his work, relevant documents, and other unpublished material relating to art and life in Pittsburgh during this period are sought. Paul A. Chew, Westmoreland Museum of Art, 221 N. Main St., Greensburg, PA 15601-1898.

Organic Form: Painting, Sculpture, and Decorative Arts in America, 1940–1960 is an exhibition organized by the Brooklyn Museum for spring 1996. The curators are seeking caches of material, archives, or other information on natural and organic forms in painting, sculpture, and decorative arts from this period. Brooke Kamin Rapaport, Brooklyn Museum, 200 Eastern Parkway, Brooklyn, NY 11238.

The Smithsonian Institution's Office of Museum Programs is seeking citations of Ph.D. and M.A. dissertations written in English that are concerned with museum studies. It is also interested in discipline- (art, anthropology, folklore, etc.) or interdisciplinary-based (administrative, historical, philosophical, critical, sociological, etc.) investigations of museums. The information will be used to generate a data base. Nancy Fuller or Magdalena Mieri, OPM/ SI, A&I Bldg., #2235, Stop 427, Washington, DC 20560; 202/357-4061; fax 202/357-3346.

Seneca Ray Stoddard (1843/44–1917), Adirondack photographer and entrepreneur, is the subject of a doctoral dissertation for which the following types of information are sought: private collections of photographs, manuscript and materials related to his life and career including commissions and surveys, and exhibition and lecture notes. Send to: Jeffrey L. Horrell, 246 Brattle St., Cambridge, MA 02138.

Datebook

September 28
Deadline for submitting material for the November/December *CAA News*

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

February 3–6, 1993
CAA annual conference, Seattle

Classified Ads

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

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

Artist/Teacher. Would like to use your downtown loft while you're away. Short or long term. Flexible. Also need a house in Tuscany for September. Messages at 212/786-9405.

The Art of Convivencia is a new graduate course offered by Vivian Mann, Jerrilyn Dodds, and Evelyn Cohen under the aegis of the Barnard Manekin Institute for Jewish Art, a joint project of the Jewish Museum and the Jewish Theological Seminary. This course will explore the artistic issues raised by the museum's exhibition "Convivencia: Jews, Muslims, and Christians in Medieval Spain" and will be offered for 3 credits on Thursdays from 3:30 to 5:00 at the Seminary, 122nd and Broadway. Registration is September 8, also at the Seminary. Please contact Dr. Vivian Mann for further information; 212/399-3374.

Beautifully Finished Loft. In 7-unit artist live/work co-op. Parking, garden, roof deck, 5 min. from subway. Printmaking facilities on premises. Near Tufts and Harvard. Somerville, Mass. \$175,000. 617/629-2568.

Books on the Fine Arts. We wish to purchase scholarly out-of-print books on Western European art and architecture, also library duplicates and review copies. Contact: Andrew Washton Books, 411 E. 83rd St., New York, NY 10028; 212/481-0479; fax 212/861-0588. Catalogues available upon request.

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

Florence Rental. 2-bedroom apartment in center—adjacent to Via Tornabuoni. Modernized and renovated 1991. 1–2 persons. Professors and graduate students. Contact Dr. Heidi J. Hornik, Baylor University, PO Box 97263, Waco, TX 76798-7263.

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

14 Sculptors Gallery, 164 Mercer St., New York, NY 10012, is currently accepting applications for membership and invitational exhibitions. Limited invitational exhibition spaces available for the 1992–93 season. Send slides, résumé, SASE c/o Carol Rosen.

Manhattan. Bright 2-bedroom, southern exposure overlooking museum park, doorman. Excellent transportation. One year from January 1993. 212/362-9073.

Rome for Rent. 2-bedroom apartment, elegantly furnished, washing machine, telephone, convenient central location near buses, subways, stores. 508/877-2139 or 510/843-0236.

Rondout Reservoir Area in the Catskill Mountains. Spacious country home on 9 wooded acres. 4 bedrooms, eat-in kitchen, dining room, living room, family room, 2 stone fireplaces. In-ground pool, decks. Tri-Valley schools. Must see. Asking \$259,000. 914/647-3706.

The Submuloc Show/Columbus Wohs. A visual commentary on the Columbus Quincentennial from the perspective of American's first people. Curator: Jaune Quick-to-See-Smith. Critical commentary: Lucy Lippard. 80 pages; 29 B+W photos; 29 artist bios. \$14 incl. P&H. Slide sets \$61.50. Atlatl, Native American Arts, 402 W. Roosevelt; Phoenix, AZ 85003; 602/253-2731.

Sunny Loft. Quiet, open space, 1,400' live/work, seven 7 1/2' x 4 1/2' windows (north plus east exposure), exposed brick, custom shoji, bookcases and storage, original maple floors, 1 bath, renovated kitchen (Garland stove), washer/dryer, air cond., \$430 main. \$285,000. 212/929-8718.

Sunny Custom Saltbox. Mountainside overlooking Rondout Reservoir, 15 acres, streams, cathedral ceilings, oak floors, living (fireplace), dining, foyer. Gourmet kitchen, granite counters, oak cabinets, Garland stove. 2 tile bathrooms, 2 bedrooms (master fireplace). Full basement, washer/dryer, oil/hot water. Decks and screened porch. Low taxes. 2 hr. NYC. \$195,000. 212/929-8718.



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

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