

## Information Wanted

**Artworks.** For a forthcoming book, information about the following works of art is sought: Henry Bebie, *Family Group at Breakfast*, ca. 1856–65, sold at June 1944 Parke Bernet auction; A. D. O. Browere, *Wash Day*, 1833, sold as “American school” by Kennedy Galleries after 1985; William M. Paxton, *The Breakfast*, 1910; cast iron candelabra with Lily Martin Spencer’s *Young Wife: First Stew* in bas relief, pictured in *Antiques*, Feb. 1975. Elizabeth O’Leary, 2700 Reynolda Rd., #1303, Winston-Salem, NC 27106; 910/748-0689 or 910/725-5325.

**Dorothy E. Brett (English/American 1883–1977):** information is sought on the whereabouts of her paintings in private collections for a catalogue, in particular her Pueblo Ceremonials and her portraits of writers and musicians, such as the *Stokowski Symphony* of 1934. Luba Rhodes, c/o Greenwood, PO Box 221, Bolinas, CA 94924.

**Contemporary lesbian visual artists:** call for slides and information of work by contemporary self-identified lesbian artists in the U.S. To be used as research for contracted book and ongoing lectures on lesbian subjectivity in visual art (object-making) by lesbian artist, writer, and teacher. Diverse work and responses are welcome. Include sase for return of slides. Harmony Hammond, Art Dept., University of Arizona, Tucson, AZ 85721.

**Cyborgs:** slides are sought from artists, 2- or 3-D, who are working with representations of cyborg bodies. Loosely defined, a cyborg is a human-machine amalgamation. The work is being considered for a curatorial project. Include sase for return of slides. Cyborgs, 38 Grove St., #4, Boston, MA 02114.

**Feminism:** information is sought on the impact of feminism on art and culture. Why is feminism unappealing to today’s young woman? Are being sexy in a feminine way and being political mutually exclusive? Do you feel you have been victimized because of sexual inequities? Does feminism offer wide enough range of points of identification? All genders are invited to respond. Cassandra Langer, 32-22 89th St., #605, Jackson Heights, NY 11369.

**Charles D. Hubbard,** American Impressionist painter, 1876–1951, who worked primarily in Connecticut and Maine. Documentary material and works of art are sought for a planned museum exhibition. Marius B. Péladeau, RR 1, Box 599A, Readfield, ME 04355.

CAA  
NEWS

September/October 1994

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

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## Datebook

September 30

Deadline for submitting material to November/December CAA News

October 7

Deadline for submissions for November Careers, to be published November 1

November 28

Deadline for submitting material to January/February CAA News

January 26–28, 1995

Annual conference, San Antonio

CAA  
NEWS

## Mildred Constantine

In this newsletter we introduce a new occasional column, in which we will feature a member of the CAA Fifty-Year Club—members for fifty years or more. For the first column we are featuring Mildred Constantine, an Honorary Life Member since 1938 and a CAA employee for nine years before that, starting in 1929. Recently Martica Sawin, *Art Journal* Reviews Editor, conducted an interview with Constantine, in which they discussed the events of those nine years when, as Constantine points out, CAA was a very important component in the ferment of the 1930s, involved in scholarship, exhibitions, and political activism.

A victim of the Depression, Constantine, had to forego college in order to help support her family. She learned stenography and, at the age of sixteen, “pinned up my hair, borrowed my sister’s high heels, and went to an interview at the CAA” in its office at Washington Square College (N.Y.U.). Hired by director Audrey McMahon, she “slowly began to accumulate a little knowledge about what was going on in this world, which was utterly and completely strange.”

CAA was soon able to expand when James B. Munn, dean of Washing-



Mildred Constantine  
PHOTO: NED HARRIS

ton Square College and also president of CAA, offered part of a house he owned on West 58th Street, across from the Plaza Hotel. The first floor was used for exhibitions, the second floor for CAA offices, and the third for a research institute, a joint effort begun and run by Walter Cook that played a significant role in helping to bring over, support, and publish German and Spanish refugee-scholars.

Although Constantine had to defer her formal education, her informal education began in earnest at CAA under the auspices of McMahon, members of the board of directors, and other scholars active in CAA publications. She quickly absorbed the knowledge offered to her by scholars coming through the doors to Cook’s research institute and others who came to discuss

articles being published in the *Art Bulletin* and *Parnassus*, the predecessor to *Art Journal*. The *Art Bulletin* published both scholarly articles, including many by Cook’s refugee-scholars, and dissertations, such as Meyer Schapiro’s, which was published in two long articles in 1931. Constantine attributes her interest in medieval art to Charles Rufus Morey—“an enormous influence” in her life—who involved her in preparing the abstracts of current periodicals that appeared in both *Parnassus* and the *Art Bulletin*. For McMahon she compiled listings of current exhibitions, thereby not only seeing the exhibitions but also meeting the dealers.

Constantine preferred *Parnassus* to the *Art Bulletin*: “*Parnassus* was, I felt, a much more important publication, because the *Art Bulletin* had very good serious articles and dissertations and all of that, but *Parnassus* covered the art world. . . . I think this publication gives you, without any doubt, the best cross-section that you can possibly find at that time.” She adds that there is “nothing, absolutely nothing” comparable today in terms of the breadth of coverage.

Thanks to a scholarship arranged by Audrey and Philip McMahon, Constantine began attending night sessions at N.Y.U. and then classes at the Fine Arts Graduate Center. But the informal education also continued, with a component in curatorial training added when Audrey McMahon developed a traveling exhibitions program and appointed Constantine to run it. By this time, CAA had moved to 137 E. 57th Street, into the same building as Hans Hofmann’s school, and Cook moved his research institute to what became N.Y.U.’s Institute of Fine

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# 1994 Fellowship Recipients Named

**T**he recipients of CAA's Professional Development Fellowships for 1994 have been selected. They are Tania Beasley, Virginia M. da Costa, Trevor Holtham, Eik Kahng, Bobby Martin, Thomas Patin, Leda Ramos, and Trang Minh Vu. The aim of the fellowship program is to assist emerging artists and art historians in bridging the transition between graduate school and the professional world, to encourage artists and scholars from culturally diverse communities to pursue graduate degrees and professional careers in art and art history, and to promote those whose work may have been marginalized by their cultural diversity.



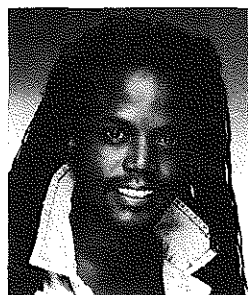
**Tania Beasley** is an M.A. candidate in art history at Howard University. Her thesis, which focuses on artist Faith Ringgold and her series *French Collec-*

*tion I and II*, spans her affinity for the Harlem Renaissance era, African American women artists, and the expatriation of black intellectuals in Europe, particularly France. Beasley earned her B.A. in art history from Washington University in St. Louis and is pursuing a career as a curator.



**Virginia M. da Costa** is working toward a Ph.D. at the University of California, Santa Barbara, in the Department of the History of Art and Architecture. She has

worked extensively in coin iconography, including a one-year internship at Numismatic Fine Arts, Inc., in Los Angeles and has participated in an archaeological excavation of a Roman circus in Carthage and a Roman necropolis in Sontheim an der Brenz. This work led to her current dissertation topic, "Class, Gender, and Politics in Funerary Portraiture: The Depiction of Women in Roman Asia Minor, A.D. 117-192." During the summer of 1993 she discovered in situ examples of relief carvings decorating rock-cut tombs in Turkey, the results of which will be presented this year at a conference in Washington, D.C., at the Archaeological Institute of America.



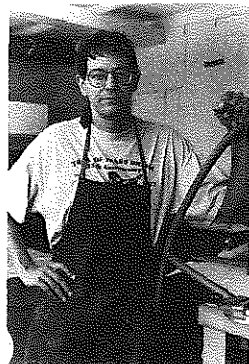
**Trevor Holtham** is an M.F.A. candidate in sculpture at the Yale School of Art. He received a B.F.A. with honors from the Cooper Union

School of Art, where he studied a wide range of visual mediums with a focus on sculpture. In 1989 he studied at the Hochschule Der Kunst in West Berlin and witnessed the fall of the Berlin Wall. He has served as artist-in-residence at the Bronx Council on the Arts, which culminated in an installation piece where he combined elements of traditional African religion and contemporary city street images to illuminate the presence of the ancient god in the modern city. He plans to apply to the Studio Museum of Harlem's artist-in-residency program upon completion of his M.F.A.



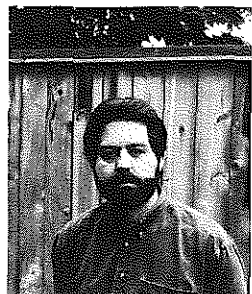
**Eik Kahng** is a Ph.D. candidate in art history at the University of California, Berkeley. Eschewing the perhaps "obvious" pursuit of her interest in Asian art, she

has chosen to specialize in 18th-century French painting and aesthetics. Her dissertation, "Diderot and the Sublimity of the Critic," seeks to describe a fundamental but relatively unnoticed aspect of early modernism—the development in the second half of the 18th century of a specialized type of writing devoted to the visual arts.



**Bobby Martin** is working toward an M.F.A. in print-making at the University of Arkansas. He received a B.A. from Northeastern State University, Tahlequah, Okla., where he com-

bined a double major of fine arts and Indian studies. He had a solo exhibition in the spring of 1994 at the Southern Plains Indian Museum, Anadarko, Okla., and his work can be seen in several museums, galleries, and corporate and private collections. He is currently involved in writing a grant proposal for the establishment of a print workshop that would give other Native American artists the opportunity to make prints in a creative and collaborative atmosphere.



**Thomas Patin** is a Ph.D. candidate in art history at the University of Washington. His dissertation, "Discipline and Varnish: Criticism, Institutions, and the

Body," is a poststructuralist analysis of the production of subjectivity by art

criticism and architecture, with special emphasis on postwar America. His secondary area of study is Native American art. Patin was visiting lecturer at Western Washington University, in Bellingham, where he taught several aspects of theory and criticism. He has presented a paper to the national conference of the Society for Photographic Education in Seattle and has most recently published a paper in the *Journal of Architectural Education*.



**Leda G. Ramos** is an M.F.A. candidate in sculpture at the Mason Gross School of the Arts at Rutgers, State University of New Jersey. She

received a B.A. from the University of California, Santa Barbara, and a diploma from the Pennsylvania Academy of the Fine Arts, where she specialized in painting. While working as multicultural coordinator at the Los Angeles Municipal Art Gallery, she developed several educational programs and was awarded the Smithsonian Institution Award for Minority Museum Professionals. Ramos presented a paper on the program for the National Art Education Association. She is planning a multimedia thesis exhibition that will include sculpture, video, drawing, and painting.



**Trang Minh Vu** is working toward an M.F.A. at the University of California, Irvine. She received a B.F.A. from the University of California,

Berkeley. She is active in the Vietnamese Arts and Letters Association, and presented her video projects and spoke at a conference at U.C. Irvine about issues facing artists of color. Her current work with video documentary deals with the passage of time, and her planned M.F.A. exhibition will show collective video and computer/digital video projects. She hopes to teach visual art in Vietnam.

Eight alternate fellowship recipients were named: Maite Arango (M.F.A.), University of Iowa; Lisa Ann Auanger (Ph.D.), University of Missouri, Columbia; Ken Gonzales Day (M.F.A.), University of California, Irvine; Jeffrey D. Grove (Ph.D.), Case Western Reserve University; Heidi Kellner (M.F.A.), University of Illinois; Soo Jin Kim (M.F.A.), California Institute of the Arts; De-nin D. Lee (M.A.), Williams College; and Constance M. Shortlidge (Ph.D.), University of New Mexico.

Members of the selection committee were Janet Berlo, University of Missouri; Eduardo Casares, director, Center for Latin American Arts; Floyd Coleman, Howard University; Christopher Couch, Smith College; Emilio Cruz, Pratt Institute, School of Art and Design; Vidya Dehejia, Columbia University; Betti Sue Hertz, director, Longwood Arts Project, Bronx Council on the Arts; Robert Lee, executive director, Asian-American Art Centre; Joanna Osburn-Bigfeather, curator, American Indian Community House; and Alan Wallach, College of William and Mary.

The recipients of the first fellowships have now been placed for their second year. Laylah Ali is artist-in-residence at Williams College in Williamstown, Mass.; Phyllis Jackson is visiting instructor at Pomona College in Claremont, Calif., and will curate an African/American art exhibition at Montgomery Gallery; Delilah Montoya is director of the Student Gallery and teaching two classes at California State University, Los Angeles; and Tina Takemoto is working in the Hartnett Gallery at the University of Rochester.

Applications for 1995 fellowships, for students who expect to complete their graduate degree in the academic year 1995-96, will be available mid-August in art history and visual arts graduate departments across the U.S. or from the CAA office.

Earlier this year we received a very generous contribution to the CAA archives from Luraine Tansey, a copy of the program from the first CAA conference she attended, the thirty-fifth annual meeting, which took place January 29–February 1, 1947. Professor Tansey, who joined CAA in 1946, asked two questions that have led to the subject for this column: Who is the oldest member attending the conference? And who has been a member for the most years? The first is difficult to answer, since many are loathe to reveal their true age. One among those proud of their longevity, however—Mildred Constantine, the subject of our cover article—is a candidate for the answer to the first question. Rather than try to guess people's ages, I welcome volunteers. At the convocation in San Antonio in January 1995, we will announce the oldest attendee at the New York conference in 1994 and the oldest in attendance at the conference in San Antonio.

In my search for the answer to the second question regarding the member of longest standing, I discovered that there are twenty-six people who have been continuous members of CAA for over fifty years (the Fifty-Year Club), seven women (27 percent) and nineteen men (73 percent). The record holder is Meyer Schapiro, who joined sixty-eight years ago, in 1926. When Meyer Schapiro joined in 1926, the College Art Association had approximately 100 members, annual dues of \$10, and an annual budget of \$9,000. It held its sixteenth annual conference at Harvard that year, in conjunction with the meetings of the American Philological Association, the Archaeological Institute, the Linguistic Society of America, and the Modern Language Association. There were a total of twelve sessions at this four-day meeting, two of them joint with the other organizations, and numerous social functions, including a "smoker" at the Harvard Union and tea at Shady Hill

as guests of Professor and Mrs. Paul J. Sachs. In the minutes of the annual business meeting, today's reader is teased by the entry: "The President made an informal report on the work of the year, 1926, and called attention to some of the prospective activities of 1927." The report that follows is brief, with only one reference to the past, namely the "steady increase in size and distribution of the *Art Bulletin*," and four to the prospective activities of 1927: recommendation of the preparation of syllabi as an aid in undergraduate instruction, confirmation of CAA's official opposition to restrictions on importation of books published abroad, authorization of the appointment of a Committee on the Theory of Art, and authorization of a committee to represent CAA with the International Institute of Intellectual Cooperation.

There are 119 CAA members in the Forty-Year Club (forty-four, or 37 percent, women and seventy-five, or 63 percent, men)—who joined between 1945 and 1954. By 1954 the association had grown to nearly 2,500 members; the budget was \$68,000 and only in 1954 did the board of directors authorize an increase in the annual dues from \$10 to \$12. In the minutes of the annual business meeting, the president "called attention to the unusually fine [conference] registration of over 700 members." Among the directors elected at that meeting were two members of the Fifty-Year Club—Richard Krautheimer and Joseph Sloane—and one of the Forty-Year Club—Charles Parkhurst—as well as two officers, the president Lamar Dodd and treasurer John Straus. Key actions at the business meeting again concerned advocacy, support of scholarship, and artists: members were asked to write letters to senators in support of the Fulbright Program; a resolution was passed supporting the activities of the American Council of Learned Societies; and a committee was authorized to work with the USIA on traveling exhibitions.

Today there are 13,960 individual members of CAA, an increase of 93 percent in the past ten years. The membership is roughly half art historians and half artists, with the majority holding either Ph.D. or M.F.A. degrees and employed in academic institutions. The second largest category under "affiliation" is not "museum" as it was until relatively recently, but "unaffilia-

ted." Likewise, only half the members indicated that they were employed full-time; over one-third are employed part-time, 373 are retired, and the remainder are divided equally between "unemployed" and "self-employed." The annual conference has grown significantly, with an average attendance of 5,000 and over 100 sessions including those of the 18 affiliated societies.

The main focus of the association, however, has remained remarkably consistent, guided over eighty-three years by the Purposes of the College Art Association as mandated in the by-laws. As the board of directors reflects on the eve of a three-day evaluation, assessment, and long-range planning retreat scheduled for September 1994, the events of the past are frequently on people's minds. What is quite amazing about the business of the association in 1926 and in 1994 is the similarity of the purposes and core activities. At the same time, over the last decade the character of the organization has changed dramatically as CAA has attempted to become more responsive to the needs of the various and growing constituencies that comprise the membership, more involved in issues of advocacy and public policy, more democratic in governance, and more socially and culturally diverse.

The first long-range plan was presented to the membership on these pages (*CAA News*, May/June 1990), with an introduction by president Ruth Weisberg, in which she solicited comments. With some revisions it was later approved by the board of directors. At its upcoming retreat, the board will look at the goals set in the plan of 1990, assess the association's success in meeting those goals, and set new ones for the next five years. Please write if you have concerns or comments you wish considered by the board. Our primary goal is to maintain CAA's eighty-three-year-old commitment to continuity and change.

The Fifty-Year Club: joined 1944 or before: Phyllis Pray Bober (1941); Blanche R. Brown (1941); Milton W. Brown (1941); Stanton L. Catlin (1940); Mildred Constantine (1938); John P. Coolidge (1940); Charles D. Cuttler (1942); Marian B. Davis (1940); S. L. Faison, Jr. (1931); Creighton Gilbert (1940); George Heard Hamilton (1940); Julius S. Held (1936); Dora Jane Janson (1940); Richard Krautheimer (1936); Howard S. Merritt (1944); Francis W. Robinson (1928); Meyer Schapiro (1926); Joseph C. Sloane (1939); Craig H. Smyth (1940); Edith A. Standen (1943); George H. Tatum (1943); Marianne L.

Teuber (1944); D. Tselos (1928); G. Stephen Vickers (1943); Allen S. Weller (1927); Alice S. Wethey (1931); Charles T. Wilder (1943).

The Forty-Year Club: joined between 1945 and 1954: James S. Ackerman (1945); Clinton Adams (1954); Robert Alexander (1945); Rudolf Arnheim (1948); Paul B. Arnold (1945); Dorathea K. Beard (1953); Beard Richard E. (1953); Bernett Ilse (1949); Josephine M. Bever (1950); Jean Bony (1952); Dericksen M. Brinkerhoff (1947); Ellen Callmann (1947); David C. Carter (1947); Iris H. Cheney (1949); David R. Coffin (1947); Christiane C. Collins (1948); Ellen P. Conant Conant (1947); G. W. Cottrell Jr. (1955); Dario A. Covi (1949); Zimeri A. Cox (1952); Ethel Cutler (1945); William S. Dale (1948); Sol Alfred Davidson (1949); Alice Davis (1945); Edward R. De Zurko (1954); Jane Dillenger (1950); Erica E. Dinkler-von Schubert (1951); Erica C. Dodd (1954); Lamar Dodd (1950); Mary K. Donaldson (1951); Esther G. Dotson (1947); Francis H. Dowley (1949); Elisabeth B. Dusenbert (1947); Patricia Egan (1946); Marvin Eisenberg (1949); Lorenz Eitner (1947); Albert E. Elsen (1953); Robert Engass (1949); Beatrice Farwell (1947); Alan M. Fern (1950); Dorothea J. Fischer (1947); Thomas M. Folds (1948); Wen C. Fong (1951); Ilene H. Forsyth (1947); Clarke H. Garnsey (1948); Irene Gordon (1953); Rosalie B. Green (1945); Norman B. Gulamerian (1949); John Gutman (1946); Yvonne Hackenbroch (1946); Margot F. Hamp (1952); Anne C. Hanson (1954); F. Hamilton Hazelhurst (1954); Louis J. Hector (1954); Rodman R. Henry (1953); Mary L. Heuser (1946); John D. Hoag (1951); Henry R. Hope (1945); Clifford Johnson (1952); William H. Jordy (1950); J. Richard Judson (1951); Frank T. Kacmarcik (1951); Andrene Kauffman (1954); J. Edward Kidder Jr. (1947); Ernst Kitzinger (1945); Theodore E. Klitzke (1952); Gerhart B. Ladner (1949); Myron Laskin, Jr. (1953); Phyllis Williams Lehmann (1945); Joy C. Levy (1946); Virginia E. Lewis (1949); Chu-Tsing Li (1953); Ann-Sofi Lindsten (1949); Patricia C. Loud (1954); Franklin M. Ludden (1953); Margaret McCormick (1953); Thomas McCormick (1954); Mary Meixner (1947); Stanley Meltzoff (1954); Alfred K. Moir (1954); Prudence R. Myer (1948); Stanley C. Nott (1945); Sadayoshi Omoto (1950); Charles Parkhurst (1950); Julia Phelps (1946); Ruth R. Philbrick (1947); John H. Plummer (1948); Jessie J. Poesch (1954); Jules D. Prown (1954); Olga Raggio (1951); George W. Rickey (1949); Robert H. Rosenblum (1949); Jane Rosenthal (1954); Jacob Rothenberg (1948); Irving Sandler (1954); Lucy Sandler (1954); Mrs. B. N. Schilling (1949); Carl Schmalz, Jr. (1951); Peter H. Selz (1948); Seymour Slive (1953); G. E. Kidder Smith (1954); Harold E. Spencer (1954); Marilyn Stokstad (1950); John W. Straus (1953); Mary E. Stringer (1954); Luraine Tansey (1946); Richard G. Tansey (1946); William E. Teel (1954); A. D. Trendall (1952); A. Richard Turner (1954); Mario Valente (1946); Lester C. Walker, Jr. (1948); Jack Wasserman (1953); Nathan T. Whitman (1950); Hellmut Wohl (1951); Richard Zeisler (1953).

—Susan Ball

# Annual Conference Update

## Changes in Previously Announced 1995 Sessions

The session "The Nation as a Cultural Text" (Diane Wechsler, chair) has been split into two sections: "'Nation' Signified" will be chaired by Laura Malosetti, while "'Nation' Staged" will be chaired by Gustavo Buntinx. Both Malosetti and Buntinx are members of the faculty of the Centro Argentino de Investigadores de Arte, at the Universidad de Buenos Aires.

The title of the session chaired by Jeff McMahon has been changed from "Performance Art Colloquium: Live Performance as Social Comment," to "Interdisciplinary Action: The Place of Performance Art in Education."

## 1995 Sessions Canceled

The following sessions have been canceled: "The Art and Architecture of the Texas Missions: Antecedents and Relationships" (Jacinto Quirarte, chair) and "The Displaced Artist: Bridging Gaps, Avoiding Stereotypes" (Modesta Treviño, chair).

## New 1995 Session

The following session will last 1 1/2 hours and will be scheduled between program sessions:

"Being Out in the Classroom" (sponsored by the Gay and Lesbian Caucus). Chair: James Smalls, Rutgers University. Send one-page proposal for 10-minute presentation concerning issues and strategies teaching gay/lesbian content as well as the experience of being gay/lesbian in the academy to: Jonathan Weinberg, 560 W. 43 St., #12F, New York, NY 10036 or Flavia Rando, 103 St. Marks Pl., New York, NY 10009.

## Ushers and Projectionists Sought

Applications are being accepted for ushers and projectionists for the 1995 annual conference. Ushers and projec-

tionists will be paid \$8/hour and will receive complimentary conference registration. They are required to work a minimum of 3 session time slots (Wednesday–Saturday), and must attend a training session early Wednesday afternoon, January 25. Projectionists must be able to operate a 35-mm slide projector; familiarity with video projectors is helpful. If interested, contact CAA AV Coordinator Elaine Pike, Special Collections, Vassar College Libraries, Box 20, Vassar College, Poughkeepsie, NY 12601; 914/437-5799; E-MAIL: IN%"NIPIKE@ VASSAR.EDU."

## Search for 1997 Program Chairs Continues

Nominations and self-nominations are sought for CAA annual conference program chairs—art history and studio art—to organize and coordinate the program for the 1997 conference to be held in New York. The program chairs will formulate, develop, and produce the 1997 annual conference program in consultation with the Annual Conference Program Committee and the CAA Board of Directors, select and oversee session chairs, and work with the CAA conference coordinator to produce conference publications and ensure smooth running of sessions during the conference. This position offers the opportunity to draw together a variety of methodologies and topics to provide a stimulating venue for discussion. Requirements include: CAA membership; practicing artist/art historian with academic or museum affiliation; wide knowledge of field and practitioners, as well as sensitivity to needs and interests of CAA's diverse, 13,000-strong membership; strong communication skills—written and verbal; attention to detail; and dedication. Chairs must live and work in the northeastern U.S. Duties may be divided between co-chairs, but at least one chair for art history and one for studio art must be from the area and be employed at a college, university, art school, or museum. Institution approval and support in the form of release time, telephone, photocopying, and postage are customary. The term of activity is January 1995–February 1997. Appointment to be made in fall 1994. *Deadline: October 7, 1994.*



Arts, although there was still close contact between the institute and CAA, especially its publications. In its new location CAA had "a really very lively organization going," with space to exhibit as well as to pack and ship.

Although McMahon's personal interest was in living artists, the exhibition program "spanned all kinds of cultures and all the centuries" ranging from "Little Dutch Masters," for Constantine "an introduction to the whole movement of Dutch painting as separate from the Renaissance in Italy," to the first Mexican exhibition in 1936, to an exhibition of architecture, curated by Henry Russell Hitchcock, "a young architectural historian at Wesleyan."

The event with the most lasting historical significance came about in the 1930s—"the tremendous program that was developed into the Federal Arts Project was actually begun by the CAA in New York when Audrey McMahon and Frances Pollak [who as a volunteer at CAA developed the *Index of American Design*] began to discuss the plight of American artists, who had no work, no income, were not able in any way to practice their particular art. While all kinds of other projects were being developed just for the laborer, nothing was being done for the artist. And so together with Mrs. Gibson, a very wealthy woman, and the cooperation of Mayor LaGuardia, the first committee for the relief of artists was formed right at the CAA. The first part was to get the artists in, to get them to register, to know what they were doing . . . to know who they were and what we had to do to help them. . . . And we began interviewing artists, who would come with their work."

Among the artists with whom Constantine worked in the project's early years were Arshile Gorky and David Smith, whose first visit she recalls vividly: "I'll never forget the day that David Smith came in carrying a shoe box, a paper shoe box, and in it he had his sculpture and naturally there I was at the desk and I would talk to all the artists that came in. . . . David asked me would I like to see what he brought and I looked at it in shock, astonishment. We chatted a little bit and I walked in to Audrey and I said there's one artist

outside, his name is David Smith, he has some of his sculpture with him in a shoe box . . . it is like nothing I've ever seen in my life before."

Constantine also discusses CAA's role in advocacy, social awareness, and political activism on behalf of freedom of artistic expression. "Our consciousness about what was going on brought us to the point . . . that we created an exhibition of the photographers working with Farm Security Administration and created a marvelous exhibition that went around the country. Here was this organization originally strictly academicians and scholars, but out in the hinterlands they were aware of what was going on [because of the traveling exhibitions and publications]. . . . I remember James Vernon Herring, head of the art department at Howard University and he was one our most ardent supporters, members, and participated in anything and everything we did . . . and we developed a very interesting relationship and had an exhibition of Negro art that we sent out [in 1934, thirty-five works by black artists co-sponsored with the Harmon Foundation]. . . . And then there was the marvelous influx of Mexican artists who had come up and who had become part of the life of our art world at the time and they also became artists of the project . . . and were very important to us in understanding how to develop the mural project of the WPA because they knew technically what we did not know, what our artists did not know." Because of CAA's involvement in the mural project, when work was stopped on the Diego Rivera murals at Rockefeller Center, but before they were destroyed, "the CAA and the artists and the Federal Arts Project created the first protest march in front of Rockefeller Center so that from early on it was not just art, it was our political and social lives."

It was a magical moment as Constantine describes it. "Our programs began to reflect not just what our academicians were doing but what the refugee academicians brought with them and what the living artists were doing and that was the magical moment in the life of the organization."

Audrey McMahon eventually left CAA to work full-time for the WPA/FAP, instead of overseeing both. Constantine left in 1938 when "the whole emphasis and spirit had moved

to the project [FAP/WPA] and what was going on there. . . . Considering what I had been like when I came at the age of sixteen, and the only experience I had had was the Brooklyn Museum . . . I knew that there were places and things I wanted to do which went beyond what the CAA, at that time, was interested in. . . . The trip to Mexico in 1936 was very seminal. The revolution in me took place down there. I was on picket lines with all the artists. The social-political role that the CAA started with the Gibson Committee went right straight through, and I guess it was the war that changed the character of things. I was in Washington. . . ." And so the next chapter in Constantine's long, active, productive life began.

For a complete transcript of Sawin's interview with Constantine, send an SASE to the CAA office to the attention of Melissa Kahn.

CAA welcomes the donation of any archival materials to CAA in the form of letters, exhibition information, CAA conference programs before 1960, or taped recollections. Please send your suggestions for the next member of the Fifty-Year Club to be interviewed.

## CAA News

### Art Journal Seeks Two Board Members and Reviews Editor

The editorial board of the *Art Journal* seeks nominations and self-nominations from the membership for two positions. Each position has a three-year term, July 1995-98, renewable once. Candidates should be deeply engaged with contemporary art and have a distinguished record of professional achievement. It is the aim of the board that its membership reflect the range of fields and methods current in the discipline, as well as the geographical, philosophical, institutional, gender, and ethnic range of the CAA membership. For one position, preference will be given to an artist. For the other, preference will be given to an individual who is a critic/curator/artist.

The editorial board also seeks nominations and self-nominations for the position of reviews editor. Preference will be given to a modernist who has some interest in non-Western art and a serious engagement with contemporary art. The reviews editor is responsible for selecting books to be reviewed, soliciting reviewers, and editing submitted reviews. There is a small honorarium. The reviews editor is a member of the *Art Journal* editorial board. The three-year term (1995-98) is renewable once.

The *Art Journal* editorial board meets in New York three times a year and at CAA's annual conference. It is expected that board members will attend meetings. Board members must pay their own travel expenses for the annual conference, although a small fund is available to help offset expenses for members who would be unable to attend without financial support; CAA provides travel funds for the meetings in New York. Board members must be members of CAA.

Nominations and self-nominations—including a statement of interest from the candidate, a c.v., and any supporting material—should be sent to:

Art Journal Editorial Board, CAA, 275  
Seventh Ave., New York, NY 10001.  
Deadline: November 15, 1994.

### Art Bulletin Seeks Nominations for Book Review Editor and Monograph Series Editor

The *Art Bulletin* seeks nominations and self-nominations for the position of book review editor. The editor is solely responsible for the selection of books to be reviewed, the choice of people to review them, and the determination of the appropriate length and character of the review. He or she commissions reviews and works with reviewers when necessary in the preparation of the review for publication. The editor will serve 3-6 months as editor designate and a three-year term, normally not renewable, as book review editor.

Nominations and self-nominations are also sought for the position of editor of CAA Monographs on the Fine Arts. The editor reads all submitted manuscripts, refers them to appropriate readers for scholarly review, provides guidance to authors concerning the form and content of submissions, and makes final decisions regarding the acceptability of manuscripts for publication. Subject to the supervision of the *Art Bulletin* editorial board, the editor has overall responsibility for the content, character, appearance, and functioning of publications issued as part of the Monograph Series. The editor serves one year as editor designate (1995-96), followed by a three-year term as editor, which is renewable once.

There is a small honorarium for both the book review editor and the editor of the Monograph Series. Both serve on the *Art Bulletin* editorial board and are expected to attend meetings of the board, which generally are in New York in October and at the CAA annual conference. CAA pays for travel to the fall meeting in New York; it is expected that editorial board members will pay their own way to the annual conference, although a small fund is available to help offset expenses for members who would be unable to attend without financial support.

Candidates for each position must submit a c.v. and a letter explaining their interest in and qualifications for appointment. At least one letter of recommendation is required. Nomina-

tions and self-nominations should be sent to: *Art Bulletin* Editorial Board, CAA, 275 Seventh Ave., New York, NY 10001. Deadline: November 15, 1994.

### CAA Awarded Getty Grant

The Getty Grant Program has awarded College Art Association a grant in the amount of \$74,828 over two years to support CAA's Professional Development Fellowship Program. This money will be allocated toward the employment phase of the program and will cover the costs of awarding two fellowships, one to a recent graduate of an M.F.A. program in art and one to a recent graduate of a Ph.D. program in art history, in the academic year 1995-96.

The Professional Development Fellowship Program is a two-part program with both a monetary grant and a residency/employment component. Each recipient will be funded for at least two years, with the option for a third. In the first year, CAA will make direct grants to recipients for the final year of the professional degree program (M.F.A. or Ph.D.). In the second and third years, fellows will be placed in a professional position at colleges, universities, museums, or art centers that have established a partnership in the program. Placement positions will have a preferred term of two years.

Like all CAA awards, criteria for the Professional Development Fellowships is based primarily on need. The deadline for the next round of awards is January 31, 1995. Program brochures/application forms are available from M.A., M.F.A., and Ph.D. departments in the United States, or from the CAA office.

### Staff Additions



Theatre Company in New Brunswick, N.J., first as development associate for

Angela Montague has joined the CAA staff as development and special projects associate. Prior to joining CAA, she was employed by Crossroads

corporations and foundations and then as assistant to the managing director. Montague also has experience in fund raising for the Actors' Fund of America, Performing Arts Resources, Inc., and the Discovery Center of the Southern Tier in Binghamton, N.Y. This is her first effort at fund raising for a visual arts organization, and she relishes the challenge. Montague received a Bachelor of Music degree with a minor in theater management from the Ithaca College School of Music, and a Master of Business Administration in arts administration from the State University of New York at Binghamton.

Melissa Kahn has joined the staff as assistant to the executive director. She will work with the CAA Board of Directors, serve as a general facilitator in carrying out specific requests of CAA members, and help in organizing the annual conference. In addition, she will serve as program officer for the Millard Meiss Award. Kahn recently received an M.A. in literature from American University. Prior to this, she worked as a legislative correspondent, intern coordinator, and congressional arts caucus liaison for representative Dick Durbin of Springfield, Ill. She plans to continue her arts advocacy work as a component of her duties at CAA.

## Directory Update

CAA's *Directory of M.A. and Ph.D. Programs in Art and Art History* is in the process of being updated, for publication in January 1995. Questionnaires requesting updated information were sent earlier this year to the schools listed in the 1992 edition of the directory. To date, the following schools have not responded to the questionnaire or to subsequent requests for information: Bob Jones University; Brooklyn College; California State University, Chico; California State University, Los Angeles; California State University, Northridge; California State University, Sacramento; City College of New York; Fashion Institute of Technology; Goddard College; Kent State University; Montclair State College; Murray State University; New College of California; Northern Arizona University; Northern Illinois University; Northwestern State University; Ohio University; Parsons School of Design; State University of New York, Oswego; Texas A&I University; Texas Tech University; University

of Colorado, Boulder; University of Kentucky; University of Minnesota, Duluth; University of Pennsylvania; University of South Florida; University of Tulsa; and William Patterson College.

For listings to be up-to-date, it is essential that we receive completed questionnaires. If your school is listed above, we urge you to have your department chair or graduate program director immediately call Lynda Emery (207/853-6134).

## Thanks to Individual Patron Members

Patron membership is a voluntary category for individuals who wish to contribute to CAA in addition to scaled dues. Individual patron membership for 1994 is \$500. For their generous contributions, our thanks go to: Ronald R. Atkins, Hester Diamond, Claire E. Perry.

## Thanks to Individual Sponsoring Members

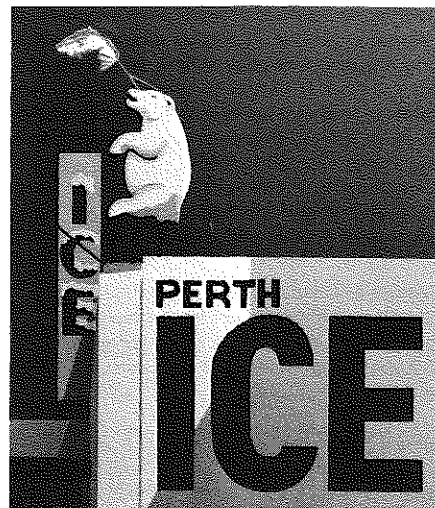
Sponsoring membership is a voluntary category for individuals who wish to contribute to CAA in addition to scaled dues. Individual sponsoring membership for 1994 is \$250. For their generous contributions, our thanks go to: Basil Alkazzi, Pamela Askew, Barry S. Bailey, Michael Baxandall, Judith K. Brodsky, Kevin E. Consey, Elizabeth McG. Enders, Ella M. Foshay, Anne Hollander, Katharine C. Lee, Karen N. McGuinn, Dewey F. Mosby, Jules David Prown, Arlene Raven, David Rosand, Sheri C. Sandler, Stephen K. Scher, John Walsh, Jr., Mark Weil.

## 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 1994 is \$125. For their generous contributions, our thanks go to: George S. Abrams, Morton C. Abromson and Joan L. Nissman, Jeffrey H. Abt, Maryan W. Ainsworth, Jonathan J. G. Alexander, Kahren J. Arbitman, Marjorie E. Arnett, Ralph M. Arnold, Frederick and Catherine Asher, Nancy A. Austin, Jacquelynn Baas, Ellen T. Baird, Marilyn Baker, Catherine P. Ball, Georgette F. Ballance, William L. Barcham and Catherine R. Puglisi, Susan J. Barnes, Richard Barnhart, A. Belloli, Shirley K. Bennett, Robert W. Berger, Robert P. Bergman, Jo-Anne Bernstein, Nancy Bialler, Marlene O. Bilsky, J. S. G. Boggs, Doreen Bolger, Elizabeth H. Boone, Ruth Bowman, Kathleen Weil-Garris Brandt, Richard Brettell, Richard Brilliant, Louise S. Bross, Beverly Louise Brown, Clifford M. Brown, Jack Perry Brown, Jonathan M. Brown, Milton W. and Blanche R. Brown, Caroline A. Bruzelius, Ladislav Bugner, James Cahill, Walter and Annabelle Simon Cahn, Norma-Jean Calderwood, Richard Camber, William A. Camfield, Malcolm Campbell,

Carolyn K. Carr, Eugene A. Carroll, Yvonne P. Carter, Madeline H. Caviness, Whitney Chadwick, Peter Chapin, Judith A. Chester, David C. Christman, Edward Colker, Kristin B. Collins, Judith Colton, Michèle C. Cone, M. Cothren, Janet Cox-Rearick, Karen C.C. Dalton, Robert Dance, Bernice F. Davidson, Sol Alfred Davidson, John T. Daxland, Kosme M. De Baranano, Barbara K. Debs, Philippe de Montebello, Peter L. Donhauser, Robert G. Donnelley, Charlotte Douglas, John P. Driscoll, Suzanne Duca, Martha L. Dunkelman, Elsbeth B. Dusenbery, Marvin Eisenberg, Robert Enggass, Suzannah J. Fabing, Everett Fahy, Peter M. Fairbanks, Beatrice Farwell, Brad Faus, Theodore Feder, Linda S. Ferber, Alan M. Fern, Ruth E. Fine and Larry Day, Jerry V. Finrow, Nered Fioratti, Evan R. Firestone, Audrey L. Flack, Jack D. Flam, Ilene H. Forsyth, Joseph C. Forte, Jacqueline A. Frank, Phyllis J. Freeman, Ofelia Garcia, Anthony Geber, Mary W. Gibbons, Sam Gilliam, Mildred L. Glimcher, Rona Goffen, Joel Goldblatt, Edward Goodstein, George Gorse and Naomi Sawelson-Gorse, Oleg Grabar, Carol B. Green, Terence Grieder, Dagmar Grimm, Catherine S. Gropper, Norman B. Gulamerian, Elizabeth F. Harris, Reiner Hausherr, Christine M. Havelock, Egbert Haverkamp-Begemann, Andree M. Hayum, Jane Hayward, Louis J. Hector, Willy Heeks, Jean I. Heilbrunn, Kathryn M. Heleniak, Reinhold Heller, Mathew and Patricia Herban III, Robert L. Herbert, Joel and Judith Herschman, Richard A. Hertz, Barbara H. Hess, Charles Hess, James K. Hill, Sharon L. Hirsh, Margaret H. Hobler, Renata O. Holod, Dan F. Howard, Karen A. Huber, Susan and John Huntington, Nancy R. Huntsinger, Irma B. Jaffe, Diane C. James, Carroll Janis, Dora Jane Janson, Madlyn Kahr, Natalie B. Kampen, Joseph L. Karmel, Ruth Kaufmann, Nancy B. Keeler, Diana Shaio Keevan, Margaret M. Kelly, Dale Kinney, Marjorie S. and Douglas Kinsey, Alice Kramer, Travis Barton Kranz, Richard Krautheimer, Gayle R. Kurtz, Barbara G. Lane, Richard S. Lanier, Gerrit L. Lansing, Heaja Kim Lee, Patricia J. Lefor, Cathie Lemon, Madeline Lennon, Randy D. Lerner, Samella S. Lewis, Rose-Carol Washton Long, Carla Lord, John Lottes, Anne Lowenthal, Isabel and Bates Lowry, Beatus T. Lucey, Hans A. Luthy, Patricia Mainardi, Michael Mallory, Janet Marqusee, James Marrow, Joan M. Marter, Jean M. Massengale, Marla K. Mayerson, John W. McCoubrey, Diane F. McGregor, Sarah Blake McHam, Bannon McHenry, James W. McManus, Constance C. McPhee, James F. Melchert, Jerry D. Meyer, Erika B. Michael, Elly Miller, Henry A. and Judith R. Millon, Barbara J. Mitnick, Cathy Montenegro, James and Anne Morganstern, Susan G. Moulton, Weston J. Naef, John Hallmark Neff, Mary Gardner Neill, Roy R. Neuberger, Linda Nochlin, Andrea S. Norris, Edward J. Nygren, John S. O'Brian, Louis Ocepek, Steven N. Orso, Clifton C. Olds, Myra D. Orth, Osmund Overby, Eve B. Page, Melvin Pekarsky, Ruth R. Philbrick, Cynthia Polsky, Margaret R. Polson, Richard D. Poulin, Edward D. Powers, Olga Raggio, Archie and Maria Rand, Peter S. Reed, Theodore Reff, Charles S. Rhyne, Danielle Rice, Joseph and Anne

d'Harnoncourt Rishel, David M. Robb, Jr., E. Bruce Robertson, Peter D. Roos, Robert A. Rorex, Charles M. Rosenberg, Sheila M. Ross, Angelica Z. Rudenstine, Emily J. Sano, Carl N. Schmalz, Jr., Alfred R. Schmidt, John M. Schnorrenberg, Frederick C. Schroeder, Jane Schuyler, Linda Seidel, Rivka T. Sevy, Daniel Shapiro, Ellen Sharp, Pamela K. Sheingorn, Tom Sherman, Alan Shestack, Yoshiaki Shimizu, Larry A. Silver, Marianna S. Simpson, Lowery S. Sims, Roy Slade, Jacqueline A. Smalley, Thomas Sokolowski, Katherine Solender, Susan G. Solomon, Ann Sperry, Allen Staley, Theodore E. Stebbins, Jr., Roger B. Stein, Joan K. Stemmler, Damie and Diane B. Stillman, Julien M. Stock, Alan N. Stone, George Szabo, Charles Talbot, Richard G. and Luraine Tansey, Mark E. Thistlethwaite, Jane M. Timken, Wallace J. Tomasini, Paul H. Tucker, A. Richard Turner, Horst Uhr, Kathryn A. Van Dyke, J. Kirk T. Varmedoe, Magda Vasillov, Anthony Vidler, Kathy L.G. Vincent, Evelyn C. Voelker, Leonard E. Walcott, Jr., Larry M. Walker, Bret Waller, Allen Wardwell, Jack Wasserman, Judith Wechsler, H. Barbara Weinberg, Rochelle Weinstein, Gabriel P. Weisberg, Fred H. Werner, Richard V. West, Ron and Renate Wiedenhoef, Anne-Marie Wiemer-Sumner, David G. Wilkins, Reba White Williams, John Wilmerding, Gertrude Wilmers, Jean C. Wilson, Enid S. Winslow, Irene Winter, William D. Wixom, Joyce Zemans, Henri and Catherine W. Zerner, Jerrold Ziff, Judith K. Zilczer.



Biron Valier, *Perth Ice*, 1994, serigraph, 7" x 6"

# 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/

**Paul Rinaldi.** Egyptian Center for International Cultural Cooperation, Cairo, October 1994. Paintings. British Council Art Gallery, Cairo, December 1994. Paintings, photographs, videos.

**Anna Strickland.** Breda Fotografica, Breda, Netherlands, Summer 1994. Photographs.

**Biron Valier.** Impressions Gallery, Perth, Western Australia, June 8–17, 1994. "Along the Roadside," prints and paintings.

## MID-ATLANTIC/

**Robert A. Delehanty.** Pop Stop, Washington, D.C., July 15–August 15, 1994. "Hot Tub Series," works in clay.

**Sue Johnson.** Nancy Drysdale Gallery, Washington, D.C., June 23–August 12, 1994. "The Nature of Still Life," paintings.

**Ellen Wiener.** Nancy Drysdale Gallery, Washington, D.C., June 23–July 30, 1994. Elaine Benson Gallery, Bridgehampton, N.Y., August 19–September 14, 1994.

## MIDWEST/

**Chris Berti.** Robert Kidd Gallery, Birmingham, Mich., September 16–October 15, 1994. Sculpture.

**Debra Ficher.** Butler Institute of American Art, Youngstown, Ohio, August 7–28, 1994. Print and print/book installations.

**Aviva Kramer.** Artemisia, Chicago, July 1–30, 1994. "The Veil of the Soul," paintings.

**Ellen Lanyon.** University of Iowa Museum of Art, Iowa City, May 21–July 30, 1994. "Transformations II (Endangered)," paintings, prints, and drawings.

**Diane Levesque.** Chicago Cultural Center, Chicago, July 16–September 11, 1994. Paintings.

**Katherine Steichen Rosing.** A.R.C. Gallery, Chicago, May 31–June 25, 1994. "Over the Edge in Double Time," paintings and drawings.

**Yasue Sakaoka.** Atrium of Public Service, Ohio State University, Lima Campus, April 3–May 8, 1994. Sculpture.

**Debra Swack.** University of Illinois at Chicago, September 26–October 21, 1994. "Voices I" series, paintings.

**Christopher Yates.** JFK Memorial Art Gallery, University of Dayton, Dayton, Ohio, August 24–September 24, 1994. "Transitions." Rosewood Arts Center, Kettering Government Center Gallery, Kettering, Ohio, November 7–December 9, 1994. "Cyclical Time," mixed-media construction.

**Bhakti Ziek.** Goldstein Gallery, University of Minnesota, St. Paul, June 26–September 30, 1994. "Merging Paths: The Recent Work of Bhakti Ziek."

## NORTHEAST/

**Beryl Barr-Sharrar.** Palmer Museum of Art, Pennsylvania State University, June 21–August 21, 1994. "Lyrical Landscapes," paintings.

**Hugo Xavier Bastidas.** Nohra Haime Gallery, New York, June 1–July 8, 1994. "Absurdities."

**Paula A. Braswell.** Limner Gallery, New York, September 7–24, 1994. "Guardians," installation.

**Cora Cohen.** Jason McCoy Gallery, New York, October 26–December 3, 1994. Paintings.

**Jamie Fuller.** New Jersey State Museum, Trenton, September 17–November 6, 1994. "Essential Spatial Cues, Interior/Exterior," sculpture and drawing.

**Roberta Griffith.** Warren Gallery, Yager Museum, Hartwick College, Oneonta, N.Y., May 19–August 6, 1994. "From Nikko to Hartwick."

**Nicholas Hill.** Greene Art Gallery, Guilford, Conn., May–June 1994. Paintings.

**Linda Klein.** Bunker Hill Community College Gallery, Boston, September 1–25, 1994. "Primal Regions II," paintings and drawings.

**Ralph Murrell Larmann.** Washington and Jefferson College, Washington, Pa., September 30–October 22, 1994. "Are We Done Yet?"

**Marion Miller.** First Street Gallery, New York, September 27–October 15, 1994. "Skies, Seasons," paintings. Tyler Gallery, Marlboro College, Marlboro, Vt., November 8–December 2, 1994. Paintings.

**Annette Morriss.** Hopkins Center, Dartmouth College, Hanover, N.H., July 12–August 22, 1994.

**Joseph G. Perrella.** Museums at Hartwick, Hartwick College, Oneonta, N.Y., October 2–November 13, 1994. "Works of Art."

**Ritsuko Taho.** Bunting Institute of Radcliffe College, Cambridge, Mass., August 3–24, 1994. "Transformation," outdoor installation.

## SOUTH/

**Michael Aurbach.** Paul Mesaros Gallery, West Virginia University, Morgantown, September 12–October 13, 1994. "The Confessional," sculpture.

**Gary Freeman.** Arts Center, Shelby, N.C., June 6–30, 1994. "Regional Realism," watercolor and acrylic paintings.

**Lyll Harris.** Fine Arts Center, Lynchburg, Va., October 16–November 6, 1994. Collage and painting.

**Juanita Marie Hull.** Marine Extension Aquarium Gallery, University of Georgia, Savannah, May 21–June 30, 1994. "Analogies," watercolors.

**Arturo Lindsay.** Chassie Post Gallery, Atlanta, Ga., July 27–August 21, 1994. "Congo Spirits," drawings, paintings, installation.

**Beauvais Lyons.** Eagle Gallery, Murray State University, Murray, Ky., August 22–October 9, 1994. Hewlett Gallery, Carnegie Mellon University, Pittsburgh, Pa., November 1–22, 1994. "Reconstruction of an Aazudian Temple."



**Beauvais Lyons, Aazudian relief fresco depicting medicine, 30" x 24" x 1"**

#### WEST/

**Lisa Adams.** William Turner Gallery, Venice, Calif., September 16–November 2, 1994. Paintings.

**Kyung Sun Cho.** Frederick Spratt Gallery, San Jose, Calif., May 21–June 18, 1994. Paintings.

**Susan Fleming.** Reed Whipple Cultural Center Gallery, Las Vegas, Nev., July 6–August 10, 1994. "Fragile Constructs," paintings.

**Yuji Hiratsuka.** Pulliam Deffenbaugh Nugent Gallery, Portland, Ore., July 7–30, 1994. Prints.

**MaryAnn Johns.** Gallery of Photography, Eastern Washington University, Cheney, April 4–29, 1994. Women's Center, Seattle University, Seattle, November 1–30, 1994. Photography.

**Shelley Jordon.** Augen Gallery, Portland, Ore., January 1995. "Roman Light," paintings.

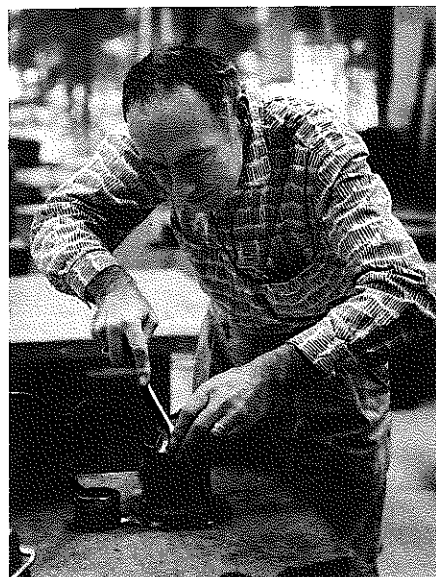
**Kay Russell.** Banaker Gallery, San Francisco, August 4–September 3, 1994. Paintings.

**Idelle Weber.** Gerald Peters Gallery, Santa Fe, N.Mex., August 12–September 9, 1994. Recent works.

## People in the News

### In Memoriam

**Ken Ashton Gray,** contemporary English sculptor and CAA member, died July 13, 1994, at the age of 51. First educated as a civil engineer, Gray earned his B.A. with First Class Honours from Brighton Polytechnic in Sussex, England, and an M.A. from the Royal College of Art in London. After moving to the U.S. in 1980, he taught at Memphis State University, the Memphis Academy of Arts, and the University of Alaska Anchorage. Gray exhibited internationally throughout his career and was perhaps best known for his exhibitions of what he termed "electrosculpture" and for his most recent work dealing with signs of the zodiac. As an evangelist of electronic sculpture, he built a reputation as one of the best electronic engineers in the art world. During his thirteen years at the University of Alaska Anchorage, Gray received a Chancellor's Excellence Award for teaching, and prior to his retirement in May 1994 was promoted to professor emeritus. His last major exhibition was held at the Anchorage Museum of History and Art in November 1993.



**Ken Ashton Gray, 1943–1994**  
PHOTO: FRANK DURNER, ANCHORAGE DAILY NEWS

**Patricia Ray,** artist, died in April 1994. Ray received her B.A. from Smith College and her M.F.A. from the University of Iowa. She taught at Hope College in Holland, Michigan, the University of Iowa, and as a visiting artist at the

University of Oregon in Eugene. She worked as an artist in Cheshire, Oregon.

**John Spencer,** authority on Italian Renaissance art, former director of the Duke University Museum of Art, and former officer of the College Art Association, died on July 15, 1994. Spencer earned his B.A. from Grinnell College and a second B.A. from the Université Laval in Quebec. He received an M.A. and Ph.D. in art history from Yale University. He first went to Duke in 1978 to serve as professor of art history and as chair of the department of art and art history. He became director of the art museum in 1982 and served through 1986. During his tenure at the museum he increased the number of exhibitions while also reemphasizing the museum's holdings of African masks, sculptures, and jewelry and its renowned medieval and pre-Columbian collections.

### Academe

**Sarah Brett-Smith** is associate professor with tenure in African art at Rutgers, State University of New Jersey.

**Sean Patrick Gallagher** is assistant professor of art, Central Connecticut State University.

**Pamela M. Jones** has been promoted to associate professor of Renaissance and Baroque art at the University of Massachusetts–Boston.

**Jon Krasner** has been appointed assistant professor of computer graphics at Youngstown State University, Youngstown, Ohio.

**Sharon M. Loudon** has accepted an assistant professor position at the College of Saint Rose in Albany, N.Y.

**Tod Marder** has been promoted to Professor I in Renaissance and Baroque architecture at Rutgers, State University of New Jersey.

**Kathleen Maxwell** has been appointed assistant professor in the department of art, Santa Clara University.

**Karen McCoy** is chair of the sculpture department at the Kansas City Art Institute.

**Kenneth O'Connell,** School of Architecture and Allied Arts, University of Oregon, has been appointed art gallery chair for the 1995 ACM/SIGGRAPH computer graphics conference, to be held in Los Angeles.

**Pamela Patton** has been appointed to the joint post of curator of Spanish art and assistant professor of art history by the division of art history and the Meadows Museum of Spanish Art, Meadows School of the Arts, Southern Methodist University.

**Leslie Ross,** chair, art history department, Dominican College of San Rafael, Calif., has been promoted to full professor.

**Janice Simon** has been tenured and promoted to associate professor of American art at the University of Georgia.

**Denise Smith** is professor of art history at the Savannah College of Art and Design.

**Hans J. van Miegroet** has been promoted to associate professor with tenure in the history of art department at Duke University. He is also director of Duke's Foreign Academic Program in the Netherlands and Flanders.

**Victoria Weston** has joined the faculty of the University of Massachusetts–Boston as assistant professor of Asian art.

The Department of Art History at the University of Delaware has announced that **Stephen Polcari, Paula Spilner, and Aline Brandauer** will be visiting faculty in 1994–95.

The Department of Art and Art History, Wayne State University, announces the following faculty promotions, appointments, and administrative changes: **Mel Rosas** has been promoted to professor; **Pamela DeLaura** is associate professor with tenure; **Brian Madigan** is associate professor with tenure; **Jane Blocker** has been appointed the W. Hawkins Ferry Chair in twentieth-century art history and criticism with the rank of visiting assistant professor; and **Russell Hamilton** has been appointed visiting assistant professor in sculpture. **Jeffrey Abt's** term as chair has concluded, and he will be on leave before returning to teaching next year.

### Museums and Galleries

**Gerald Bolas** has been named director of the University of North Carolina at Chapel Hill's Ackland Art Museum.

**Margaret Conrads** has been appointed curator of American art at the Nelson-Atkins Museum of Art.

**Ward Mintz** is Deputy Director for Program and Collections at the Newark Museum.

**Gail Stavitsky** has been appointed curator of collections and exhibitions at Montclair Art Museum.

### Organizations

**Tee A. Corinne** has been elected to a three-year term on the national board of the Women's Caucus for Art, an organization of working artists, critics, curators, art historians, teachers, administrators, and students.

**Clarence Morgan** has been appointed to the board of directors of the Center for Arts Criticism, in St. Paul, Minn.

## Grants, Awards, & Honors

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

**Joan Backes** has been awarded a 1994–95 Fulbright Award to Chile.

**Hugo Xavier Bastidas** won in the billboard project category at the Arts Festival of Atlanta. His painting *Value Exchange* will be exhibited on a 12' x 48' billboard.

**Michael Baxandall** has been selected to participate in the Getty Scholar Program at the Getty Center for the History of Art and the Humanities. He will research the subject of visual attention.

**Kell Alexander Black,** assistant professor of art and foundations coordinator at Austin Peay State University, Clarksville, Tenn., has been awarded a 1994 Southern Art Federation/NEA Regional Visual Arts Fellowship in painting, drawing, and works on paper.

**Prilla Smith Brackett** has been awarded a residency for October 1994 at the Millay Colony for the Arts, Austerlitz, N.Y.

**Virginia Bradley,** St. Cloud State University, has been awarded a 1994 Minnesota State Arts Board Individual Artist Fellowship.

**David Brody,** head of graduate studies, Studio Art Centers International, Florence, has won an Elizabeth Foundation for the Arts Grant.

**Diane Bush,** photography instructor, Villa Maria College, Buffalo, N.Y., has been awarded a Kodak Educators Scholarship to participate in classes held at the Santa Fe Workshop.

**Wayne Michael Charney,** associate professor of architectural history, has been awarded the Conoco Award by Kansas State University in recognition of excellence in teaching at the undergraduate level.

**Liz Chilsen and Paul Chilsen** were awarded a 1994 Telly Award for their documentary "This Instant: Exploring Photography's Educational Power," which follows photographer **Dawoud Bey** through an eight-week artist-in-residence program at the Museum of Contemporary Photography, Columbia College, Chicago.

**Jane Daggett Dillenberger,** professor emerita, Graduate Theological Union, Berkeley, has been awarded a grant from the Henry Luce Foundation to write a monograph on the religious art of Andy Warhol.

**Jane E. Farver,** director of exhibitions, Queens Museum of Art, New York, has been awarded an Asian Culture Council Fellowship for travel to Japan and Korea.

**Cinthea Fiss,** University of Arizona, Tucson, has been awarded a 1994 Western States Arts Federation/NEA regional fellowship in the New Genres category.

**Janet Goldner** has been awarded a Fulbright grant to conduct research in Mali.

**Anthony Gorny** has received a grant from the Pew Fellowships in the Arts program.

**Robert Harrison** will be artist-in-residence at the Roswell Arts Center, Roswell, N.Mex., where he will work on a new body of work.

**Sue Johnson,** assistant professor of painting, drawing, and printmaking, St. Mary's College of Maryland, has been awarded a 1994 Mid Atlantic/NEA Regional Fellowship in painting.

**Marie Lathers,** assistant professor of French, Iowa State University, has been awarded a 1994 NEH summer stipend to work on a manuscript, *Bodies of Art: The Artist's Model in Nineteenth-Century French Literature*.

**Paul Pak-hing Lee** has been awarded an NEH research grant to study in China. He will conduct a research project on Shanghai's colonial architecture.

**Amy Marver** has been named a Smithsonian fellow for study in residence at the National Museum of American History, in consultation with the National Museum of American Art and the Hirshhorn Museum in Washington, D.C., and the Cooper-Hewitt Museum of Design in New York for the 1994–95 academic year.

**Allison McGoldrick** has been awarded a Grace LeCendre Fellowship by the Business and Professional Women's Clubs of New York State in support of her graduate studies in art history. She was also elected to *Who's Who among Students in American Universities and Colleges*.

**Star Meyer,** University of Southern California, has been awarded a 1994–95 Fulbright Award for research in Rome for her dissertation "The Papal Portraits in the Sistine Chapel: The Role of Vestments in Renaissance Papal Portraiture." She has also been awarded the University of Southern California Dissertation Fellowship.

**Roberta J. M. Olson,** professor of art history, Wheaton College, has been awarded a 1994–95 Senior Research Grant from the Getty Grant Program to complete a book on representations of comets and meteors in English art between ca. 1740 and 1890.



**Sally Promey**, assistant professor, Department of Art History and Architecture, University of Maryland at College Park, has received the 1993 Charles C. Eldredge Award of the National Museum of American Art for her book *Spiritual Spectacles: Vision and Image in Mid-Nineteenth-Century Shakerism*.

**Laura Ruby** was awarded a sculpture commission from the city and county of Honolulu. She has completed the site-specific artwork titled *Site of Passage—Chinatown*.

**Peter Selz**, professor emeritus, University of California, Berkeley, has been awarded a residency for the fall of 1994 at the Bellagio Study Center in Italy to work on an essay on Richard Lindner for the forthcoming exhibition at the Hirshhorn Museum.

**Clarence Burton Sheffield, Jr.**, Bryn Mawr, has been awarded a grant from the American-Scandinavian Foundation for dissertation research in Norway devoted to peasant imagery in Norwegian painting.

**Greg Shelnutt** was awarded a Mississippi Arts Commission grant.

**Sandra Sider** has received a 1994 BRIO (Bronx Recognizes Its Own) for artistic merit from the Bronx Council on the Arts, which will include community service activity.

**Judith Stein** has received a grant from the Pew Fellowships in the Arts program.

**Stephen Thomas Sylvester**, artist-in-residence, Happy Valley Foundation, has received the 1994 Otis Art Institute Teaching Award.

**Sue Taylor** has been selected as a 1994–95 American Fellow by the American Association of University Women Educational Foundation. The predoctoral fellowship will support her dissertation at the University of Chicago on the German-born surrealist Hans Bellmer.

**Woodman Taylor**, University of Chicago, has been selected as a junior fellow in the Institute for the Advanced Study of Religion at the University of Chicago's Divinity School for the 1994–95 academic year.

**Carol Wax** received the 1994 Louise Nevelson Award in Art for printmaking from the American Academy of Arts and Letters. She also won top prize in the 1994 national small print competition Sixty Square Inches, sponsored by Purdue University.

The American Council of Learned Societies has announced grant and fellowship awards for 1994–95 and the following CAA members have been thus honored: Fellows—**David H. Brown**; **Nicola M. Courtright**; **Amelia G. Jones**; and **Anthony D. King**. Fellowship for Chinese Studies—**Quiang Ning**. Henry Luce Foundation/ACLS Fellowships for American Art—**Mark M. Brown**; **Michael R. Clapper**; **Kellie E. Jones**; **Laura U. Marks**; **Richard E. Meyer**; **Alison Pearlman**; **Helen M. Shannon**; **Andrew**

**J. Walker**; and **Karen L. Wight**. Grant for East European Studies—**Joanna V. Inglot**. Grants for Travel to International Meetings Abroad—**John R. Clarke**; **Michelle I. Marcus**; **Julia K. Murray**; and **Diane B. Wolfthal**.

The Center for Advanced Study in the Visual Arts has announced its 1994–95 visiting members and the following CAA members are among them: Paul Mellon Senior Fellow—**Ann Kuttner**. Samuel H. Kress Senior Fellow—**Patricia Waddy**. Ailsa Mellon Bruce Senior Fellow—**Yasser Tabbaa**. Ailsa Mellon Bruce Visiting Senior Fellows—**Joseph Connors** and **Naomi Miller**.

Recipients of J. Paul Getty Postdoctoral Fellowships in the History of Art and the Humanities have been announced, and the following CAA members have been thus honored: **Marie Jeannine Aquilino**, **Patricia A. Bochi**, **Edward Dimendberg**, **Ju-yu Scarlett Jang**, **Susan Elizabeth Klaiber**, **Ewa Lajer-Burcharth**, **D. Fairchild Ruggles**, **Jenny Helene Shaffer**, **Abigail Solomon-Godeau**, **Peter Charles Sturman**, and **Barbara Zeitler**.

The Huntington Library has announced its 1994–95 fellows and the following CAA members are among them: **Patricia Crown**, **Jane Dini**, **Josephine M. Dunn**, and **Alice T. Friedman**.

The Metropolitan Museum of Art has awarded fellowships for art history research to the following CAA members: Chester Dale Fellowships—**Elizabeth Boone**, **Stephanie Dickey**, **Susan Larkin**, **Carolyn Logan**, **Margot McIlwain**, **Sarah McPhee**. J. Clawson Mills Scholarship—**Maureen Kugstas**. Andrew W. Mellon Fellowships—**Andrew Butterfield**, **William Diebold**, **Evonne Levy**, **Eunice Maguire**, **Joanne Pillsbury**, **Katherine Schwab**, **Andrew Shelton**, **Helen Zakin**. Theodore Rousseau Fellowships—**Rolf Bagemihl**, **Eric Lee**, **Steven Mansbach**, **Anne Umland**. Hagop Kevorkian Curatorial Fellowship—**Ellen Kenney**. Jane and Morgan Whitney Fellowships—**Stephen Campbell**, **Petra Chu**, **Sheila Dillon**, **Matthew Kennedy**, **Nicole Rousmaniere**, **Cathryn Steeves**. Norbert Schimmel Fellowship for Mediterranean Art and Archaeology—**Megan Cifarelli**. Classical Fellowship—**Nancy Thompson**. Andrew W. Mellon Fellowship in Conservation—**Isabelle Tokumaru**.

New England Foundation for the Arts has announced its regional fellowships for visual artists and the following CAA members have been chosen. Painting: **McCrary Axon**, **Michael Hachey**, and **Melinda James**. Works on paper: **Stephen E. Fisher** and **Karen Gilg**.

North American Historians of Islamic Art (NAHIA) has announced the appointment of two NAHIA fellows for the academic year 1994–95: **Rebecca Foote**, Fine Arts Dept., Harvard University, and **Kishwar Rizvi**, Aga Khan Program for Islamic Architecture, Department of Architecture, MIT.

## Conferences & Symposia

### Calls for Papers

**The Italian Art Society** is sponsoring three sessions at the International Congress on Medieval Studies in Kalamazoo, Mich., May 1995: "Millennium Approaches: Apocalyptic Themes in Italian Art" (chair **Julia Miller**, Art Dept., California State University, Long Beach, 1250 Bellflower Blvd., Long Beach, CA 90840); "The Medium Is the Message" (chair **Shelly Zuraw**, School of Art, University of Georgia, Athens, GA 30602-4102); and "Italian Art: Traditions and Innovations in Iconography" (chair **Gary Radke**, 306 Bowne Hall, Syracuse University, Syracuse, NY 13244-1200). Send abstract and c.v. to session chair. *Deadline: September 15, 1994.*

**Art Historians of Southern California** will meet November 12, 1994, in Los Angeles. Art historians are invited to submit abstracts for 20-minute papers. Include c.v. with home and work addresses and phone numbers. For information: **Eric Frank**, Art History and Visual Arts, Occidental College, Los Angeles, CA 90041-3392. *Deadline: October 7, 1994.*

**Children and the Family in the Middle Ages**, February 24–25, 1995, will be held at Northern Illinois University, DeKalb, as the 12th annual meeting of the Illinois Medieval Association. Scholars from all regions are invited to submit abstracts dealing with aspects of medieval childhood or family life. Send 1-page abstract to: **Nicole Clifton**, English Dept., Northern Illinois University, DeKalb, IL 60115; [tb0nxc1@corn.cso.niu.edu](mailto:tb0nxc1@corn.cso.niu.edu). *Deadline: November 1, 1994.*

**Rewriting the Pacific: Cultures, Frontiers, and the Migration of Metaphors** is a conference to be held at University of California at Davis, October 19–22, 1995, whose purpose is to promote a transnational dialogue between scholars in various fields who are engaged in reconceptualizing questions of cultural identity and cultural migration. One-page proposal and brief c.v. should be sent to: **Kay Flavell**, Program in Critical Theory, University of California, Davis, CA 95616; fax 916/752-8630. *Deadline: November 1, 1994.*

**Southeastern 19th-Century Studies Association** has announced its 14th annual conference, to be held at Loyola College, Baltimore, Md., March 30–April 1, 1995. The topic is "Conflict and Resolution." The conference will examine the period from the French Revolution to the end of

the Victorian Age as an arena for artistic, literary, philosophical, political, economic, religious, scientific, and social change. Send 1–2-page proposal for 20-minute presentation with a c.v. to: **Regina Hewitt**, Dept. of English, CPR 107, University of S. Florida, 4202 E. Fowler Ave., Tampa, FL 33620-5550. *Deadline: November 1, 1994.*

**Democracy and Culture** is a conference at Reynolda House Museum of American Art, Winston-Salem, N.C., to be held April 21–22, 1995. Papers are welcome that explore the quality and character of cultural life in a mass society that is also a democratic polity. Proposals should focus on one of the following areas: museums, universities, public values and discourse, public and domestic space, literature, the visual arts, or the performing arts. Send 1-page abstract to: **G. Fitzgibbon**, Reynolda House Museum of American Art, PO Box 11765, Winston-Salem, NC 27116. *Deadline: November 18, 1994.*

**Art as/for Life.** The University of California at Los Angeles Graduate Student Symposium Committee is calling for abstracts of papers by graduate students that examine interrelationships between art and lived experience. For information: Graduate Student Symposium Committee, Dept. of Art History, Univ. of California at Los Angeles, 405 Hilgard Ave., Los Angeles, CA 90024-1417; 310/206-6905. *Deadline: December 5, 1994.*

**Arts and Domesticity, Renaissance to Modern** is a graduate student symposium sponsored by the Princeton University Department of Art and Archaeology to be held March 4, 1995. Papers are sought on the decorative arts, sculpture, architecture, urban planning and landscape design, painting, prints, and drawings as they pertain to domestic life. Send 500-word abstract with full name, institutional affiliation, address, and telephone to: Graduate Symposium Committee, Department of Art and Archaeology, McCormick Hall, Princeton University, Princeton, NJ 08544; fax 609/258-0103. *Deadline: December 15, 1994.*

**The South-Central Renaissance Conference** will be held April 6–8, 1995, in Edmond, Okla., at the University of Central Oklahoma. Papers are invited on any aspect of Renaissance studies. For information: **Elizabeth Skerpan**, English Dept., Southwest Texas State University, San Marcos, TX 78666; 512/353-3918; e-mail: [es10@academia.swt.edu](mailto:es10@academia.swt.edu).

**Objects, Histories, and Interpretations** is the theme of the 1995 London conference of the Association of Art Historians, to be held April 7–9, 1995. The term "object" within current art historical practice can convey a variety of meanings. By including this term within the title the organizers hope to encourage discussion of a range of approaches and issues. For information: **Elizabeth McKellar**, Head of Higher Education, Victoria and Albert Museum, South Kensington, London SW7 2RL.

### To Attend

**Culture in Contemporary Society: Policy vs. Practice** will be held September 22, 1994, at the Asia Society Galleries, 725 Park Ave., New York, 5:30–6:30 p.m. reception/6:30–8:00 p.m. panel discussion. This panel discussion will focus on international cultural policy in today's world. **Joan Shigekawa**, director, Arts Program for the Nathan Cummings Foundation, will moderate. Panelists will represent five distinct cultural perspectives including Europe, Eastern Europe, Africa, Asia, and Latin America. Through a question and answer format and an exchange of ideas, panelists will explore such questions as how and why cultural policies evolve in different countries, how politics effect policy, and whether policy and practice are consistent. Other issues under discussion will include the repatriation of cultural property, censorship, government funding mechanisms, etc.

**Imaging "Indians,"** a symposium on the representation of Native Americans in art, literature, and music, will be held September 24, 1994, at Reynolda House Museum of American Art in Winston-Salem, N.C. For information: 910/725-5325.

**Architecture and the Emblem** is a symposium to be held at the Canadian Centre for Architecture, Montreal, October 20–22, 1994. Its goal is to review what is known about the architectural uses of emblematic and iconographic decoration of buildings and to contextualize and interpret architectural emblems within their social, political, and religious contexts as expressions of the builder or designer. \$50 registration fee. For information: **Allan Penning**, Coordinator of Conferences, 514/939-7000.

**The Art of Thomas Anshutz** is a symposium to be held October 22, 1994, at the Heckscher Museum, in conjunction with an exhibition of his work. For information: **John Coraor**, Heckscher Museum, 2 Prime Ave., Huntington, Long Island, NY 11743-7702; 516/351-3250.

**George Inness: Presence of the Unseen** is a symposium to be held October 27, 1994, at the Montclair Art Museum, Montclair, N.J., in conjunction with a centennial exhibition of the artist's work. For information: 201/746-5555.

**Public Art: Realities, Theories, and Issues (PARTI)** is a conference on public art featuring events focusing on new ideas and directions in the field to be held October 27–30, 1994, in Los Angeles. For information: **Julia Doran** or **Caryl Levy**, 213/258-4924; fax 213/258-9407.

**The Frame** is the theme of a graduate symposium sponsored by the Yale University Department of the History of Art to be held November 5, 1994. Speakers will discuss theoretical and historical issues raised by the category of the frame. For information: **Frame Symposium**, Dept. of the History of Art, 56 High St., New Haven, CT 06520; 203/432-2629; fax 203/432-7462.

**Antwerp: Artworks and Audiences** is a symposium to be held November 11, 1994, at Smith College in Northampton, Mass. Lectures will include "An Antwerp Triptych: Three Examples of the Artistic and Economic Impact of the Early Antwerp Market," "Adulterous Women: Political Community and Market Economy," and "Antwerp, Religious Art, and Miracles." For information: **Craig Felton**, 413/585-3102.

**Painted Wood: History and Conservation** is a symposium to be held November 11–14, 1994, in Williamsburg, Va. Presentations will address the history of painted wood from aesthetic, cultural, and technological perspectives and will discuss problems and ethical issues related to the conservation, interpretation, and exhibition of painted wooden artifacts. For information: **F. Carey Howlett**, Colonial Williamsburg, 804/220-7081.

## Opportunities

### Calls for Entries

**7th Annual National Art Competition:** open to U.S. artists, all media completed within past two years. \$1,000 in awards. A catalogue will be produced. Fee \$15 for up to 3 slides. Send SASE to: Fine Arts Division, BH 118, Northeast Missouri State University, Kirksville, MO 63501; 816/785-4417. *Deadline: September 30, 1994.*

**Gallery 84 with Martin Sumers Graphics Gallery National Juried Painting/Print Competition** is open to all artists working in 2 dimensions. Group painting show with solo award. Send #10 SASE for prospectus to: Gallery 84, Dept. C, 50 W. 57 St., New York, NY 10019. *Deadline: October 1, 1994.*

**The Made Image** is a photography exhibition that will emphasize nontraditional photographic concepts and/or techniques. Send SASE for prospectus to: **Amy Cropper**, Armstrong Gallery, Cornell College, 600 First St. W., Mt. Vernon, IA 52314. *Deadline: October 15, 1994.*

**Hand-Pulled Prints** is a national juried print competition sponsored by Stonemetal Press. Cash prizes will be awarded. Send SASE for prospectus to: Stonemetal Press, 1420 S. Alamo, #104, San Antonio, TX 78210; 210/227-0312. *Deadline: October 22, 1994.*

**The Anatomy of Solitude: Volume III (Space and Place/Home)** is an artist's book correspon-

dence project. Entries become the actual pages in installation bookwork, everything included. Postcard or envelope format, 4" x 9 1/2," any media; visual and/or verbal responses to questions in prospectus. Exhibition at China Phoenix Gallery Store, Albuquerque, N.Mex. \$4 fee. Send SASE to: Janet Maher, PO Box 4926, Albuquerque, NM 87196. *Deadline: October 29, 1994.*

**The Los Angeles Printmaking Society** is sponsoring a print competition open to printmakers in the U.S. and Canada. All print media are acceptable except traditional photography. \$3,000 in awards. Fee of \$20 for LAPS members, \$25 for nonmembers for 6 slides that may include 2 details. Send SASE for prospectus to: LAPS Thirteenth National, c/o Anita Klebanoff, 836 S. Ogden Dr., Los Angeles, CA 90036; 213/938-7894. *Deadline: October 31, 1994.*

**Ninth Parkside National Small Print Exhibition** invites entries. All print media including monoprints are acceptable. Max. 18" height or width. For prospectus: Doug DeVinny, Parkside National Small Print Exhibition, Art Dept., University of Wisconsin-Parkside, Kenosha, WI 53141; 414/595-2581. *Deadline: November 4, 1994.*

**Hope:** interdisciplinary exhibition will present images of hope, the eternal antidote for the human condition. Artists may submit slides for up to 4 pieces. \$15 entry fee. For prospectus: Dan Gihooley, Peconic Gallery, Suffolk Community College, 2 Speonk-Riverhead Rd., Riverhead, NY 11901; 516/548-2578. *Deadline: November 15, 1994.*

**MFA in the '90s**, a panel discussion to be chaired by Leslie Luebbbers, director of the Art Museum of the University of Memphis, will include brief presentations by artists who have received their M.F.A. since 1990. Selected participants must be able to attend the 1995 Southern Graphics Council Conference in Knoxville, Tenn., March 16-18, 1995. Prospective panelists should send 20 slides labeled with title, dimensions, medium, and date, 1-page artist statement, résumé, and sase to: MFA in the '90s, Leslie Luebbbers, Art Museum of the University of Memphis, Communications and Fine Arts Bldg., 3750 Norriswood St., Memphis, TN 38152. *Deadline: December 1, 1994.*

**The American Watercolor Society** seeks entries for its international exhibition, April 3-30, 1995, in New York. Open to all artists, worldwide, working in all aquamedia on paper. No pastels, no collage. Cash awards and medals. No purchase prizes. \$20 fee per entry. Send SASE for prospectus to: Richard Brzozowski, American Watercolor Society, 13 Fox Rd., Plainville, CT 06062. *Deadline: December 5, 1994.*

**Indianapolis Art League** seeks proposals for 1996-97 exhibition season. All media considered for one-, two-, and three-person shows. Preference given to midwestern artists. Honorarium and travel stipend available. Send slides, résumé, letter/proposal, and artist

statement to: Curator, Indianapolis Art League, 820 E. 67 St., Indianapolis, IN 46220; 317/255-2464. *Deadline: December 30, 1994.*

**Visions of Venus** is the theme of a group exhibition for which entries are sought that surround the myth of Venus or artists' interpretations of ideal beauty. Send slides, résumé, and SASE to: EIO Gallery, c/o Diane Shoemaker, 3620 Archwood Ave., Cleveland, OH 44109.

## Grants and Fellowships

**ACLS Fellowships** for postdoctoral research in the humanities awards \$20,000 for 6-12 consecutive months devoted to full-time research, to be initiated between July 1, 1995, and February 1, 1996. For application information: Office of Fellowships and Grants, ACLS, 228 E. 45 St., New York, NY 10017-3398; fax 212/949-8058. *Deadline for request of application: September 27, 1994. Deadline for receipt of application: September 30, 1994.*

**New York Foundation for the Arts** fellowships are available to individual artists living in New York State. Categories include crafts, emergent forms/performance art, film, printmaking/drawing/artists' books, and sculpture. For information: NYFA Artists' Fellowships, 212/366-6900, ext. 217. *Deadline: October 12, 1994.*

**The School of Historical Studies at the Institute for Advanced Study, Princeton**, offers visiting memberships for one or two terms to scholars of any nationality. The school is concerned primarily with the history of Western and Near Eastern civilization, with particular emphasis on Greek and Roman civilization, the history of Europe, Islamic culture, and the history of art. The Ph.D. or equivalent and substantial publications are required of all candidates. For information: Administrative Officer, School of Historical Studies, Institute for Advanced Study, Princeton, NJ 08540. *Deadline: October 15, 1994.*

**University of Pennsylvania Mellon Postdoctoral Fellowships in the Humanities** are available for younger scholars who, by September 30, 1995, will have received the Ph.D. but not yet held it for more than 8 years nor been granted tenure. Award carries \$30,000 stipend as well as a travel/research allowance. For information: Margaret Viggiano, 16 College Hall, University of Pennsylvania, Philadelphia, PA 19104-6378. *Deadline: October 15, 1994.*

**The Alex J. Ettl Grant** is an unrestricted prize of \$4,000-\$5,000 sponsored by the National Sculpture Society that is given to a figurative or realist sculptor who has demonstrated a commitment to sculpting and has shown outstanding ability in his or her life's work. Submit at least ten 8" x 10" photographs of at least eight different works and a brief biographical sketch. Label each photo with name, title of work, size, medium, and date of execution. Send

along with sase to: Ettl Grant, National Sculpture Society, Americas Tower, 1177 Avenue of the Americas, New York, NY 10036, *Deadline: October 31, 1994.*

**Foundation for the Advancement of Mesoamerican Studies** announces a grant competition for financial grants available for studies concerning ancient Mesoamerica. Awards range from \$1,000 to \$10,000. For information: Sandra Noble Bardsley, FAMSI, 268 S. Suncoast Blvd., Crystal River, FL 34429; fax 904/795-1970. *Deadline: October 31, 1994.*

**The Ansel Adams Research Fellowship** is available to scholars, museum professionals, candidates for advanced degrees, and independent researchers to carry on research in the archives, photograph collection, and/or library of the Center for Creative Photography, University of Arizona. A \$5,000 fellowship is available for residencies of approx. 4 weeks. For information: Research Fellowship, Center for Creative Photography, University of Arizona, Tucson, AZ 85721. *Deadline: November 1, 1994.*

**ARIT/NEH Fellowships** are available for research in Turkey, 1995-96. Fellowships may be held for terms ranging from four months to a full year and stipends may range from \$10,000 to \$30,000. For information: American Research Institute in Turkey, University Museum, 33rd and Spruce Streets, Philadelphia, PA 19104-6324; 215/898-3474. *Deadline: November 15, 1994.*

**The Henry Luce Foundation/ACLS Dissertation Fellowship Program in American Art** provides \$15,000 for graduate students in any stage of Ph.D. dissertation research or writing; applicants must have completed all requirements for the Ph.D. except the dissertation before beginning tenure. Fellowships are for one-year nonrenewable terms, beginning in the summer of 1995 for the 1995-96 academic year. For application information: Office of Fellowships and Grants, ACLS, 228 E. 45 St., New York, NY 10017-3398; fax 212/949-8058. *Deadline: November 15, 1994.*

**The Stanford Humanities Center** will offer up to 6 external fellowships for 1995-96 in the categories of senior fellowship for well-established scholars and junior fellowship for scholars who at the time of application are at least three years beyond receipt of the Ph.D. and no more than ten. For information: Stanford Humanities Center, Mariposa House, Stanford University, Stanford, CA 94305-8630; 415/723-3052; fax 415/723-1895. *Deadline: November 15, 1994.*

**Getty Center Fellowships** provide support for predoctoral and postdoctoral scholars whose area of research complements the programs and resources of the Getty Center. Predoctoral fellowships are awarded to those who expect to complete their dissertations within the fellowship year. Postdoctoral fellowships are available to recipients of a doctorate in the humanities or the social sciences within the past three years. For information: Center Fellow-

ships, Getty Center for the History of Art and the Humanities, 401 Wilshire Blvd., Ste. 700, Santa Monica, CA 90401-1455. *Deadline: December 1, 1994.*

**The McKnight Doctoral Fellowship Program** provides an annual stipend of \$11,000 and up to \$5,000 per year in tuition and fees for African-American citizens to pursue a Ph.D. degree at one of eleven participating institutions in Florida. Applicants must hold or be receiving a bachelor's degree from a regionally accredited college or university. Special consideration will be given to applicants interested in art history, art education, arts management, and the history of literature. For information: 201 E. Kennedy Blvd., Ste. 1525, Tampa, FL 33602; 813/272-2772. *Deadline: January 15, 1995.*

**ACLS Travel Grants** are available to assist scholars in all fields of the humanities and to participate in international meetings held outside the U.S. and its dependencies. The grants are \$500 and are meant to offset air travel from and return to the U.S. and other essential expenses of attendance, such as registration fee, food, and lodging. Applicants must hold the Ph.D. or terminal degree in their field, must be citizens or permanent residents of the U.S., and must be scheduled to read a paper or to have some other major, official role in the meeting. For application information: Office of Fellowships and Grants, ACLS, 228 E. 45 St., New York, NY 10017-3398; fax 212/949-8058. *Deadline for request for application: January 27, 1995. Deadline for receipt of completed application: February 1, 1995.*

**Lisette Model/Joseph G. Blum Fellowship in Photography** supports residency at the National Gallery of Canada for a period of 3-9 months, with the gallery collections, library, and archives as primary resources. Candidates should possess an M.A. or equivalent. For information: Gyde V. Shepherd, Canadian Centre for the Visual Arts, National Gallery of Canada, 380 Sussex Dr., Rm. 6175, PO Box 427, Station A, Ottawa, Ontario, K1N 9N4, Canada; 613/990-1933; fax 613/990-6190. *Deadline: February 28, 1995.*

**The Camargo Foundation** offers fellowships to scholars and creative artists who wish to pursue studies in the humanities and social sciences related to French and francophone cultures. The foundation maintains a center in Cassis, France, where it offers, at no cost, eleven furnished apartments, a reference library, an artist's studio, a composer's studio, and a photographer's darkroom. No stipend is available. Term of residence is usually one semester. For information: Ricardo Bloch, Camargo Foundation, W. 1050 First National Bank Bldg., 332 Minnesota St., St. Paul, MN 55101-1312. *Deadline: March 1 for following academic year.*

**Center for Advanced Study in the Visual Arts** offers senior fellowships, visiting senior fellowships, and predoctoral fellowships. Candidates for the senior and visiting senior fellowships should have held the Ph.D. for five years or more or have a record of professional accomplishment. Scholars are expected to reside

in Washington, D.C., for the duration of the fellowship period and to participate in the activities of the center. Predoctoral fellowships may vary in length from one to three calendar years and are intended to support doctoral dissertation research. Candidates must have completed residence requirements and course work for the Ph.D. as well as general or preliminary examinations before the date of application. Applications must be made through the chair of the graduate department, who acts as sponsor. For information: Fellowship Program, CASVA, National Gallery of Art, Washington, DC 20565; 202/842-6482; fax 202/408-8531.

**The International Research and Exchanges Board (IREX)** has several programs that provide funding for American scholars in the humanities and social sciences. These include individual advanced research opportunities, research residencies, special projects in library and information science and short-term travel grants. For a copy of the IREX *Grant Opportunities for US Scholars*: International Research and Exchanges Board, 1616 H St., NW, Washington, DC 20006; 202/628-8188; fax 202/628-8189.

**The Schomburg Center Scholar-in-Residence Program** encompasses projects in African, Afro-American, and Afro-Caribbean history and culture. Fellowships funded by the program allow recipients to spend six months or a year in residence with access to resources at the Schomburg Center and the New York Public Library. The program is open to scholars in the humanities studying black history and culture and to professionals in fields related to the center's collections and program activities. For information: Scholars-in-Residence Program, Schomburg Center for Research in Black Culture, 515 Malcolm X Blvd., New York, NY 10037-1801; 212/491-2203.

## Call for Manuscripts

*Art Journal* is seeking manuscripts for an issue devoted to rethinking studio art foundation courses. Submissions could include theoretical and/or practical papers, shorter comments, innovative assignments, and of course, syllabi. Submit 1-page proposal to: Joseph Ansell, Dept. of Visual Arts, Otterbein College, Westerville, OH 43081. *Deadline: November 15, 1994.*

## Internship

**New Museum, New York**, seeks applications for its multicultural internships, which offer training and hands-on experience to individuals of African American, Asian American, Latino/a, and Native American descent. Internships are offered in the curatorial and education departments and in the registrar's office. Positions begin October 1994. Send résumé, letter describing interest in the museum field, a writing sample, and two letters of recommenda-

tion to: Intern Coordinator, New Museum of Contemporary Art, 583 Broadway, New York, NY 10012. *Deadline: September 16, 1994.*

## Miscellaneous

**The Guide to Art Historical Sources in the Medici Granducal Archives (1532-1743)** is a new project, initiated in 1993 in the Archivio di Stato Fiorentino. The project will produce a series of printed guidebooks, with extensive indices, to the archives of the Medici Grand Dukedom, facilitating research in the history of art and related fields. The chief goal is to make the Medici Archives more easily accessible to a wider range of users, including non-Italianists, since the Tuscan diplomatic correspondence is a major under-utilized source for the history of culture throughout Europe. For information: Edward L. Goldberg, Medici Archive Project, Borgo Pinti 33, 50121 Florence, Italy; phone/fax 011-39-55-2478537.

## Classified Ads

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

**Brush up on your life drawing!** Short poses. Large space. Stacy Studio, 17 E. 16 St., New York, NY 10003; 212/675-2896.

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

**For rent:** attractive SoHo loft, available Monday-Thursday during the academic year. 212/226-4134.

**For rent:** fully furnished Rome apartment. Living/dining, 2 bedrooms, central location near stores, buses, subway. Security deposit, references required. 508/877-2139.

**Full-Color Exhibition Announcements.** Gallery full-color postcards, catalogues, and posters. 12 pt. coated stock, 200 line separations. Write for samples: Images for Artists, 2543 Cleinview, Cincinnati, Ohio 45206.

**Paris:** charming apartment in heart of Paris, Marais. Fully furnished. Commodious living room with south light, adjacent kitchen, dishwasher, washer/dryer. Bedroom and full bath with light from court. 404/373-3053.