

# CAAS NEWS

## New Editor-in-Chief for the Art Bulletin

**R**ichard Brilliant, professor of art history and archaeology at Columbia University, has been appointed editor designate of the Art Bulletin. He will succeed Walter Cahn as editor-in-chief, effective July 1, 1991.

Brilliant received a B.A. in Classics from Yale; an LL.B. from Harvard, after which he was admitted to the Massachusetts Bar; and an M.A. and Ph.D. in art history from Yale. He has taught at the University of Pennsylvania, and he has been a visiting professor at the University of Pittsburgh, Princeton University, the University of Rome, and three times at the Scuola Normale Superiore di Pisa.

A specialist in Greek and Roman art, especially the latter, he has in recent years become interested in a number of conceptual issues, including the nature of style, the validation of interpretation, narrative in the visual arts, and the relation between portraiture and identity. Widely published, he is the author of *Gesture and Rank in Roman Art* (1963), *The Arch of Septimius Severus in the Roman Forum* (1967), *The Arts of the Ancient Greeks* (1973), *Roman Art from the*



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PHOTO: SHAYN-KARMAN

*Republic to Constantine* (1974), *Pompeii, A.D. 79: The Treasure of Rediscovery* (1979), and *Visual Narratives* (1984); he is co-curator (with Jean Borgatti) of the exhibition "Likeness and Beyond: Portraits from Africa and the World," organized by the Center for African Art, New York (1990). The exhibition, which traveled to the Kimball Art Museum in Fort Worth, Tex., is accompanied by a scholarly catalogue co-authored by Brilliant and Borgatti. His book on portraiture will be published in 1991.

Brilliant has received several fellowships including a Fulbright, Guggenheim, and National Endowment

for the Humanities, and he is a fellow of the American Academy in Rome.

Very active in the CAA, he served as chair of the most recent Morey Awards Committee and has been a member of the *Art Bulletin* Advisory Committee for many years. He has been

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## Registration Required for Museum Sessions

**A** special feature of the 1991 annual conference will be seven art history sessions to be held in various Washington museums, Friday, February 22. These sessions relate to works of art in each museum's permanent collection and those on view in current exhibitions, and to issues of relevance to the formation and function of these collections. Some will involve seminar-style discussion. The purpose of these sessions is to encourage active discussion by all those in attendance while in close proximity to works of art.

At the request of the art history program chair, and because space in the museums' meeting rooms is limited, special registration is required. You are

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

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

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# Annual Conference Update

## Reserve Now

CAA has set aside a large block of rooms at the Sheraton Washington and Omni Shoreham hotels to facilitate housing for all conference participants. Additional information and a housing reservation form (necessary for mail-in reservations only) will be included in the preliminary program, to be mailed in late November. To ensure that you get a room in the hotel of your choice, make your reservations now—Sheraton Washington Hotel: 202/328-2000, \$95 single, \$120 double; Omni Shoreham Hotel: 202/234-0700, \$85 single, \$110 double. All rates are subject to an 11 percent sales tax and \$1.50 per night occupancy tax.

American Airlines is offering substantial discounts off regular coach fares to persons traveling to the CAA annual conference. Save 5 percent on any published fare or take advantage of special guaranteed conference rates, which do not require a Saturday night stay. The PanAm Shuttle will offer travelers from Boston or New York special discounts on travel to Washington's National Airport. Discount fares are available for travel between February 17 and 24 only, and some restrictions may apply. To make reservations on either American Airlines or the PanAm Shuttle, call Meeting Services at 800/433-1790, and ask for CAA Star File S0221BD. You must make reservations through this telephone number to be eligible for these discounts. You will be given the best fare available. Tickets will be issued by CAA's official conference travel agent, Zenith Travel.

If you fly American, you could win a pair of free tickets. Two coach tickets to any European destination served by American Airlines will be given to a randomly selected CAA conference attendee. To be eligible, you must fly

American to Washington using tickets purchased through the CAA Star File and issued by Zenith Travel. The winner will be notified by April 1, 1991.

## Sessions and Panel Canceled

The following studio panel and art history sessions have been canceled due to insufficient response: studio—"The Development of an African-American Fine-Arts Tradition in the South," Floyd Coleman, chair. Art history—"Dutch 18th-Century Art and Life: The State of Research," Roger Mandle, chair; "Reassessing Ancient Contexts as New Sources for the Study of Ancient Near-Eastern Art," Ann C. Gunter, chair; "West Africa, B.P. 1000+/-250: The Disciplines Meet," Frederick Lamp, chair; and "Sources of Inspiration: The Individuality of American Decorative Arts, 1800-1830," Wendy Cooper, chair.

## Joint Panels

A panel, "Visual Information: Problems in Documenting the Artist's Work," has been added to the Studio Art Program. It will be presented jointly by the Visual Resources Association (VRA) and CAA.

The studio panel, "Seeing Yourself Historically: The Importance of Self-Documentation in the Visual Arts," Camille Billops, chair, will now be presented jointly by CAA and the Art Libraries Society of North America (ARLIS/NA).

## Board-Sponsored Sessions Added to Program

The CAA Committee on Electronic Information is presenting "Beyond Word-Processing," a workshop meeting (with lunch) for artists and art historians who are working with data bases. John R. Clarke, of the University of Texas at Austin, will be the chair.

The CAA Committee of Members with Disabilities for Accessible Programs and Places (see Committee Examines Accessibility, p. 5) is sponsoring "Access to the Arts: A Right and Not a Privilege," a talk by Paula Terry of the NEA's Office for Special Constituencies. Discussion will follow, moderated by Jacqueline Clipsham, chair of the committee.

The CAA Museums Committee is sponsoring "Curatorial Economics: A Curator's Guide to the Budgeting Process," to be chaired by Marilyn S. Kushner, curator of collections at the Montclair Art Museum in New Jersey.

Sessions featuring speakers from the National Endowments for the Arts and Humanities will also be presented.

## Film Viewing Room to Be Available for Second Consecutive Year

The Program for Art on Film is again pleased to be organizing a screening room, where CAA conference attendees will be able to view a selection of current films and videos on art. The screening room will be operating all day Thursday and Friday, February 21 and 22.

## From the President

# Attend the Annual Conference

Okay, get out your Week-at-a-Glance. Time to call our travel agent at 800/433-1790, and ask for Star File S0221BD for a special airfare to Washington, D.C., for the CAA annual conference, February 20-23, 1991. The preliminary program will be arriving on your doorstep at the end of November, and I'm writing to let you know why this is a conference you shouldn't miss.

This is the year to meet in Washington, the focus of our strenuous efforts on behalf of an NEA and NEH without content restrictions and the site of the ongoing struggle over freedom of expression.

This year we are increasing registration staff by 50 percent to make the lines move more quickly, and we are also extending registration hours. The

best strategy, however, is still to preregister and pick up your badge and program Wednesday evening until 9:00 P.M., rather than Thursday morning.

While I can't foretell all your serendipitous encounters with old friends or people you always wanted to meet, I can tell you that we've been planning a particularly stimulating and timely program. Joe Ansell, chair of the Studio Art Program, and Marianna Shreve Simpson, chair of the Art History Program, have worked almost two years putting together approximately 90 sessions. There are several jointly sponsored sessions, including a provocative one called "Photography, Surveillance, and Democratic Movements," and another titled "Censorship and the Visual Arts," with topics that range from Dürer to Wojnarowicz.

Both the Studio Art and the Art History programs have panels on Eastern Europe as well as self-reflexive sessions like "Who Is the 'We' Who Creates Art History?" and "Somos Artistas: Who Is a 'Hispanic' Artist?" Several art history sessions address the "object," a revival of an old interest with a new twist. Anne Lowenthal chairs a panel on "The Object as Subject"; David Freedberg chairs "The Problem of Fetishism"; and Tom Freudenheim takes on "The Other History of Art," in other words, the social history of the art object. The Studio Art Program has panels that explore the artist's relationship to museums, the theater, and the innovative classroom. You will have to make tough decisions about what to go hear at any hour of the day.

The convocation will be Friday evening (there will be no competing events) in the largest ballroom of the Sheraton Hotel for the presentation of awards and a keynote address by Dennis Barrie, director of the Contemporary Arts Center in Cincinnati (see CAA News, p. 4). Barrie has been at the barricades for all of us. We will be meeting in the hotel, which will make it possible for everyone to attend the convocation.

So now open your Week-at-a-Glance to Thursday, February 21. I'll meet you in the lobby, say about 9:00 A.M. I'm really looking forward to seeing you. You'll recognize me—my badge will say, "Ruth Weisberg, President."

—Ruth Weisberg

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a speaker at CAA annual conferences and chaired three sessions, including a symposium on portraits (1986), which he subsequently guest-edited for an issue of *Art Journal* (1987). He is also serving on the art history panel of the Commission on Preservation and Access, Washington, D.C.

# Editor Designate's Statement

Readers and nonreaders of the *Art Bulletin* have complained that the articles are competently done but stodgy, too conservative in their approach to art history, and too indifferent to the current theoretical debates enlivening the field. I welcome competent, lively submissions and promise that the *Art Bulletin* will be hospitable to well-conceived, well-reasoned, and well-written scholarly articles and critical essays. I intend to write a brief editorial from time to time on some salient issue, and I also plan to invite critical comment on classic art-historical texts with a view to determining their current value. Whenever possible, I shall try to group articles around particular themes or issues or approaches, and with the book review editor's help, I expect to correlate articles and reviews more effectively. In the end, however, the success or failure of my editorship will depend on the quality of the work submitted by all of you, so go to it!

Submissions should be sent to: Richard Brilliant, Dept. of Art History and Archaeology, Columbia University, New York, NY 10027.

—Richard Brilliant

## 1991 Membership Renewals Mailed

On October 2, 1990, renewal notices were mailed to all members. Please read the renewal instructions carefully and provide all information requested. If you have not received your notice, let us know immediately. To receive all publications and benefits without interruption, renew your membership now.

## Dennis Barrie to Speak at CAA Convocation

The convocation keynote speaker at CAA's 1991 annual conference will be Dennis Barrie, director since 1983 of the Contemporary Arts Center in Cincinnati. Barrie recently became the focus of national attention as a result of his courageous decision to mount an exhibition of photographs by the late Robert Mapplethorpe despite threats from local law-enforcement officials. This decision resulted in his indictment, together with the CAC, on charges of pandering obscenity and the illegal use of a minor in nudity-oriented materials. Barrie has since been acquitted of all charges.

A fund has been established to assist Barrie and the CAC in covering legal expenses. Contributions can be made to: Contemporary Arts Center Defense Fund, c/o Contemporary Arts Center, 115 E. 5th St., Cincinnati, OH 45202.

## Register for the Baltimore Tour

Space is still available for the postconference tour to Baltimore. On February 24, 1991, after the annual conference in Washington, D.C., CAA will sponsor a visit to the Baltimore Museum of Art, the Walters Art Gallery, Evergreen House at Johns Hopkins University, and the National Aquarium. The cost of \$50 per person includes round-trip transpor-

tation, lunch, and all fees. (See registration form in CAA News September/October 1990, or send name and address with payment.) *Deadline: December 21, 1990.*

## CAA Admitted to AAM Council

The College Art Association has been accepted as an affiliate group of the American Association of Museums, a decision unanimously approved by the AAM Council. CAA sought affiliation with AAM in order to represent more effectively CAA members who work in museums full time and/or for museums on an adjunct project-by-project basis. AAM affiliate groups include organizations that represent academic or professional concerns in the museum field and that have "ethical standards, academic backgrounds, and objectives of education or conservation in common with those of the AAM." A representative of each affiliate group is invited to attend and participate in but not vote at all meetings of the AAM Council. At council meetings, representatives of affiliate groups "help coordinate the efforts and actions of the AAM with those of other professional and academic organizations that have similar or common objectives."

## Art Bulletin Editorial Board Call for Nominations

As part of the general move to have all of CAA's major boards and committees be rotating and broadly representative of its membership, the *Art Bulletin* Editorial Board will alter its makeup over the next three years. This newly appointed editorial board will study and recommend how the board should be constituted thereafter, in a way which guarantees that both editorial experience relevant to the publication of a learned journal and the range of CAA's membership can be drawn upon.

The new board will serve from July 1991 through June 1994, meet twice a year (once during the annual conference), and consist of twelve members: the editor-in-chief of the *Art Bulletin*; the book reviews editor of the *Art Bulletin*; the editor of the monograph series; the chairperson of the Art Historian's Committee of the CAA Board; three

persons selected by the current Editorial Board of the *Art Bulletin*; and four persons appointed from the CAA membership at large, whose nominations will be sent to the Publications Committee as a short list by the *Art Bulletin* Editorial Board.

All members of CAA are thus urged to nominate, or self-nominate, candidates for the four at-large positions. Two fundamental principles will guide selection of nominees: scholarly experience and breadth that are relevant to editorial practice and policy of a learned journal; and breadth of representation of CAA's membership regarding its geographical, institutional, gender, ethnic, and methodological range.

Each nomination must include a cover letter explaining the interest and qualifications of the candidate and be accompanied by a curriculum vitae. Nominations should be sent to: Richard Spear, Chair, *Art Bulletin* Editorial Board, Dept. of Art, Oberlin College, Oberlin, OH 44074. *Deadline: December 15, 1990.*

## Art Journal Editorial Board Call for Nominations

Nominations and self-nominations from the CAA membership are sought for three vacancies on the *Art Journal* Editorial Board—a modernist art historian, an artist or artist/critic, and a curator. The Editorial Board's membership should 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. Nominees should be professionally distinguished and have experience in defining critical issues in modern art history and art. Nominations and self-nominations must include a cover letter explaining the interest and qualifications of the candidate and be accompanied by a c.v. Send nominations to: *Art Journal* Editorial Board, c/o CAA, 275 Seventh Ave., New York, NY 10001. *Deadline: December 15, 1990.*

## New Monograph Published

The forty-fifth volume in the CAA's distinguished Monographs on the Fine Arts series was published in September by Penn State Press. The book, *Hitler's*

*State Architecture: The Impact of Classical Antiquity*, by Alex Scobie, examines Hitler's views on Roman imperialism, town planning, and architecture, and shows how the ancient Roman obsession with order, discipline, and domination of the environment is clearly reflected in the town plans and public buildings conceived by Hitler and his architects. Scobie is reader in Classics at the Victoria University of Wellington, New Zealand. General editors for the volume are Isabelle Hyman and Lucy Freeman Sandler, former co-editors of the monograph series.

Inquiries and submissions for the monograph series are welcome. Please write to the present editor: Nicholas Adams, Dept. of Art, Vassar College, Poughkeepsie, NY 12601.

# Committee Examines Accessibility

The Committee of Members with Disabilities for Accessible Places and Programs welcomes and urges CAA members to write or call with suggestions or criticisms that will help to improve accessibility at the upcoming national conference, February 20-23, 1991. For persons with disabilities there are two major types of access problems. The most obvious is physical access for wheelchair users or people with other mobility restrictions, not only to the conference hotels but to receptions and functions in museums and galleries. Many places seem to be accessible when in fact they are not. Mies van der Rohe is reported to have said, "God is in the details." For a wheelchair occupant, a doorway a half inch too narrow blocks entry, whether it is to a building, a bathroom, or a restaurant to dine with colleagues and friends.

The other major access problem for people with disabilities is communica-

tions access, an issue which affects our members with hearing or vision difficulties. Our committee is exploring improvements for future conferences such as new technical devices for hearing-aid users and American sign-language interpreters for deaf people. This year's conference will be in Washington, D.C., home of Gallaudet University, the major educational institution for deaf people. We are in communication with their fine-arts faculty as well as the organization Deaf Artists of America. For our members and friends with visual and hearing impairments, we are making seating available up front at sessions to those who would benefit.

The members of the committee are Robert Harris, artist, Cincinnati; Lois Kagen, Resources for Artists with Disabilities, New York; Robert Kaufmann, Costume Institute, Metropolitan Museum of Art, New York; Judith K. Brodsky, printmaker, Rutgers University, New Jersey; Jacqueline Clipsham, artist (and accessibility consultant for the Women's Caucus for Art and the National Endowment for the Arts), Califon, N.J. Guy McElroy, art historian and curator for the Corcoran Gallery of Art and the University of Maryland, had agreed to serve with us before his untimely death last May. Persons on the committee come from different racial and ethnic backgrounds, have different disabilities, and welcome input from CAA members. The committee hopes to better serve present CAA members and encourage former or new members, whose disabilities have precluded their participation, to join in CAA activities. Another function of our committee is to serve as a technical resource for members who need information on how to make visual-arts programs and their locations more accessible. For information about the committee, contact: Jacqueline Clipsham, Chair, Committee of Members with Disabilities for Accessible Places and Programs, PO Box 387, Califon, NJ 07830; 201/832-2473. —Jacqueline Clipsham

# CAA Analyzes Positions Listings

During the 1989-90 academic year 1,499 positions were listed in either the six issues of the College Art Association's *Positions Listing*, which announces faculty appointments, museum employment, and other visual-arts opportunities, or with the annual conference placement service. To discern trends in the field, CAA evaluates the various listings, which are then compared to statistics of previous years. In addition, each employer is asked to complete a questionnaire indicating total number of applicants for the position, number interviewed, and gender and race of applicants, as well as information on the candidates they ultimately hire. This year, 663 reports were returned by would-be employers, an appropriate sample to assess the job market.

## Increased Opportunities

During the past academic year, of the 1,499 employment opportunities listed, 706 were for artists, 341 for art historians, and another 452 for nonacademic positions—curators, museum and gallery directors, art librarians, art educators, and arts administrators. These 1,499 announcements represent an increase of 125 listings, or 9 percent, over last year. The number of listings increases steadily each year; in the past five years alone, the number of vacancies listed with CAA has increased by 47 percent.

As first announced last year, listings for nonacademic positions continue to grow at rates much higher than those for college and university teaching positions. Nonacademic employment opportu-

nities identified since July 1989 represent a 17 percent increase over the same period one year ago. This continues the trend from last year when nonacademic listings increased by 38 percent over the same period in 1987-88. For those members looking beyond academe for employment, CAA's job listings are growing in importance for both employer and candidate.

Listings for artists and art historians continue to grow, but at a much slower pace—by 4 percent for artists and 8.5 percent for art historians. Last year there was a 5 percent growth in listings for artists and a 4 percent decrease in openings for art historians. While CAA clearly does not list every job available in the visual-arts profession, we believe that *Positions Listings* include almost all vacancy notices for positions in academe.

### Specialization

The listings are not evenly distributed across all specializations. Of the 341 listed art-historian positions, 34 were in ancient and medieval art; 24 in Renaissance and Baroque art; 82 in 19th- and 20th-century European art; 23 in art of the United States; 7 in the history of photography; 14 in the arts of Africa, Oceania, and the Americas; 26 in Asian art; and 24 in architectural history. Another 107 positions were to teach survey courses or were unspecified.

For the 706 opportunities identified for artists, 102 required a specialization in painting or drawing; 74 in sculpture; 55 in ceramics or metalwork; 31 in printmaking; 77 in film, video, or photography; 199 in either design or computer graphics; and 15 in textiles. Another 153 positions, or 22 percent of the total, did not specify a particular area in studio art.

Of the nonacademic listings, 111 were in arts administration; 92 were curatorial; another 92 were registrar positions; 35 were in arts education; 16 were for art and slide librarians; and 17 were other visual arts specialties. In addition, 89 internships and fellowships were included in this category.

### Degree Requirements

The majority of the positions listed for art historians and artists continue to require a Ph.D. or an M.F.A., respectively. Nonacademic positions, however, represent career opportunities both for those who do not hold advanced degrees as well as for those who do. Of these 452 vacancies advertised, only 23 percent of the nonacademic positions specified a doctorate-level degree; another 36 percent required a master's-level degree (M.F.A., M.A., or M.L.A.). More job vacancies are now specifying a certain experience level: 25 percent of art-historian positions; 35 percent of artist teaching positions; and 28 percent of all nonacademic vacancies.

### The Competition

The hiring reports received give a brief description of the applicant pool and subsequent final appointment. As in past years, the general employment outlook is better for art historians: the applicant/opening ratio for art-historian positions was 26:1, while the ratio for artist positions was 75:1. Applicants for nonacademic positions averaged 28 for each vacancy. Applicant/position ratios for artists and art historians are consistent with prior years, though the average number of applicants for nonacademic positions has been reduced from last year's ratio of 38:1.

### Interviews and Appointments

This past year 4,415 interviews were scheduled for the 658 openings where hiring reports were submitted. A limited number of candidates were invited to interview: 1 of 4 applicants for art history positions; 1 of 10 artist applicants; and 1 of 5 applicants for nonacademic positions.

The appointment of women continues to reflect appropriate representation in the field. In 1989-90, 55 percent of all applicants and 63 percent

of those interviewed for art-history positions were women. Women represent 67 percent of final appointments. For artist positions, 40 percent of the applicants were woman as well as 45 percent of those interviewed; 51 percent of all artist appointments were women. While only 52 percent of the applicants for nonacademic positions were women, women were selected for appointment 57 percent of the time. These levels can be compared to CAA's female membership—66 percent of the art historians, 54 percent of the artists, and 67 percent of nonteaching positions.

Employment opportunities for people of color in art and art history appear to be improving. Among applicants, people of color represent 4 percent of those considered for art-historian positions; 3 percent of studio-art vacancies; and 3 percent of nonacademic openings. Of final appointments, people of color were selected for 11 percent of art-history appointments; 10 percent of studio openings; and 14 percent of all nonacademic vacancies. This is the first year that CAA has maintained statistics on the hiring of people of color; CAA does not maintain statistics on the ethnic composition of the field or CAA membership.

### Salary and Rank

For the most part, vacancies listed with CAA are at entry-level ranks: instructor, lecturer, or assistant professor. Entry-level positions for artists represent 55 percent of all vacancies advertised; 65 percent of the positions listed for art historians were at entry level. Vacancies at the associate- and full-professor level represent only 5 percent of the total for artists, and only 6 percent for art historians. Among the listings, 40 percent of artist positions and 29 percent of art-historian positions were either not ranked or listed as open rank. This distribution is consistent with past years.

The salaries reported by employers can be considered neither a representative sample of existing salaries in the field nor representative of salaries for new jobs. It is apparent that the average compensation for artists continues to be

lower than that for art historians who are employed at the same rank. However, compensation levels for artists and art historians are getting closer; at the assistant and associate levels, the salary differential is now less than 6 percent.

For the most part, appointments at the lecturer or instructor level are for temporary, nontenured positions. The salary levels reported for lecturer or instructor positions are now only slightly below those of tenure-track assistant-professor levels. This is particularly impressive for artist positions where last year there was a 25 percent differential between the lowest ranks and assistant-professor levels. While it may be a function of our sample, the salaries of full-, associate-, and assistant-professor artist positions increased only marginally over 1988-89. With the exception of lecturer or instructor positions, which increased by 9 percent, compensation for new art-historian positions decreased from last year. (There was insufficient data to assess full-professor salary levels.)

The following are average salaries for appointed positions. Full professor, artist—\$48,222, art historian—insufficient data; associate professor, artist—\$36,669, art historian—\$38,869; assistant professor, artist—\$27,576, art historian—\$28,038; lecturer/instructor, artist—\$27,222, art historian—\$27,708.

### Conclusion

If the increased use of CAA's placement services and the information gathered from hiring reports are representative of the field, it appears that the employment picture for artists and art historians continues to brighten. While salaries for higher-level appointments have only increased marginally, strides have been made in paying entry-level and temporary appointments appropriate salaries. We are pleased that the overall number of opportunities has increased and look forward to seeing this trend continue in the future.

—Jeffrey Larris, Deputy Director, CAA

## 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/

**Madhabilata Banerjee.** Art Heritage Gallery, New Delhi, India, August 17-30, 1990. "Fumage," works on paper. Chitrakoot Art Gallery, Calcutta, India, August 20-30, 1990. "Carbontransfer," prints.

**James Juszczyk.** ACP Viviane Ehrli Galerie, Zurich, Switzerland, September 8-November 3, 1990. "Haiku Geometry II."

#### MID-ATLANTIC/

**Anne J. Banks.** Tyler Gallery, Northern Virginia Community College, Alexandria, October 3-31, 1990. Sculpture, drawings, and collage.

**Constance Costigan.** Franz Bader Gallery, Washington, D.C., December 4-29, 1990. "Spirited Fields," paintings and pastels.

**Beth Grabowski.** Andrews Gallery, College of William and Mary, Williamsburg, Va., August 27-September 28, 1990. Prints.

**Cynthia Young.** Sumner School Museum and Archives, Washington, D.C., September 4-October 18, 1990. "Mythic Worlds, Parallel Pathways, Part I." Foundry Gallery, Washington, D.C., October 2-21, 1990. "Mythic Worlds, Parallel Pathways, Part II."

#### MIDWEST/

**Amy Arnison.** SXC Gallery, Chicago, October 10-31, 1990. Alternative-process photography and electronic art.

**William A. Berry.** Chadron State College, Chadron, Nebr., September 1-22, 1990. State Fair Community College, Sedalia, Mo., October 3-24, 1990. Drawings.

**Sid Chafetz.** Butler Institute of American Art, Youngstown, Ohio, September 2-October 14, 1990. Prints.

**Dan Colleran.** A Space Gallery, Madison, Wis., August 6-September 9, 1990. "Weird Works of Art."

**Sharon Gilmore.** Columbia College Art Gallery, Chicago, October 1-November 21, 1990. "Earth Views."

**John Gutmann.** Allen Memorial Art Museum, Oberlin, Ohio, through October 14, 1990. Photography.

**Douglas Kenney.** Perspectives Gallery, Minneapolis, Minn., October 22-November 9, 1990. Ceramic sculpture.



Ira Latour, Oskar Kokoschka: Salzburg 1953, photograph  
SAN FRANCISCO MUSEUM OF MODERN ART



**Kathy Muehlemann.** Nelson-Atkins Museum of Art, Kansas City, Mo., February 27–April 28, 1991. Paintings and works on paper.

**Michael Rocco Pinciotti.** Currents Gallery, Bowling Green, Ohio, September 8–October 20, 1990. "Neon Temples and Textures."

#### NORTHEAST/

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

**Michael Aurbach.** Bemice Steinbaum Gallery, New York, January 12–February 16, 1991. Sculpture.

**Diogenes Ballester.** Interchurch Center, New York, October 15–November 21, 1990. "Vulnerability," paintings and drawings.

**William Baran-Mickle.** Arnot Art Museum, Elmira, N.Y., September 7–October 28, 1990. Sculpture.

**Daniela Bertol.** Broadway Windows, New York, September 14–October 21, 1990. "Civilization Grids."

**Michael Boyd.** Upstairs Gallery, Ithaca, N.Y., September 11–October 9, 1990. Paintings.

**Diane Burko.** Marian Locks Gallery, Philadelphia, November 5–December 7, 1990. "Reflets—Work from Giverny," paintings.

**Christopher Calderhead.** Benjamin S. Rosenthal Library, Queens College, New York, October 3–31, 1990. Calligraphy.

**Dan Collins.** Foster Goldstrom, New York, September 8–October 6, 1990. "The Origin of the World (After Courbet)," video installation.

**Karen Erla.** Queens College Art Center, New York, April 3–May 1, 1991. Works on paper.

**Don Fiorino.** Gallery David, New York, September 4–22, 1990. "Natural Considerations," landscapes.

**Kathleen MacQueen.** 80 Washington Square East Galleries, New York, September 19–October 12, 1990. "Our Ancestors, My Mythologies," installation.

**Ron Mehlman.** Upstairs Gallery, Ithaca, N.Y., September 11–October 9, 1990. Sculpture.

**Mark O'Grady.** Rivier College Art Gallery, Nashua, N.H., January 27–February 22, 1991. Paintings and drawings.

**Olana.** Saint Peter's Church, New York, September 27–November 6, 1990. Paintings.

**Adrian Piper.** Exit Art, October 13–November 3, 1990, New York. "Why Guess?"

**Christy Rupp.** Williams College Art Gallery, Williamstown, Mass., February 9–April 28, 1991. Sculpture.

**Adrienne Salinger.** 92nd Street Y, New York, January 16–February 14, 1991. Constructed photographs.

**Linda Schrank.** Houghton House Gallery, Hobart and William Smith Colleges, Geneva, N.Y., October 12–November 14, 1990.

**Audrey Ushenko.** Nicholas Roerich Museum, New York, October 7–28, 1990. "Contemporary Mythologies," paintings.

**Laura Von Rosk.** Third Street Gallery, Philadelphia, November 29–December 23, 1990. Paintings, drawings, and prints.

#### SOUTH/

**Gloria DeFilipps Brush.** Light Factory Gallery, Charlotte, N.C., January 4–February 8, 1991.

**Judy Stewart Heuler.** Pensacola, Fla., December 20, 1990–February 2, 1991. "And Other Such Realities," paintings and sculpture.

**Ira Latour.** Magale Gallery, Centenary College, Shreveport, La., November 4–December 1, 1990. "Fifty-Year Retrospective: 1938–1988," photography.

**Anne Barclay Morgan.** Thomas Center Gallery, Gainesville, Fla., May 20–June 24, 1990. Prints, sculpture, art to wear.

**Roberta Schofield.** Stein Gallery, Tampa, Fla., September 4–October 15, 1990. "Charades."

**Gregory W. Sheinutt.** Thompson Gallery, Furman University, Greenville, S.C., September 4–26, 1990. Sculpture.

**Ellen Soffer.** Centenary College, Shreveport, La., December 3, 1989–January 19, 1990. Lakeland College, Sheboygan, Wis., February 19–March 13, 1990. Kilgore College, Kilgore, Tex., May 21–July 15, 1990. Paintings and works on paper.

**Shelley Thorstensen.** Marguerite Weber Gallery, Pikeville College, Pikeville, Ky., September 5–25, 1990. Prints.

#### SOUTHWEST/

**Imna Arroyo.** San Juan College Art Gallery, San Juan, N.Mex., September 3–October 5, 1990.

**Richard K. Hillis.** Student Union Art Center, Glendale College, Glendale, Ariz., September 10–21, 1990.

**William E. Keith.** Irrational Art and Design, Houston, Tex., September 8–October 6, 1990. "Totems, Reliefs, Fetishes."

**James McGarrell.** University of Arizona Museum of Art, Tucson, August 28–October 3, 1990.

**Casey Williams.** Laguna Gloria Art Museum, Austin, Tex., September 8–October 21, 1990.

#### WEST/

**Les Barta.** Art Center Gallery, Clatsop Community College, Astoria, Oreg., October–November, 1990. Photocollage.

**Karen Chait.** Grant Building, San Francisco, June 25–29, 1990. "Earth, Sea, and Sky," paintings. Pier 23 Cafe, The Embarcadero, San Francisco, August 14–September 8, 1990. Paintings.

**Rupert Garcia.** Fine Arts Museums of San Francisco, December 8, 1990–March 3, 1991. Prints and posters.

**Karen Kitchel.** Ojai Center for the Arts, Ojai, Calif., October 7–November 2, 1990. "Land, Cash, and Virtue," paintings.

**Karen Kunc.** Artists Book Works, Chicago, October 1–November 30, 1990. Prints and bookworks. Nora Eccles Harrison Museum of Art, Utah State University, Logan, November 13–December 21, 1990. Woodcut prints.

**Norman Lundin.** Long Beach Museum of Art, Long Beach, Calif., August 26–September 30, 1990. Paintings and drawings.

**David Palmer.** Angels Gate Cultural Center, San Pedro, Calif., November 17–December 23, 1990. "Life on the Edge," paintings.

**Susan Rankaitis.** Meyers Bloom, Santa Monica, Calif., September 14–October 20, 1990. Mixed media.

**Brian Rust.** San Jose Institute of Contemporary Art, San Jose, Calif., September 7–fall 1990. "Chain Link," installation.

**Robert C. Schick.** Artscapes Gallery, Saratoga, Calif., July 9–August 31, 1990. "Shattered Illusions," drawings.

## People in the News

### In Memoriam

**Priva Gross**, an art professor, died August 21, 1990, at age 79. After emigrating from Poland in 1941, she graduated from New York University's School of Fine Arts. A specialist in medieval art, she taught at Queensborough Community College of the City University of New York.

**Lewis Iselin**, sculptor, died August 10, 1990. He was 77. Iselin had studied at Harvard and the Art Students League and received the Helen Foster Barnett Prize from the National Academy of Design.

**Richard Louie**, an associate director of the Freer Gallery of Art and the Arthur M. Sackler Gallery of the Smithsonian Institution, died October 7, 1990, after being struck by a car. A graduate of Princeton University and the University of Washington, Seattle, he was 51.

**Pinkney Near**, the Paul Mellon curator and senior research curator at the Virginia Museum of Fine Arts, died August 29, 1990. A specialist in European painting, he had been with the museum for 35 years.

**Frances O'Brien**, a portrait artist, died August 7, 1990, at the age of 86. Her subjects included Irving Berlin, President Dwight D. Eisenhower, William L. Shirer, Winston Churchill, Eleanor Roosevelt, and Grandma Moses.

**Grace Eddy Peabody**, an abstract artist, died August 19, 1990, at the age of 66. Best known for her large, abstract paintings, her work is in the collection of the National Museum for Women in the Arts.

**Robert Phillips**, photographer, died August 24, 1990. He was 64. His photographs have appeared in numerous magazines, and his work is in the collections of the Metropolitan Museum of Art and the Museum of Modern Art.

**Mary Hagihara Kujawski Roberts**, director of the University of Iowa Museum of Art, died September 2, 1990. She was 41. She received a B.F.A., M.A. in education, and an M.A. in art history from the University of Illinois, where she held teaching and museum positions from 1969 to 1977. She then went on to lecture at the Art Institute of Chicago. In 1981 she joined the faculty of the University of Michigan. Roberts then went on to the University of Iowa in 1988.

**Pearl Sacerdote**, an artist who lived in the Bronx and East Hampton, N.Y., died August 29, 1990, at age 68. Sacerdote had exhibited her work extensively over the past two decades.

**Prescott D. Schutz**, an art dealer who specialized in 19th- and 20th-century American art, died September 24, 1990, at age 42, of complications from AIDS. He was a graduate of Columbia College and the Sorbonne.

**James Snyder**, professor emeritus in the Department of the History of Art at Bryn Mawr College, died in Sunrise Lake, Pa., on August 23, 1990, at the age of 61. Born in 1928 in Peoria, Ill., he received his B.A. from the University of Colorado and his M.F.A. and Ph.D. from Princeton University, graduating in 1957. He began his teaching career at the University of Michigan, and in 1964 came to Bryn Mawr, where he remained until his retirement in 1989. He wrote a number of articles and books on late-medieval and Northern European art, among which was an article on the early Haarlem school of painting for which he received the CAA's Arthur Kingsley Porter Prize in 1960. His two most recent volumes, published by Harry N. Abrams, were *Northern Renaissance Art*, 1985, and *Medieval Art*, 1989. He was a devoted teacher; in 1989 he received the Christian R. and Mary F. Lindback Award for Distinguished Teaching from Bryn Mawr College. Friends may wish to contribute to the book fund being established in his memory at Bryn Mawr College. Please send contributions, made out to Bryn Mawr College, to: Donna Wiley, Director of Resources, Bryn Mawr College, Bryn Mawr, PA 19010.

—David Cast

**Leonid Tarassuk**, a museum researcher, 64, and his wife, Nina, a conservator, 52, died September 11, 1990, in an automobile accident. An expert on arms and armor, he was senior research associate at the Metropolitan Museum of Art, where his wife had recently begun doing conservation work. Formerly he was curator of European and American arms and armor at the Hermitage in Leningrad.

### Academe

**Anne J. Banks** has been appointed professor emerita of art at Northern Virginia Community College in Alexandria, Va.

**Richard P. Burnip** has been appointed adjunct instructor for ceramics at Dowling College in Oakdale, N.Y.

**Lucy Der Manuelian** has been named to the Arthur H. Dadian and Ara Oztemel Chair of Armenian Art and Architectural History at Tufts University, where she has been a faculty member since 1984.

**Henry John Drewal** has been named Evjue-Bascom professor at the University of Wisconsin-Madison in the Department of Art History with a joint appointment in the Department of Afro-American Studies. Drewal was previously a professor of art history at Cleveland State University and consultant for African art at the Cleveland Museum of Art.

Emory University's Art History Department has made the following appointments of assistant professors: **David H. Brown**, arts of the African diaspora; **Marc J. Gottlieb**, 19th-century European art and curator of modern art at the Emory University Museum of Art and Archaeology; **Sidney Littlefield Kasfir**, African art; and **Rebecca Stone-Miller**, pre-Columbian art and curator of pre-Columbian art.

**Carol S. Ivory** has been appointed assistant professor of art history at Winthrop College, Rock Hill, S.C.

**Carolyn H. Manosevitz** has been appointed acting chair of the Art Department at Austin Community College in Texas.

**Nevin Mercede** has been appointed assistant professor of art at Indiana University of Pennsylvania.

Moore College of Art and Design, in Philadelphia, has named three deans. **Joan Courbom Stevens**, a faculty member at Moore since 1977, has been appointed dean of students. **Deborah C. Warner**, with Moore since 1970, is the new dean of the college. **Nancy Pyle McGee**, who had taught at Parsons School of Design in New York since 1978, is the new dean of faculty.

Northwestern University has announced the retirement of **Betty Monroe**, who was associate professor of Asian art. **Eli Bentor** has been appointed instructor of African art.

Rutgers University's Art History Department, New Brunswick, N.J., has announced the following appointments: **Matthew Baigell**, director of graduate studies; **Rona Goffen**, chair; **Angela Howard**, assistant professor; **Joan M. Marter**, professor; **Catherine Puglisi**, associate professor; and **Jocelyn Penny Small**, professor.

**Hans Van Miegroet** has been appointed Andrew W. Mellon Assistant Professor of Art History and Director of Graduate Studies at Duke University, Durham, N.C.

### Museums and Galleries

**Jan Adlmann** has been named external affairs director for the Solomon R. Guggenheim Museum in New York. Most recently, Adlmann was director of the Vassar College Art Gallery in Poughkeepsie, N.Y.



**Jan Adlmann**  
PHOTO: DAVID HEALD

The American Craft Museum in New York has announced the following appointments: **John Perreault** has been named senior curator. He had been director of the Newhouse Center for Contemporary Art at Snug Harbor Cultural Center, Staten Island, N.Y. **Egle Victoria Zygas** is curator of education. She was previously curator of education at the Museum of American Folk Art.

**Marianne Berardi** is director of the Albrecht Art Museum in Saint Joseph, Mo.

**Annette Blaugrund** has been named Andrew W. Mellon Senior Curator of Paintings, Drawings, and Sculpture at the New-York Historical Society.

The Brooklyn Museum has announced the following appointments: **Amy G. Poster** is curator and head of the Asian Arts Department. She has been on the museum's curatorial staff since 1969. **Xiaoping Lin** is assistant curator for Chinese art. He was formerly curatorial assistant at the Yale University Art Gallery, where he is a doctoral candidate in art history. **Layla S. Diba** has been named associate curator of Islamic art. She has served as a consultant and art advisor and was director and chief curator at the Negarestan Museum in Tehran.

**Osa Brown** has been appointed director of publications at the Museum of Modern Art in New York. She was formerly assistant director and publisher at the Asia Society Galleries.

The Contemporary Arts Museum in New York has announced two appointments: **Dana Baldwin** is coordinator for educational programs. She was most recently a resident intern at the Virginia Museum of Fine Arts. **Lynn McLanahan Herbert** has been named assistant curator. She was formerly program coordinator for Artists Space in New York.

**James Cuno** has been appointed Elizabeth and John Moors Cabot Director of the Harvard University Art Museums. He was formerly director of the Hood Museum of Art at Dartmouth College.

**Vishakha N. Desai** has been named director of the Asia Society Galleries. Previously, she was a curator in the Department of Asiatic Arts at the Museum of Fine Arts, Boston.

**Noriko Gamblin** has been appointed curator at the Long Beach Museum of Art in Long Beach, Calif. She was previously an intern at the J. Paul Getty Museum and an NEA intern at MOCA, Los Angeles.

The J. Paul Getty Museum has selected the following CAA members for 1990-91 internships: **Robin Clark**, Boston University; **Marion De Koning**, San Diego State University; **Catherine Scallen**, Princeton University; and **Anna Zagorski**, California State University, Long Beach.

**Kenneth Hafertepe** has been named director of academic programs at Historic Deerfield. He had been resident manager of the Neill-Cochran Museum House in Austin, Tex.

**Susan Kuretsky** has been named acting director of the Vassar College Art Gallery. She is the Sarah Gibson Blanding Professor of Art at Vassar.

**Amanda Lange** is assistant curator in charge of ceramics and glass at the Winterthur Museum in Winterthur, Del. Lange joined the Winterthur staff in 1989 as a curatorial assistant.

**Louis D. Levine** has been appointed assistant commissioner for museums and director of the New York State Museum. Levine had been associate director of exhibits at the Royal Ontario Museum, Toronto.

**Glenn D. Lowry** has been appointed director of the Art Gallery of Ontario. He had been curator of Near Eastern art for the Arthur M. Sackler Gallery and the Freer Gallery of Art of the Smithsonian Institution, Washington, D.C.

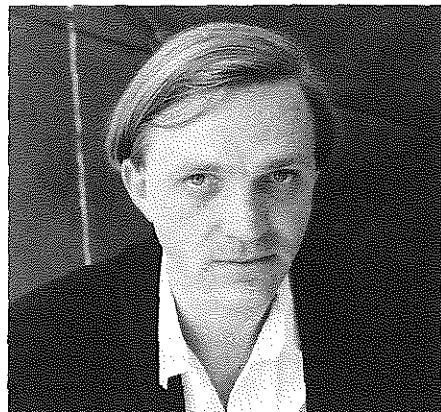
**Kathleen M. Monaghan** is branch director of the Whitney Museum of American Art at Equitable Center in New York. She replaces **Adam D. Weinberg**, who has been named artistic and program director of the American Center for Students and Artists in Paris.

**Kristin A. Mortimer** has been appointed director of the Mount Holyoke College Art Museum in South Hadley, Mass. She was formerly acting director of the Isabella Stewart Gardner Museum in Boston.

**Eva Nagase** is collections manager at the Museums at Stony Brook, N.Y.

The Nelson-Atkins Museum of Art has announced two curatorial appointments. **Margaret Conrads** has been named assistant curator of American art. She was previously American art research fellow at the Clark Art Institute in Williamstown, Mass. **Scott Erbes** is curatorial assistant in the department of decorative arts.

**Robert Storr** has been appointed curator in the Department of Painting and Sculpture at the Museum of Modern Art in New York, with primary responsibility for contemporary art. Storr is assistant professor at Tyler School of Art in Philadelphia, and a contributing editor for *Art in America* and a columnist for *Art/Press*. He has been active in CAA, serving as Studio Art Program co-chair (with Kellie Jones) for the 1990 conference and on the Editorial Board of *Art Journal*.



Robert Storr

**Christiana M. Strassfield** has been appointed curator of the Guild Hall Museum in East Hampton, N.Y., where she had been associate curator and registrar.

**Eleni Vassilika** has been named keeper of antiquities at the Fitzwilliam Museum, Cambridge, England. She had been director of Independent Art Research, Ltd.

**Richard Waller** has been appointed director of the Marsh Gallery at the University of Richmond, Va. Waller was formerly chief designer at the Brooklyn Museum and served on the faculty of the Parsons School of Design.

**H. Barbara Weinberg** has been appointed curator of American paintings and sculpture at the Metropolitan Museum of Art. Weinberg has been professor of art history at Queens College

and the Graduate School, City University of New York.

The Whitney Museum of American Art has named the students who will take part in its Independent Study Program, among whom are CAA members **William Easton**, performance artist, and **Toby Greenberg**, painter, School of the Art Institute of Chicago.

**Stephen Wicks** has been named associate curator at the Knoxville Museum of Art, Knoxville, Tenn. He formerly managed the manuscript collection at the University of Tennessee's Special Collections Library.

## Organizations

**Maria de Herrera** is director of the Santa Monica Arts Commission in California. She was formerly with the Santa Barbara County Arts Commission.

**William Otton** has been appointed president of the Wichita Art Association, Center for the Arts, in Wichita, Kans.

**Serena Rattazzi** has been named director of the American Federation of Arts in New York. She was previously associate director of the Brooklyn Museum.

## Programs, New & Revised

**Bard College**, Annandale-on-Hudson, N.Y., will be the site of the Richard and Marielise Black Center for Curatorial Studies and Art in Contemporary Culture—the Rivendell Collection of Late 20th-Century Art. The center will house the Rivendell collection and host a new interdisciplinary degree program in curatorial studies. The Black Center will also have a research library and sponsor scholarly publications and exhibitions.

**The Columbus Museum of Art** in Columbus, Ohio, has announced a new admission policy—all visitors will be admitted free of charge. The museum's director, Merribell Parsons, stated that the museum wants to make every effort to make the museum more accessible to people on a regular basis.

**The Metropolitan Museum of Art** has reopened the Iris and B. Gerald Cantor Roof Garden with an installation of large 20th-century sculpture and a newly constructed pergola.

**The Queens Museum** in New York has announced the initiation of a Multicultural Outreach Project. The program will provide services and activities to increase the participation of non-English speakers and recent immigrants in cultural opportunities at the museum. The program seeks to form an advisory committee, translate museum materials, begin bilingual tours, and develop activities for the ethnic festivals in the surrounding area.

## Grants, Awards, & Honors

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

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

**Robert Baldwin**, assistant professor of art history at Connecticut College, received a 1990 NEH summer stipend to do research on money in Northern Renaissance and Baroque art. He also received an ACLS Travel to Foreign Conference Grant to speak on textiles at the International Economic History Conference in Leuven.

**William A. Berry**, professor of art at the University of Missouri-Columbia, was the sole prize winner in a national, juried exhibition of watercolors, drawings, and photographs at Berkeley Art Center in California.

**K. Johnson Bowles** has been awarded a 1990 Arts Midwest/NEA Regional Arts Fellowship for drawing.

**Henry John Brewal** received a 1990 NEH summer stipend to work on a book manuscript.

**James D'Emilio**, assistant professor of humanities at the University of South Florida, Tampa, has been awarded a 1990-91 fellowship from the George A. and Eliza Gardner Howard

Foundation. His project title is "The Romanesque Churches of Galicia: The Making of a Provincial Art."

**Marilyn Lanfear** of the University of Texas at San Antonio has received an individual artists grant from the Department of Arts and Cultural Affairs of the City of San Antonio.

**Sharon Lawless** has been awarded a 1990-91 fellowship from the New York Foundation for the Arts.

**Meredith Lillich**, professor of fine arts at Syracuse University, received grants from the American Philosophical Society and the NEH Travel-to-Collections Program for research on medieval stained glass in Champagne. Her book, *The Armor of Light*, has been awarded a publication grant by the Getty Grant Program.

**Chloe Maglietta** has received an Individual Artists Grant from the Queens Council on the Arts Re-grants Program. Her project, "Word Pictures," will visually interpret poetry into two- and three-dimensional art, which will be accessible to the visually impaired.

**Katherine E. Manthorne**, associate professor of art history at the University of Illinois, Urbana-Champaign, has been appointed to its Center for Advanced Study, 1990-91, and has also been named a university scholar.

**Jody Maxim**, associate professor of art history and classics at Stanford University, was awarded the Hoadgland Prize for Undergraduate Teaching.

**Francis V. O'Connor**, an independent historian of American art, has been awarded a Rockefeller Foundation Fellowship at the Institute for Medical Humanities of the University of Texas Medical Branch, Galveston, spring 1991 for research in medicine and psychiatry on the psychodynamics of creativity in the visual arts.

**Adrian Piper**, a conceptual, performance, and video artist, has received an Award in the Visual Arts, administered by the Southeastern Center for Contemporary Art.

**Virginia Chieffo Raguin**, associate professor in the Department of Visual Arts at the College of the Holy Cross in Worcester, Mass., has received the 1990 Rakow Grant for Glass Research from the Corning Museum of Glass.

**Jane Alden Stevens**, associate professor of fine arts at the University of Cincinnati, was awarded a 1990 Ohio Arts Council Individual Artist Grant for her work in photography.

**Mark Thistlethwaite**, associate professor of art history at Texas Christian University, received the 1990 Chancellor's Award for Distinguished Teaching.

**Elaine Towns** has received a Los Angeles Cultural Grant for 1990-91 for her artist's book, *Central Avenue Remembered*.

**Ruth Weisberg**, CAA president, has received the Distinguished Artist Award of the Fresno Art Museum in California.

**Sigrid W. Weltge**, associate professor at the Philadelphia College of Textiles and Science, has received an NEH Travel Grant to Collections to visit the Whitworth and Platt Hall textile and costume collections in Manchester, England.

**Phil Young**, painting professor at Hartwick College, Oneonta, N.Y., has been awarded a Sordna Foundation Grant for his paintings, "Desecrating the Land: Vandalizing Cultures," in the American Southwest.

**The Getty Grant Program** has awarded grants to the **Roscommon County Council**, Roscommon, Ireland, and **St. George's Parish Church Council**, Gloucestershire, U.K., for conservation; and to Miklós Szabo, author of *Archaikus Ag-yagszobraszat Boititaban*, for scholarship.

**The National Endowment for the Arts** has awarded Visual Artists Forums Grants to the following CAA institutional members: Atlanta College of Art; California College of Arts and Crafts; University of California, Riverside; University of California, San Diego; College Art Association; University of Colorado, Boulder; Illinois State University; University of Illinois, Chicago; New Mexico State University; University of New Mexico; Rutgers University; School of the Art Institute of Chicago; University of Virginia; Washington State University; and Weber State College.

## Conferences & Symposia

### Calls for Papers

**The Central Renaissance Conference** will meet April 4-6, 1991, at the University of Missouri-Columbia. Proposals for sessions and papers are invited. For information: Charles G. Nauert, Jr., Dept. of History, 101 Read Hall, University of Missouri-Columbia, Columbia, MO 65211. *Deadline: December 1, 1990.*

**The Sight/Site of Pleasure: New Approaches to Questions of Representation** is the theme of the 26th annual UCLA art history graduate symposium. Submit one-page abstract, or for information: J. Roche and S. Loizeaux-Witte, Graduate Symposium, Dept. of Art History, UCLA, 3209 Dickson Art Center, Los Angeles, CA 90024-1417. *Deadline: January 15, 1991.*

**The Renaissance Conference of Southern California: Southwest Regional Conference** will be held May 3-4, 1991, at the Huntington Library, San Marino, Calif. Abstracts and sessions on all aspects of Renaissance disciplines will be considered. For information: Stanley Stewart, RCSC, Dept. of English, University of California, Riverside, CA 92521; 714/787-5301. *Deadline: January 31, 1991.*

**The Whitney Museum of American Art** is soliciting papers for the annual Whitney Symposium to take place April 29, 1991. Papers may deal with any area of 20th-century American drawing, painting, sculpture, film, or video. Submit abstracts up to 1,000 words with a current résumé for talks of approximately 20 minutes. Travel subsidies available. For information: Adele Stroh, Public Education Dept., Whitney Museum of American Art, 945 Madison Ave., New York, NY 10021. *Deadline: February 8, 1991.*

**The 9th Annual Conference on Textiles** will be held at Purdue University, July 19-21, 1991. Scholars in textile history, theory, practice, and development are invited to submit abstracts of previously unpublished research papers for presentation at the conference. Papers should be 20 minutes. For information: Cheryl Nelson, Dept. of Consumer Sciences and Retailing, or Lisa Lee Peterson, Dept. of Creative Arts, Purdue University, West Lafayette, IN 47907; C. Nelson: 317/494-8316, or L. Peterson: 317/494-3062. *Deadline: April 1, 1991.*

**The Society for Advancement of Scandinavian Study** invites papers on topics in art and architecture for its annual meeting in Amherst, Mass., May 2-4, 1991. For information: Frank Hugus, Dept. of Germanic Languages, University of Massachusetts, Amherst, MA 01003; 413/545-0310.

## To Attend

**Ancient Art from the Shelby White and Leon Levy Collection**, a symposium, will be held at the Metropolitan Museum of Art, January 11, 1991. Topics to be covered include the arts of the ancient Near East, Cycladic and early Greek art, Attic Greek pottery, Greek and Roman bronzes, and Roman sculpture in marble. For information: Office of Academic Programs, Metropolitan Museum of Art, 1000 Fifth Ave., New York, NY 10028-0198; 212/570-3874.

**Multiple Perspectives: The African-American Presence in Art Education** is a conference sponsored by the Museum Education Division and the Committee on Minority Concerns of the National Art Education Association. The conference, which will be held at the High Museum of Art in Atlanta, March 19, 1991, will examine the installation of African-American content into the visual arts and related school

curricula. For information: Mary Huber, Hearst Center for the Arts, 304 W. Seerley Blvd., Cedar Falls, IA 50613; 319/273-8641.

**The Society of North American Goldsmiths** will hold a conference March 20-24, 1991, in Atlanta. The theme is "Metamorphosis." For information: Beverly Auerbach, 1415 Biltmore Dr., Atlanta, GA 30329; 404/634-8536.

**Creating a Federal Image: Art for the New Nation** is a symposium to be held April 5, 1991, at the University of Delaware. Papers on the reflection of this theme in architecture, painting, engraving, and urban planning will be presented. For information: Lauren Farber or Ingrid Steffensen, Delaware Symposium on American Art, Dept. of Art History, University of Delaware, Newark, DE 19716.

**The Frick Collection and the Institute of Fine Arts of New York University** will hold their annual symposium on the history of art, April 5-6, 1991. For information: Nadia Tscherny, Frick Collection, 1 E. 70th St., New York, NY 10021; 212/288-0700.

**The Italian Presence in American Art, 1920-1990**, is a symposium sponsored by the Istituto della Enciclopedia Italiana and Fordham University to be held at Fordham University, Lincoln Center Campus, November 22-23, 1991. This is a follow-up of the two conferences held in 1987 and 1989, which covered the periods 1760-1860 and 1860-1920 respectively. For information: Irma Jaffe, 880 Fifth Ave., New York, NY 10021.

# Opportunities

## Awards

**The Charles C. Eldredge Prize** of the National Museum of American Art is awarded for outstanding scholarship in American art. A cash award of \$2,000 will be made to the author of a recent book-length publication that provides new insight into works of art, the artists who made them, or aspects of history and theory that enrich the understanding of the American artistic heritage. Single-author, book-length publications—including monographs, exhibition catalogues, catalogues raisonnés, and collected essays—bearing 1988, 1989, or 1990 imprints—will be considered. To nominate a book, send a letter explaining the work's importance to the field of American art history and discussing the quality of the author's scholarship and methodology. For information:

Charles C. Eldredge Prize, Office of the Director, National Museum of American Art, Smithsonian Institution, Washington, D.C. 20560. *Deadline: December 1, 1990.*

**Prix de Gravure** is awarded by Trace, an association of engravers, and Idemedia-Credome. The theme of this year's competition is "the scoop." Each entry must be an original engraving in black and white or color. All entries must include the artist's name, address, and a brief c.v. of no more than 10 lines. For information: Trace, 54 rue Daguerre, 75014 Paris, France; 1/43 22 21 78. *Deadline: January 31, 1991.*

## Calls for Entries

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

**The American Numismatic Society** is sponsoring a competition for the design of a medal, which it will issue in 1992 to celebrate five centuries of continuous interaction between the Eastern and Western hemispheres. The choice of images is left to the artist. Designs can be two-dimensional or three-dimensional. There is a \$4,000 award. For information: Alan Stahl, American Numismatic Society, Broadway and 155th St., New York, NY 10032. *Deadline: December 31, 1990.*

**The Print Club**, in cooperation with the Department of Art and the University Museums at the University of Mississippi, is sponsoring "National Works on Paper." All entries must be original works on or of paper produced within the last two years. \$20.00 fee for 3 slides. For information: April E. Johnson, National Works on Paper, Dept. of Art, University of Mississippi, University, MS 38677; 601/232-7193. *Deadline: January 15, 1991.*

**The Columbus Arts Festival** is accepting applications for its 1991 street fair. For information: Vikki Schultz, Columbus Arts Festival, 55 E. State St., Columbus, OH 43215; 614/224-2606. *Deadline: February 1, 1991.*

**The Huntington Beach Art Center** is seeking artwork and proposals for "Community Properties," its inaugural exhibition. The exhibition will feature works that explore ideas about community, whether defined geographically, economically, racially, culturally, or through shared interests and beliefs. All media will be considered. Send no more than 20 slides, or film, video, or audio tape if appropriate, a résumé, supportive material, and SASE. For information: Community Properties, Huntington Beach Art Center, 2000 Main St., Huntington Beach, CA 92648. *Deadline: April 1, 1991.*

## Grants and Fellowships

**The Mid-Atlantic Arts Foundation** is accepting applications for its Visual Arts Fellowship Program. There are 20 fellowships—10 in sculpture and 10 in photography—at \$5,000 each, available to artists living in the mid-Atlantic region. For information: Mid-Atlantic Arts Foundation, 11 E. Chase St., Suite 2A, Baltimore, MD 21202; 301/539-6656. *Deadline: January 11, 1991.*

**The National Museum of American Art**, Smithsonian Institution, has a fellowship program for scholarly research on the American craft movement. Research proposals are sought from candidates knowledgeable in the history of 20th-century art, craft, or design. Proposals concentrating on post-1930 craft developments or their historical antecedents are encouraged. Preference will be given to proposals dependent on Smithsonian resources. For information: Office of Fellowships and Grants, Smithsonian Institution, 7300 L'Enfant Plaza, Washington, DC 20560; 202/287-3271. *Deadline: January 15, 1991.*

**The American Association of Museums Curators Committee Travel Stipend Award** provides partial support for a curator to attend the May 1991 AAM annual meeting in Denver, Colo. Applicants must be just starting a professional curatorial career, work in a museum as a curator, and be a first-time participant at the annual meeting. To apply, send a résumé, 2-page statement of purpose for attending the meeting and discussing professional responsibilities and goals, a letter of support from the museum of employment, and a letter of support from a curatorial sponsor associated with the applicant's institution. Three copies must be sent. For information: Ann C. Madonia, Muscarelle Museum of Art, College of William and Mary, Williamsburg, VA 23185. *Deadline: February 1, 1991.*

**The Center for Advanced Study in the Visual Arts** awards numerous types of fellowships throughout the year. The next deadline is for Visiting Senior Fellowships for the study of history, theory, and criticism of art, architecture, and urbanism of any geographical area and period. Applicants should have held the Ph.D. for 5 years or more or possess a record of professional accomplishment. Scholars are expected to reside in Washington throughout their fellowship period and participate in the activities of the center. All grants are based on individual need. For information: Center for Advanced Study in the Visual Arts, National Gallery of Art, Washington, DC 20565; 202/842-6480; fax 202/408-8531. *Deadlines: March 21, 1991, for September 16, 1991-February 28, 1992; September 21, 1991, for March 1, 1992-August 31, 1992.*

**The Gottlieb Foundation** offers individual support grants to artists who have been creating mature art for at least 20 years and are in

financial need. The foundation also offers emergency grants for artists in financial need as a result of some catastrophic event. To be eligible an artist must have been in a mature phase of his or her art for at least 10 years. For information: Adolph and Esther Gottlieb Foundation, 380 West Broadway, New York, NY 10012.

**The Toyota USA Foundation** encourages grant proposals from organizations that promote excellence in education. For information: Toyota USA Foundation, Attn: Foundation Coordinator, 19001 S. Western Ave., Torrance, CA 90509.

## Calls for Manuscripts

**Art Journal** is seeking articles for an issue titled "Art and Ecology." It will focus on the possibilities of art in the revisioning of the relationship between ourselves and the environment, and on how the need for new intellectual and spiritual paradigms challenges our assumptions about the functions and limitations of art. Papers can be theoretical, interdisciplinary, or can examine work with a commitment to this subject—e.g., works that present new paradigms or that function as art and create practical solutions to environmental problems. Artists are encouraged to submit proposals for projects. Send proposals or manuscripts to: Jackie Brookner, 131 Spring St., New York, NY 10012. *Deadline: December 15, 1990.*

**Art Journal** is seeking articles for an issue provisionally titled "Art and Old Age." Topics may relate to "old-age" style in the late 20th century, especially in relation to artists about whose work conventional descriptions such as increase of painterliness, urgency of execution, etc., do not apply; old age as content in recent art: how do we view the subject; old age and feminist and gay perspectives; old age as a social construct in relation to recent art; old age and late style from the perspective of spiritual traditions: Kabbalah, mythological sources, Books of the Dead, etc.; postmodernism as a late style; and folk art and folk artists, most of whom began late in life. Approaches need not be limited to these topics. Writings on age by artists, especially by those over 70, are welcome. Send proposals or manuscripts to: Robert Berlind, Visual Arts, SUNY at Purchase, Purchase, NY 10577-1400. *Deadline: January 1991.*

## Publications

**ARLIS/NA** announces the reprint of the *Newsletters* of the Committee for the Preservation of Architectural Records (COPAR), 1974-85. The publication serves as a reference tool for locating collections of architectural records throughout the United States and abroad. For information: Marilyn Wassman, 2109 Charleston Pl., Hyattsville, MD 20783.

**Financial Aid for Research, Study, and Travel Abroad** identifies 1,500 scholarships, fellowships, grants, and loans available to support international activities. \$40 plus \$3 shipping. To order: TGC/Reference Service Press, 1100 Industrial Rd., Suite 9, San Carlos, CA 94070.

**The National Directory of Multicultural Arts Organizations** contains approximately 1,200 entries ranging from museums, dance companies, and galleries to libraries, theater groups, and service organizations. To order, send \$15 to: NASAA, 1010 Vermont Ave., NW, Suite 920, Washington, DC 20005.

**The National Guide to Funding in Arts and Culture** lists more than 3,300 grantmakers dedicated to funding nonprofit arts and cultural groups. The directory lists names, addresses, and full profiles of the organizations, lists of arts and culture grants awarded by over 300 foundations, financial information, and bibliographies. To order, send \$125 plus \$3 shipping to: Foundation Center, 79 Fifth Ave., Dept. TD, New York, NY 10003.

**Sponsored Research in the History of Art** is a directory of advanced projects in the history of art, archaeology, and allied fields in the humanities and social sciences. Each entry lists the grant recipient's name and institutional affiliation, research project, supporting institution, and dates of the award. To order, send \$25 plus \$2.50 shipping (US/Canada) or \$5 (foreign) to: National Gallery of Art, Mail Order Dept., 2000 Club Dr., Landover, MD 20785; fax 301/322-1578.

**VLA Guide to Copyright for Visual Artists** provides accessible information on copyright law. Available through: Volunteer Lawyers for the Arts, 1285 Ave. of the Americas, 3rd fl., New York, NY 10019; 212/977-9270.

## Residencies

**The J. Paul Getty Museum** offers internships for graduate students to obtain practical training in museum work. The museum also coordinates the intern programs for the Getty Center for Education in the Arts and the Provenance Index of the Getty Art History Information Program. For information: Dept. of Education and Academic Affairs, J. Paul Getty Museum, PO Box 2112, Santa Monica, CA 90406; 213/459-7611, ext. 320. *Deadline for 1991-92: December 10, 1990.*

**The North Carolina Arts Council** is recruiting artists for the Visiting Artist Program, co-sponsored by the North Carolina Department of Community Colleges. Through this program, artists are based at the state's 58 community and technical colleges to work as artists-in-residence for the communities in which the institutions are located. Residencies vary from 9 months to 1 year. For information: Visiting Artist Program,



Community Development Section, North Carolina Arts Council, Dept. of Cultural Resources, Raleigh, NC 27601-2807. *Deadline: January 15, 1991.*

**The Schomburg Center for Research in Black Culture** offers a scholars-in-residence program. The residency is designed to encourage research and writing in black history and culture, to facilitate interaction among the participants, and to provide for widespread dissemination of findings through lectures, publications, and seminars. Residencies are either 6 months or 1 year. For information: Arnold Rampersad and Hylan Lewis, Scholars-in-Residence Program, Schomburg Center for Research in Black Culture, 515 Malcolm X Blvd., New York, NY 10037-1801; 212/491-2203. *Deadline: January 15, 1991.*

Workshops and Schools

**The Attingham Summer School**, which studies the English country house, will convene July 5-23, 1991. Experts from British universities and museums will lecture on architecture, the decorative and fine arts, landscape and interior design, preservation, and social history. Visits will be made to many country houses and cathedrals. Attingham Study Week will be based in Paris, June 4-12, 1991, with visits to both private *hôtels* in the city and *châteaux* in the countryside. For information: Sybil Bruel, 285 Central Park West, New York, NY 10024; 212/362-0701; fax 212/580-9352. *Deadline: January 15, 1991 (study week); January 31, 1991 (summer school).*

**The Newberry Library Center for Renaissance Studies** will hold a 1991 summer institute in the French archival sciences. The institute will be conducted by Bernard Barbiche of the Ecole Nationale des Chartes. Barbiche will consider the resources of the principal archives and collections of the *ancien régime*, their history and their relationships to the institutions, the typology of documents, paleography and diplomatics, and archival sources required for art-historical and literary research. Instruction will be in French. For information: Center for Renaissance Studies, Newberry Library, 60 W. Walton St., Chicago, IL 60610-3380; 312/943-9090. *Deadline: March 1, 1991.*

**The Metropolitan Museum of Art** is sponsoring a series of workshops. The program is open to staff and trustees of museums, historic sites, and university galleries. Topics include learning in museums; managing benefits programs for museum employees; care and interpretation of Native American collections; art on screen: film and video in museums; defining the public dimension of museums: equity and excellence; and museums in partnership: collaborations. For information: Metropolitan Museum of Art, Office of Public Programs, Museum Workshop Program, 1000 Fifth Ave., New York, NY 10028-0198.

**The National Endowment for the Humanities** announces 19 NEH Institutes and 51 NEH Seminars that will be held across the country and abroad in the summer of 1991. The following is a list of those that may be of interest to CAA members. For information: NEH 1991 Summer Institutes and Seminars, Rm. 406, 1100 Pennsylvania Ave., NW, Washington, DC 20506.

**Film, Literature, and the Cultures of Interwar France.** For information: Dudley Andrew and Steven Ungar, Program in Comparative Literature, University of Iowa, Iowa City, IA 52242.

**Imitation, Influence, Inspiration: The Theory and Practice of Artistic Relations in the Renaissance.** For information: Leonard Barkan, Dept. of English, University of Michigan, Ann Arbor, MI 48109.

**The Emergence of the Modern: American Art and Culture from the Columbian Exposition to the Armory Show.** For information: Townsend Ludington, University of North Carolina, CB#3520, 227 Greenlaw, Chapel Hill, NC 27599; 919/962-4062.

**Philosophy and the Histories of the Arts.** For information: Donald Crawford, University of Wisconsin, 600 N. Park St., Dept. of Philosophy, Madison, WI 53706; 608/263-5693.

**Culture and Society in Victorian Britain.** For information: Duncan Robinson, Yale Center for British Art, 2120 Yale Station, New Haven, CT 06520; 203/432-2822.

**Boccaccio and Medieval/Renaissance Narrative.** For information: Giuseppe Mazzotta, Yale University, Dept. of Italian, New Haven, CT 06520; 203/432-0595.

**Drawings and Prints: Leonardo to Goya.** For information: David Rosand, c/o Summer Sessions Office, 419 Lewisohn Hall, Columbia University, New York, NY 10027.

Miscellaneous

**The Marie Walsh Sharpe Art Foundation** announces a new national program offering studio spaces in New York City. Visual artists are invited to submit proposals for 14 spaces, available March 1, 1991, for periods of up to one year with the opportunity to reapply for a second. Proposals must include up to 10 labeled slides of recent work, a résumé, up to one-page statement indicating why you need studio space, desired dates and length of stay, and SASE. To send proposals or for information: Marie Walsh Sharpe Art Foundation, Space Program, 711 N. Tejon St., Suite B, Colorado Springs, CO 80903. *Deadline: January 1, 1991.*

**The National Institute for the Conservation of Cultural Property** is asking civic and cultural groups at the state and municipal level to assist

Save Outdoor Sculpture! (SOS!), a project co-sponsored by the Smithsonian's National Museum of American Art and the National Institute for the Conservation of Cultural Property. SOS! is coordinating a national inventory and condition assessment of publicly accessible outdoor sculpture in the United States. Organizations in each state are needed to train and monitor volunteers to research and conduct on-site surveys. Information collected by volunteers will become part of the permanent database, Inventory of American Sculpture, maintained by the National Museum of American Art. For information: SOS!, 3299 K St., NW, Suite 403, Washington, DC 20007. *Deadline: January 15, 1991.*

**The Indianapolis Art League** is seeking slides for its slide bank and future exhibition schedule. All artists in all media, who were born in Indiana, studied in Indiana, or currently reside in Indiana or within a 250-mile radius of Indianapolis are eligible. Send bio, exhibition list, and no more than 20 slides to: Julia Muney, Indianapolis Art League, 820 E. 67th St., Indianapolis, IN 46220.

Information Wanted

Reproductions, appropriations, or examples of reuse in any form of **Robert Indiana's "Love"** images (two dimensional or sculpture) from 1966 to the present are sought. Information will be used for scholarly purpose only. Susan Ryan, 30 Eastern Promenade #3, Portland, ME 04101.

**Robert Laurent: A Catalogue Raisonné** is being prepared by Roberta K. Tarbell. Information from those not already contacted on his sculpture, picture frames, and drawings, as well as unpublished letters and essays are requested. Letters from students describing experiences in Laurent's sculpture classes would be most appreciated. Roberta K. Tarbell, 250 Fine Arts Bldg., Rutgers University, Camden, NJ 08102.

In preparation for a retrospective of **James Rosenquist's** prints, the University Art Museum, Long Beach, Calif., would appreciate receiving documentary information regarding Rosenquist prints from workshops, publishers, or galleries whom we have not already contacted. Constance W. Glenn or Diana C. du Pont, University Art Museum, California State University, 1250 Bellflower Blvd., Long Beach, CA 90840; 213/985-5761.

Museum Sessions

CONTINUED FROM PAGE 1

urged, therefore, not to register for a museum session unless you are certain that you will be able to attend. People wishing to register for museum sessions must do so no later than January 1, 1991, using the registration form below. Registration will be on a first-come, first-served basis. Registration forms sent without SASE's cannot be processed.

CAA will not be providing transportation to these sessions because all par-

ticipating museums are easily accessible by public transportation. Please note, however, that they are sufficiently distant from the conference hotels to preclude "session-hopping" or quick access to placement services.

Registrants will be notified by mail no later than February 1, 1991, as to whether or not they will be able to attend the session(s) of their choice.

Advance Registration Form

Museum Sessions  
CAA Annual Conference  
February 22, 1991

Please send me a ticket for the following museum session(s):

**The American Family Collects: Private Collections and Museum Patronage from 1850 to 1925.** Ruth K. Meyer and Lilien Robinson, chairs. The Phillips Collection; 9:30 A.M.-noon.

**Jan Van Eyck's Annunciation in a Church.** Carol J. Purtle, chair. National Gallery of Art; 9:30 A.M.-noon.

**New Directions in the Study of Indian Painting.** Daniel Ehnbohm, chair. Arthur M. Sackler Gallery; 9:30 A.M.-noon.

**Painting in Little: Portrait Miniatures and Their Makers.** Clifford Chieffo, chair. National Museum of American Art; 9:30 A.M.-noon.

**Anthony van Dyck: 350 Years after His Death.** Zirka Z. Filipczak, chair. National Gallery of Art; 2:00-4:30 P.M.

**The Art of the Personal Object.** Philip Ravenhill and Roy Sieber, chairs. National Museum of African Art; 2:00-4:30 P.M.

**A Social History of American Art to 1914: Problems and Prospects.** Allan Wallach, chair. National Museum of American Art; 2:00-4:30 P.M.

NAME

STREET

CITY

STATE

ZIP CODE

TELEPHONE

A self-addressed, stamped envelope must be enclosed.

Return registration form by January 1, 1991.

Datebook

**December 3**  
Deadline for *Positions Listing* submissions, to be published January 4, 1991

**December 21**  
Deadline for registering for the CAA postconference Baltimore tour (see p. 4)

**January 11**  
Deadline for CAA conference advance registration

**January 21**  
Deadline for submissions for the *Supplementary Positions Listing* to be distributed at the CAA annual conference

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

**March 1**  
Deadline for Millard Meiss Publication Fund applications

**March 4**  
Deadline for submitting material for the March/April newsletter

Sought

**Lynchburg College's** developing Art History Program seeks back issues of the *Art Bulletin*, *Art Journal*, and the *Journal of the Society of Architectural Historians* for the college library. If willing to donate or offer for a reasonable fee, contact: Richard G. Pumphrey, Chair, Art Dept., Lynchburg College, Lynchburg, VA 24501; 804/522-8341.



## Classified Ads

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

**Art Workshop International** 1990-91. San Miguel de Allende, Mexico, December 23, 1990-January 19, 1991. Live in a charming hill town, work in the painting and graphic studios of the famous Instituto. Instructors: New York painters/teachers. Summer 1991, art workshop, Asissi, Italy. For information: Art Workshop, 463 West St., #1028H, New York, NY 10014; 212/691-1159.

**Bright, Sunny Loft.** 7 extra-large windows (north plus east exposure). 1,400 sq. ft. co-op, live/work. High ceilings, exposed brick, view Empire State, custom Shoji, 1 bath, finished kitchen, and Garland stove, washer/dryer. \$335,000. Owner: 212/989-9163.

**China: Visual Artists' Studio Program.** Zhejiang National Academy of Fine Art, Hangzhou, China. Brush painting, calligraphy, printmaking,

art history, scroll mounting, seal carving, ceramics, paper, tai-chi. 3rd annual. Spring 1991. Contact: J. Sugarman, China Educational Tours, 1110 Washington St., Boston, MA 02124; 800/225-4262.

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

**For Rent.** Large, furnished country house in central Italy, \$600/month plus utilities, available September 1991; also a two-bedroom, furnished apartment in Italy with all modern conveniences, \$600/month plus utilities, available 1991-92. Call: 812/336-3860.

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

**Museum Insights.** Unique newsletter reviews exceptional collections, small museums. Highly recommended in popular and scholarly press. Bimonthly. \$28. Box 313C, North Amherst, MA 01059.

**Rome Apartment.** 3 rooms, furnished, sleeps 2, near American Academy. Rent 1,000,000 lire monthly. Available August 1-December 15, 1991, and January 15-May 15, 1992. Carolyn Valone, Dept. of Art History, Trinity University, San Antonio, TX 78212.

**Sublet.** Loft available for 6 months starting February 1991. \$800/month, 12' ceilings, roof location for production/design or "clean" studio work. 212/675-7282.

**Sunny, Private Retreat.** 15 acres with streams. View of Rondout Reservoir; custom-built modified saltbox, gourmet kitchen with Garland stove, granite counter tops and oak cabinets, 2 tile baths, 2 bedrooms, 2 fireplaces (master bed and living room), oak floors, finished basement with washer/dryer, oil heat. 2 hrs. NYC. Low taxes. Catskill Park, NY. \$290,000. Owner: 212/929-8718.

**Umbria.** Newly restored apartment, 2 bedrooms (15th-century building) in center of Umbertide, charming small village 30 miles north of Perugia. Available after August. Call: 513/325-2860; or write: D. Drake, 5252 Fairfield Pike, Springfield, OH 45502.



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

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