

CAA newsletter

Volume 13, Number 3

Fall 1988

nominations for CAA board of directors

The 1988 Nominating Committee has submitted its initial slate of nine nominees to serve on the CAA board of directors from 1989 to 1993. The slate of candidates has been chosen with an eye to representation based on region and discipline (artists, academic art historians, museum professionals). The nominating committee asks that voters take such distribution into account in making their selection of candidates.

The current elected board of directors is composed of: eight artists (32%), twelve academically-affiliated art historians (48%), and five museum professionals (20%). Of those, eight are men (32%) and seventeen are women (68%); sixteen represent the northeast and mid-Atlantic (64%), four represent the midwest (16%), two represent the west (8%), one represents the southeast (4%), and two represent the southwest (8%). This compares to the following breakdown of the membership: artists 43%; academically-affiliated art historians 44%; museum professionals 11%; male 46%; female 54%; northeast/mid-Atlantic 45%; midwest 20%; west 15%; southwest 8%; southeast 12%. In trying to make a balanced selection, please keep in mind that the makeup of the board will also be affected by those whose terms are expiring: two artists, two art historians, two men, two women, three from the northeast/mid-Atlantic and one from the midwest.

Six names will be selected by the nominating committee as its final slate and formally proposed for election at the annual members business meeting to be held in San Francisco on February 16, 1989. CAA members are asked to submit a ballot indicating their six choices for the final slate; the results of the preferential ballot serve as a guide to the nominating committee in fulfilling its mandate to present a final, balanced slate.

The preferential ballot is in the form of a prepaid business reply card and is being mailed separately. Please return it promptly: **ballots must be postmarked no later than 1 November.** In the event of unforeseen postal delays, late ballots will be counted.

1988 NOMINATING COMMITTEE: David Pease, Yale Univ, chair; Richard Haas, NYC; Moira Roth, Mills College; Beatrice Sanchez, Kansas City Art Institute; Harvey Stahl, Univ California, Berkeley; Charles Talbot, Trinity Univ, San Antonio.

PHYLLIS BRAMSON

University of Illinois, Chicago



BFA Univ Illinois, Urbana, 1963; MA Univ Wisconsin, Madison, 1964; MFA School of the Art Institute of Chicago, 1974. POSITIONS: window designer, Marshall Field & Co., 1967-69; instructor, Chicago Academy of Fine Arts, 1969-74; adjunct faculty, Columbia College, 1972-82; adjunct asst prof and adjunct assoc prof, Univ of Illinois at Chicago, 1984 and 1985; assoc prof, Univ Illinois, Chicago 1985-. SOLO EXHIBITIONS: Artemisia Gallery, Chicago; Monique Knowlton Gallery, NYC; Mari- anne Deson Gallery, Chicago; Gallerie Farideh Cadot, Paris; Dart Gallery, Chicago; Marilyn Butler Gallery, Scottsdale, Ariz; Seigfried Gallery, Univ Ohio, Athens; Hewlett Gallery, Carnegie-Mellon Univ, Pittsburgh; Joseph Gross Gallery, Univ Arizona, Tucson; The Renaissance Society at The Univ Chicago; Brody's Gallery, Washington, DC; Merwin Gallery, Illinois Wesleyan Univ, Bloomington. COLLECTIONS: Hirshhorn Museum; Museum of Contemporary Art: Art Institute of Chicago; Illinois State Museum; Lakeside Museum of Art & Science; Madison Art Center; Palm Springs Museum; Musée de Toulon, France; Dept of the Interior; Milwaukee Art Museum, Illinois Center

State Building; Art Bank-Dept of State; and numerous college/university and corporate collections. AWARDS: NEA fellowship grant; Louis Comfort Tiffany grant; Illinois Arts Council fellowship grant; Senior Fulbright Scholar Australia. PROFESSIONAL ACTIVITIES: NEA juror; Mid-America Art Alliance/NEA juror. CAA ACTIVITIES: annual meeting panelist, 1988.

There is an ongoing need to evaluate amongst ourselves the quality and type of education undergraduate and graduate programs are providing. It is no longer enough to simply teach "how to." The art world continues to demand more theoretical and critical dialogue as the emphasis on content and context accelerates. Furthermore, fewer academic opportunities are juxtaposed with student cynicism about the art world and how to "make it big out there." I see a need for faculty to infuse their art programs with a renewed commitment to integrity, authenticity, social responsibility and depth of ideas. Providing art students with a keen awareness not only of the world as it was . . . but also AS IT IS. The CAA should continue to provide guidance and dialogue, challenging art programs to be relevant and functional in a critical yet indifferent world.

WILLIAM A. CAMFIELD

Rice University



BA Princeton Univ, 1957; MA, PhD Yale Univ, 1964. POSITIONS: asst prof to assoc prof, Univ of St. Thomas, Houston, 1964-69; assoc prof to full prof, Rice Univ, 1969-, chair 1970-72. PUBLICATIONS: "Juan Gris and The Golden Section," *The Art Bulletin*, 1966; Solomon R. Guggenheim Museum, *Francis Picabia*, 1970; *Francis Picabia: His Art, Life and Times*, Princeton, 1979; Kunsthalle Berne (also Paris, Philadelphia, Houston), *Tabu-Dada: Jean Crotti and Suzanne Duchamp*, 1983; Frankfurter Kunstverein and Museum of Fine Arts, Houston, *New Art from a New City*, 1983; Farish Gallery, Rice Univ, *Michael Heizer, "45°, 90°, 180°,"* 1985; Menil Collection, Houston, *Marcel Duchamp "Fountain,"* 1988. AWARDS: Phi Beta Kappa, American Philosophical Society grant; ACLS fellowship; NEH fellowship; Brown Foundation grant; Guggenheim fellowship; several summer grants from the Univ of St Thomas and Rice Univ. PROFESSIONAL ACTIVITIES: founding member, Association International pour l'Etude de Dada et du Surrealisme; co-founder, Texas Conference of Art Historians; trustee, Museum of Fine Arts, Houston. CAA ACTIVITIES: presented paper at annual meeting, 1972; member of nominating committee, 1972-73.

I accepted nomination to the Board of Directors without an agenda, but bearing instead a general, longstanding sense of gratitude for the work of CAA and a desire to "pay my dues" in service as well as dollars. Although I am an art historian with a highly-focused specialty, my professional experience and interests are much broader. I take delight in the entire scope of art history, and my specialized research becomes intertwined with larger social and intellectual issues. I work with pleasure in a combined art/art historical department, and I write about and collect (modestly) contemporary art. I have been both guest curator and trustee for museums. Accordingly, I have some concern for the whole constituency of CAA. If elected, I will strive to become better informed about its work and responsive to its needs.

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WHITNEY CHADWICK

San Francisco State University



BA Middlebury, 1965; MA, PhD Pennsylvania State Univ, 1968, 1975. POSITIONS: lecturer to asst prof to assoc prof, M.I.T., 1972-77; assoc prof to full prof, San Francisco State Univ, 1978-. PUBLICATIONS: *Women, Art, and Society*, 1989; *Women Artists and the Surrealist Movement*, 1985; *Myth and Surrealist Painting, 1929-1939*, 1980; "Toyen and the Surrealist Movement in Czechoslovakia," *Symposium*, 1988; "Women Artists and the Politics of Representation," *Feminist Art Criticism*, 1988; "Negotiating the Feminist Divide," *Heresies*, 1988; "Narrative Imagism and the Figurative Tradition in Northern California Painting," *Art Journal*, 1986; Leonora Carrington: Evolution of a Feminist Vision," *Woman's Art Journal*, 1986; "The Muse as Artist: Women in the Surrealist Movement," *Art in America*, 1985; "René Magritte and the Liberation of the Image," *Art International*, 1979; "Eros or Thanatos: The Surrealist Cult of Love Re-Examined," *Artforum*, 1975; "Masson's *Gravida*: The Metamorphosis of a Surrealist Myth," *The Art Bulletin*, 1970; plus numerous exhibition catalogues. AWARDS: ACLS fellowship Senior Scholar; NEH summer stipend; San Francisco State Univ Meritorious Performance and Professional Promise Award; GTE Corporation grant; S&H Foundation grant; ACLS Grant-in-Aid; NEH Fellowship for College Teachers; Metropolitan Museum of Art graduate assistantship. PROFESSIONAL ACTIVITIES: NEH panelist; advisory committee, Smithsonian Institution, Archives of American Art; Univ of California and California State Univ Joint Task Force on the Humanities; National Women's Caucus for Art; juror, Art in Public Places Program, NEA and the Cambridge Arts Council; consultant, John F. Kennedy Museum Studies Program; and numerous scholarly presentations and public lectures in the U.S., Canada and abroad. CAA ACTIVITIES: presented papers at annual meetings, 1969, 1972, 1977, 1984, 1988; chaired session, 1981.

The CAA plays a vital role in the exchange of ideas between art historians, visual artists, and museum curators and conservators. In addition to meeting the intellectual, artistic and academic needs of a diverse membership, it must serve as a liaison between its members and the public world of exhibitions, art administration and art publication, expanding its influence in the areas of copyright, photographic reproduction, authors' and artists' rights, health and safety standards, and curatorial responsibility. Both art history and art practice are currently experiencing the influence of new methodologies and theoretical models which pose significant challenges to teaching in the humanities and visual arts. CAA annual meeting programs must continue to provide an intellectual forum within which new ideas can be explored and commitments to our own discipline(s) strengthened.

MEL EDWARDS

Rutgers University

BFA Univ of Southern California, 1965; also attended L.A. City College, L.A. County Art Institute. POSITIONS: San Bernadino Valley College, 1964-65; California Institute of Arts, 1965-67; instructor, Orange County Community College, 1967-69; asst prof, Univ of Connecticut, 1970-72; Rutgers Univ, 1972-, Mason Gross School of the Arts, 1981-. SOLO EXHIBITIONS: Robeson Center Gallery, Newark; Jersey City Museum; Atrium Gallery, Univ Connecticut; UNESCO, Paris; Winston-Salem Univ; Sculpture Center, NYC; NJ State Museum; 55 Mercer, NYC; YM-YMHS Greene Lane, NJ; Studio Museum Harlem; Wright State Univ; Whitney Museum of American Art; Walker Art Center; Barnsdall Art Center, L.A.; Santa Barbara Museum of Art. COLLECTIONS: Morgan State Univ, Baltimore; MoMA, NYC; Chase Manhattan Bank; Schomburg Collection; L.A. County Museum; Long Beach California Museum; Wadsworth Atheneum; Herbert Johnson Museum, Cornell Univ; NJ State Museum; Winston-Salem State Univ; Mt. Vernon Plaza, Columbus, Ohio. AWARDS: John Jay Whitney fellowship; L.A. Contemporary Art Council; Long Beach

Museum of Arts Award; Cassandra Foundation; NEA fellowship; CAPS Sculpture Award; Guggenheim Foundation fellowship; NJ State Arts Council; GSA Sculpture Commission for Jamaica, Queens Social Security. PROFESSIONAL ACTIVITIES: chair, sculpture jury for I.I.E. Fulbright Grant; panelist, juror and consultant several times, NEA; juror and panelist, NY State Council on the Arts and NYC community development program, Art and Community organizations; National Consortium, NYC; consultant and juror, Rockefeller Center exhibition, Johnson-Atelier, Princeton; panelist, several NJ Arts Council programs and NJ Dept of Environmental Protection Liberty State Park Sculpture; panelist, Massachusetts Commission on Arts; panelist, Ohio State Individual Grant; panelist, Chicago Art Expo on Public Art; panelist, Newark Hospital Public Art Selection; lecturer at various universities and cultural institutions in the U.S.; various boards, including Studio Museum in Harlem, Organization of Independent Artists, Skowhegan School of Art, Alternative Museum, Cinque Gallery, New Museum; U.S. delegate, FESTAC Cultural Festival, Nigeria; U.S. editor to "New Culture" art magazine from Nigeria; U.S. delegate at Festival of Art and Culture, Martinique; various conferences in the U.S. and abroad. CAA ACTIVITIES: participant in annual meetings, 1971, 1973; CAA nominating committee, 1986.

SAMELLA LEWIS

Scripps College, Emerita



BA Hampton Univ 1945; MA, PhD, Ohio State Univ 1951. POSITIONS: assoc prof, Morgan State Univ 1950-1952; prof/chair, Florida A&M Univ 1953-1958; prof, SUNY, Plattsburgh, 1958-1966; curator of education, Los Angeles County Museum of Art, 1969-1970; Scripps College, prof, 1970-1984; prof emerita, Scripps College, 1984. PUBLICATIONS: *Black Artists on Art*, I & II, 1976; *ART: African American*, 1978; *The Art of Elizabeth Catlett*, the Museum of African American Art, 1984; "Richard Hunt, Sculptures and Drawings," *Arts America*, 1987; "Jacob Lawrence, Paintings and Drawings," 1988, *Arts America*. AWARDS: Fulbright Fellowship; New York State/Ford Foundation Fellowship; NEA grants (6) for "The International Review of African American Art." PROFESSIONAL ACTIVITIES: chair, National Conference of Artists; editor, "The International Review of African American Art"; panelists, NEA and NEH; panelists, National Foundation for Advancement in the Arts. CAA ACTIVITIES: panelist at two annual meetings.

As an art historian, practicing visual artist and editor of an international art publication, I am committed to finding ways to increase our understanding of diverse cultures as they relate to world art and to the history of art.

CATHERINE LORD

California Institute of the Arts



BA Radcliffe College, 1971; MFA, SUNY Buffalo/Visual Studies Workshop, 1982. POSITIONS: translator, Beacon Press, 1971-72; research assistant, Radcliffe Institute, 1974-77; assoc editor, *Afterimage*, 1979-83; instructor, critical strategies, Visual Studies Workshop, 1981-83; dean, School of Art, California Institute of the Arts, 1983-. PUBLICATIONS: "Minor White: The Making of the Myth," *Afterimage*, 1979; "Women and Photography," *Afterimage*, 1980; "A Thorn is a Thorn is a Thorn," *Exposure*, 1984; "Video, Technology, and the Educated Artist," *The Independent*, 1985; "Nocturnal Emulsions," *Exposure*,

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1987; co-editor, "Survey of Women and Persons of Color in Post-secondary Photographic Education," *Exposure*, 1988; "What Becomes a Legend Most: The Short Sad Career of Diane Arbus," *The Contest of Meaning: Critical Histories of Photography*, 1989. AWARDS: State Council on the Arts video criticism fellowship. PROFESSIONAL ACTIVITIES: representative and founding member, Women's Caucus of the Society for Photographic Education; board of directors, Gay and Lesbian Media Coalition; exhibitions committee, Los Angeles Institute of Contemporary Art; advisory board, Long Beach State Dept of Art; member, NASAD; various panels, lectures and consultancies. CAA ACTIVITIES: annual meeting panelist, 1985, 1987.

The CAA has an exceptional potential as a meeting ground for factions that are usually divided: artists, historians, administrators, and indeed, students. I'd hope to develop this potential, as well as to expand the organization's notion of art production(s) and audience(s). As a writer, teacher, and administrator, my concern is to work toward a genuine representation of cultural differences and critiques.

CHARLES R. MACK

University of South Carolina



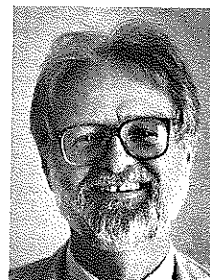
BA, PhD, Univ North Carolina, 1962, 1972. POSITIONS: Instructor to full prof, Univ South Carolina, 1970-; chair, art history, 1974-76, 1986-88; art history graduate student supervisor, 1975-77, 1984-88. PUBLICATIONS: *Pienza: The Creation of a Renaissance City*, 1987; *Classical Art from Carolina Collections*, Columbia Museum of Art, 1974; *A Campus Collects*, USC McKissick Museums, 1980; and numerous articles, including "The Building Programme of the Cloister of San Miniato," *Burlington Magazine*, 1973; "The Rucellai Palace: Some New Proposals," *The Art Bulletin*, 1974; "The Hanlin Collection of Apulian Vases," *Archaeological News*, 1974; "The Palazzo Rucellai Reconsidered," *Actas del xxxiii Congreso Internacional de Historia del Arte*, 1977; "Etruscan Pottery in South Carolina," *Bulletin of Mediterranean Archaeology*, 1978; "Brunelleschi's Hospital of the Innocents: Of Proportions and Intentional Fallacies," *Studies in Iconography*, 1979; "Brunelleschi's Spedale degli Innocenti Rearticulated," *Architectura*, 1981; "Bernardo Rossellino, L.B. Alberti, and the Truth About Nicholas V's Rome," *Southeastern College Art Conference Review*, 1982; "Die Zeichenkunst Robert Bonsacks," *Graphische Kunst*, 1983; "Building a Florentine Palace: The Palazzo Spinelli," *Mitteilungen des Kunsthistorischen Institutes in Florenz*, 1983; "Traditional Pottery: A Southern Survival," *Southeastern College Art Conference Review*, 1984; "Nicholas V and the Rebuilding of Rome," *Light on the Eternal City*, 1987; "The Renaissance Spa: Testing the Architectural Waters," *Southeastern College Art Conference Review*, 1988; "Pienza: An Architectural Bibliography" (With N. Adams), *Studi e Documenti di Architettura*, 1988; and entries in *MacMillan Encyclopedia of Architects*. AWARDS: NEH Summer Research grant; ACLS Travel Grant; Kress Foundation Research Grant; Univ South Carolina research grants; NEH publication grant; Kress Foundation fellowship; Kress/CRIA Internship. PROFESSIONAL ACTIVITIES: board member, Southeastern College Art Conference; board member, Southeastern Chapter, Society of Architectural Historians; member, South Carolina Board of Review for National Register of Historic Places; chair, Publications Board, Columbia Museum of Art; president, Southeastern College Art Conference; editor, *Southeastern College Art Conference Review*. CAA ACTIVITIES: Presented paper CAA/SAH annual meeting, 1977; presented papers at annual meetings, 1975, 1987.

As an art historian who has worked for the past 18 years within a "full service" art department (studio, art education, design, art history), I am deeply aware of the importance of an integrated approach to the teaching of visual literacy. As a CAA board member, it would be one of my aims to ensure an interdisciplinary dialogue and a

balance in programs and publications for all of the many fields found within the membership. I also am conscious of the necessity of making the CAA truly representational of the wide geographic and interest groups it must embrace. Cooperative and mutually reinforcing relationships will benefit all involved in the arts since interests must and should overlap. At a time in which university administrators often tend to equate faculty productivity with income-generating six-figure grants and technological research, I believe the CAA must seek more effective and persuasive means by which to make the case for the liberal and creative arts.

JAMES F. MELCHERT

University of California, Berkeley



BA Princeton Univ, 1952; MFA Univ Chicago, 1957; MA Univ California, Berkeley, 1961. POSITIONS: asst prof and chair of art dept, Carthage College, 1957-59; instructor and chair of ceramics dept, San Francisco Art Institute, 1961-65; director, visual arts program, NEA, 1977-81; director, American Academy in Rome, 1984-88; associate 1962-65, asst prof 1965-72, assoc prof 1972-76, full prof 1976-, Univ California, Berkeley. SOLO EXHIBITIONS: Fuller Golden Gallery; 80 Langston St.; Fendrick Gallery; San Francisco Art Institute; Gallerie Fignal; Nancy Lurie Gallery; Madison Art Center; Countryside Art Center; Daniel Weinberg Gallery, S.F.; San Francisco Museum of Art; de Saisset Art Gallery, Univ Santa Clara; In-Out Center, Amsterdam; Gallery Reese Palley, S.F.; School of the Art Institute of Chicago; Obelisk Gallery, Boston; Parker Street 470 Gallery, Boston; Reed College; Hansen Gallery, S.F.; Gallery 669, L.A.; Richmond Art Center, Calif. AWARDS: Woodrow Wilson fellowship; Louis Comfort Tiffany fellowship; Adeline Kent Award, San Francisco Art Institute; NEA Artist Fellowship; Honorary Membership, National Council on Education in the Ceramic Arts; Honorary Doctor of Fine Arts Degree, San Francisco Art Institute; Honorary Fellow, American Crafts Council. PROFESSIONAL ACTIVITIES: NCECA Conferences, Kansas City Art Institute and Univ Illinois; YMHA, Philadelphia; World Crafts Council Conference, Japan; International Ceramics Symposium; Critica 1, Italy; International Sculpture Conference; Glass Art Conference; numerous lectures and symposia throughout the U.S., Canada and abroad. CAA ACTIVITIES: panel moderator annual meetings, 1972, 1977; annual meeting panelist, 1980; co-chair of studio sessions, 1985.

I applaud the CAA for promoting discourse between disciplines. The forums that expose us to research being done in areas that differ from our own introduce us to other methods of inquiry as well as lead us to fresh insights. Ultimately this should strengthen our resolve to take better advantage of the resources that are available to us within our own institutions. Too often we interpret administrative divisions as walls to protect our disciplines and, as a consequence, suffer from intellectual malnutrition in the midst of plenty. I have noticed, for example, that few studio art departments have developed a curriculum that is different from what you find in professional art schools, as though the diversity of research going on elsewhere on the campus had nothing to offer people who think and work visually. The CAA has been addressing such situations. I hope to see that it continues to do so.

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REMINDER: The Preferential Ballot is being mailed separately. Please retain information on nominees until you receive it.

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DEBRA PINCUS

University of British Columbia



BA Univ Michigan, Ann Arbor, 1956; MA, PhD, Institute of Fine Arts, NYU, 1963, 1974. POSITIONS: lecturer, Washington Square College, NYU, 1967; lecturer, City College of NY, Hunter College, 1967; Sarah Lawrence College, 1969-75; various teaching in Italy, 1970, 1973, 1983, 1985; asst prof 1975-79, assoc prof 1979-. PUBLICATIONS: "Doge Andrea Dandolo and Visual Rhetoric," *Acts of the Conference on Art and Politics in Late Medieval and Early Renaissance Italy, 1250-1500*, 1988; "Byzantium and Rome as a Double Heritage in Venetian Cultural Politics," *Rome: Tradition, Innovation and Renewal*, 1987; "The Holy Cross and Holy Blood in Venice," *The Treasury of San Marco*, in press; "The Fourteenth Century Venetian Ducal Tomb and Italian Mainland Traditions," *Scultura e monumento sepolcrale del tardo medioevo a Roma e in Italia*, in press; "Christian Relics and the Body Politic: A Thirteenth-Century Relief Plaque in the Church of San Marco," *Interpretazioni veneziane. Studi di storia dell'arte in onore di Michelangelo Muraro*, 1984; "An Antique Fragment as Workshop Model: Classicism in the Andrea Vendramin Tomb," *Burlington Magazine*, 1981; "The Tomb of Doge Nicolo Tron and Venetian Renaissance Ruler Imagery," *Art the Ape of Nature: Studies in Honor of H. W. Janson*, 1981; *The Arco Foscari: The Building of a Triumphant Gateway in Fifteenth-Century Venice*, 1976; "A Mislaidd Hand by Antonio Rizzo and the Double Caritas Scheme of the Tron Tomb," *The Art Bulletin*, 1969; numerous reviews, catalogue entries and essays. AWARDS: member, School of Historical Studies, Institute for Advanced Study; Dumbarton Oaks summer fellow in Byzantine Studies; Social Sciences and Humanities Research Council of Canada research fellowship and leave fellowship; NEH Senior Fellowship; Univ British Columbia summer research grant; ACLS Grant-in-Aid. PROFESSIONAL ACTIVITIES: organizer of conference and of a session, Canadian International Art History Conference in honor of Richard Krautheimer and Leonard Boyle, Rome; board of directors, Universities Art Association of Canada; Women's Caucus Newsletter; aid to Publications Committee, Canadian Federation for the Humanities; advisory editorial board, RACAR; consultant for several university presses; representative for Visual Arts, Council of the Renaissance Society of America; participant at various conferences in the US and abroad; university and community lectures in the U.S., Canada and abroad. CAA ACTIVITIES: presented papers at annual meetings, 1982, 1985, 1987; organized session at annual meeting, 1984.

This is an exciting moment in many disciplines. The CAA has begun to reflect some of the energy that is now going on in our own discipline. I would like to see the annual meetings continue to explore new kinds of interchange. I think that it is time to rethink the mandate and audience of the Art Journal. I believe that it is also the moment to take a fresh look at The Art Bulletin. The Bulletin has been attempting to introduce new concepts into its coverage and I would like to see this encouraged and taken further.

RAYMOND SAUNDERS

California College of Arts & Crafts



BFA, Carnegie Institute of Technology, 1959-60; MFA California College of Arts & Crafts, 1960-61; also attended Pennsylvania Academy of Fine Arts, Univ Pennsylvania, Barnes Foundation. POSITIONS: California College of Arts & Crafts, 1966-67 and 1983-84; adjunct prof, Rhode Island School of Design, 1972; distinguished prof, Hunter College, 1981; full prof, California State Univ, Hayward, 1971 and 1985-. SOLO EXHIBITIONS: numerous solo exhibitions at college and university art galleries; Stephen Wirtz Gallery, S.F.; Cava Gallery, Philadelphia; Addison

Gallery of American Art, Phillips Academy; Miami-Dade Public Library System; Terry Dintenfass, NYC; Hunsacker & Schlesinger Gallery, L.A.; Angles Gallery, Santa Monica; Thomas Babeor Gallery, LaJolla; Boise Gallery of Art; Barnsdall Park, L.A. Municipal Art Gallery; Dixie Park Library, Allapattah Library, Coral Gables Library; Artmobile, Metropolitan Dade County; Seattle Art Museum; Portland Museum Art School; Traver/Sutton Gallery, Seattle; Baum/Silverman Gallery, L.A.; Triton Museum of Art; Smith-Andersen Gallery, S.F.; Toronto Gallery; Providence Museum of Art; The Art Gallery, Philadelphia; S.F. Museum of Modern Art; Pittsburgh Playhouse Gallery. COMMISSIONS: numerous, including various posters, album covers, postcards and lithographs for "We The People 200" Celebration of the Constitution's Bicentennial; Prix de Rome; U.S. Olympics; Pro-Arts Organization; Narsai's Restaurant; Augustus' Restaurant; Cunninham's Tea & Coffee; L.A. Bicentennial Anniversary; Warner Brothers Records; MoMA, NYC; Mobil Oil Corp; Contemporary Crafts Inc; International Poetry Forum. AWARDS: Pennsylvania Academy Scholarship; Thoron Oil Painting Prize; Eakins Prize; Cresson European Traveling Scholarship; Pennsylvania Academy of Fine Arts, Univ Pennsylvania; Pittsburgh Playhouse Gallery Invitational; National Institute of Arts & Letters Award; Ford Foundation Purchase Award; Prix de Rome; Lee Cultural Center Award, City of Philadelphia; Atwater Kent Award; Society of Four Arts Award; Granger Memorial Award, Penn Academy of Fine Arts; KQED Art Award, S.F.; Guggenheim Fellowship; two NEA awards. PROFESSIONAL ACTIVITIES: Cooper Union College Arts Conference panelist; RISD visiting critic.

CURRENT BOARD OF DIRECTORS

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SECRETARY: Egbert Haverkamp-Begemann, New York University
TREASURER: John W. Hyland, Jr., PaineWebber Inc.
COUNSEL: Barbara Hoffman, Steckler, Hoffman & Steckler

TO SERVE UNTIL 1989: Sam Gilliam, Washington, D.C.; Joyce Kozloff, New York City; Irving Sandler, S.U.N.Y., College at Purchase; Barbara Maria Stafford, University of Chicago.

TO SERVE UNTIL 1990: Pat Adams, Bennington College; Richard R. Brettell, The Dallas Museum of Art; Walter B. Cahn, Yale University; Ofelia Garcia, The Atlanta College of Art; Elizabeth Johns, University of Maryland; Irene J. Winter, University of Pennsylvania.

TO SERVE UNTIL 1991: Elizabeth Hill Boone, Dumbarton Oaks; Judith K. Brodsky, Rutgers University; Mary Schmidt Campbell, The Studio Museum in Harlem; Faith Ringgold, University of California, San Diego; Linda Seidel, University of Chicago; Yoshiaki Shimizu, Princeton University.

TO SERVE UNTIL 1992: Van Deren Coke, Arizona State University; Ruth E. Fine, National Gallery of Art; Audrey Flack, New York City; Marcia B. Hall, Williams College; Danielle Rice, Philadelphia Museum of Art; Larry A. Silver, Northwestern University.

NOMINATIONS for the Board of Directors for 1990 may be addressed to: 1989 Nominating Committee, c/o CAA, 275 Seventh Avenue, New York, N.Y. 10001.

opportunities

The general programs of the **American Council of Learned Societies** support post-doctoral research in the humanities. The PhD or equivalent required. Younger scholars and independent scholars who do not hold academic appointments are encouraged to apply. The Area programs support postdoctoral and predoctoral research and study in the humanities. Additional information or an application: Office of Fellowships and Grants, ACLS, 228 East 45th Street, New York, New York 10017, 27 September.

The Division of Education Programs of the National Endowment for the Humanities invites applications for faculty and curriculum development on important texts and topics in the humanities. Applicants may consider proposing a summer or academic year institute for undergraduate faculty. A project may be based in an individual college, university, library, or museum, or may be a collaborative effort among several institutions. Draft proposals should be submitted for preliminary review by Division staff two months in advance of deadlines. Write or call: Division of Education, Room 303, NEH, 1100 Pennsylvania Ave., N.W., Washington, DC 20506; (202) 786-0380. Deadlines for submission of final proposals: **October 1, 1988** and **April 1, 1989**.

The J. Paul Getty Museum announces student programs for 1989-1990. Opportunities are offered for graduate students to obtain practical training in art museum work. Information, including application: Dept of Education and Academic Affairs, The J. Paul Getty Museum, P.O. Box 2112, Santa Monica, CA 90406; (213) 459-7611, ext. 254. Applications must be submitted by **12 Dec.**, for assignments beginning on **2 Oct. 1989**.

Inter-Arts of Marin, a non-profit organization which promotes art in public places, is requesting slides from artists who wish to be considered for up to \$5,000 in funding to create temporary art installations for the San Francisco Bay-Delta Model Visitor's Center in Sausalito next summer. The exhibit, entitled "On-site 1988-89: Bay Model, Sausalito," will fund up to four projects. Artists living in the U.S. are eligible to apply. Artists interested in receiving the project prospectus should send a self-addressed envelope to Inter-Arts of Marin, 1000 Sir Francis Drake Blvd., San Anselmo, CA 94960. For more information call (415) 457-9744 or (415) 457-9749. Applications must be post marked by **7 Oct.**

Attention all Potential Applicants!!
READER'S DIGEST ARTISTS AT GIVERNY applications should have been received by CAA members. This year's application deadline has been extended to **15 October**. If you did not receive an application send a SASE to CAA, Reader's Digest Artists at Giverny, 275 Seventh Avenue, NYC 10001.

The **Art Libraries Society of North America (ARLIS/NA)** announces its 1988 Gerd Muehsam Award, given annually to a student in a graduate program of library science for the most outstanding paper on art or visual resource librarianship. Entrants must be enrolled in an accredited institution during the calendar year 1988. Mail entries to or request more information from: Peggy Ann Kusnerz, Chair, Gerd Muehsam Award Committee, ARLIS/NA, P.O. Box 7585, Ann Arbor, MI 48107, (313) 764-1303. Entries must be received no later than **15 October**.

Opportunities for American colleges and universities to host a visiting scholar from abroad for all or part of 1989-90 academic year are available through the **Fulbright Scholar-In Residence Program**. Detailed program guidelines and proposal forms are available and can be requested from the Council for International Exchange of Scholars, Eleven Dupont Circle, N.W., Suite 300, Washington, DC 20036, (202) 939-5401. The deadline for receipt of proposals is **1 November**.

Art Horizons-NY '88; A Leading Annual International Art Competition. An open Multi-Media competition. Winners will exhibit at Art 54 Gallery, located in the heart of SoHo, New York City, NY. \$4,000 Cash/Purchase/Awards. For application write: Art Horizons, Department RA, P.O. Box 1091, Larchmont, NY 10538, U.S.A., (914) 633-6661. **Deadline: 2 November**.

The American Academy in Rome announces the 1989-90 Rome Prize Fellowship Competition in the fields of Architecture, Landscape Architecture, Painting, Sculpture, Classical Art and Archaeology, History of Art, and Post-Classical Humanistic Studies. Applications may be obtained by writing to the Fellowships Coordinator, American Academy in Rome, 41 East 65th Street, New York, NY 10021, or (212) 517-4200. Please specify field of interest when requesting application. **Deadline: 15 November**.

Women's Studio Workshop is soliciting slides from artists who wish to exhibit in 1989. Small (22" x 30") works on paper preferred, but any media will be considered. Send 10 to 20 slides, a SASE and a current resume to Exhibition, WSW, P.O. Box 489, Rosendale, NY 12472. **Deadline: 15 November**.

Women's Studio Workshop also has residencies available for book artists, printmakers, writers, critics, paper makers and performance artists and weekend workshops. For more information write: WSW, P.O. Box 489, Rosendale, NY 12472. **Deadline: 15 November**.

The **Studies in Landscape Architecture Program at Dumbarton Oaks** in Washington, DC offers research fellowships for students working on dissertations or other final projects for their degrees. In addition, fellowships are available for scholars who have completed their degrees and are doing advanced research. Subject areas include History of Gardens and Landscape Architecture, Garden Ornament and Sculpture, Literature and Gardens, and History of Botanical Illustration and Horticulture. For further information, write to the Asst Dir, Dumbarton Oaks, 1703 32nd Street, N.W. Washington, DC 20007. **Application Deadline: 15 November**.

Dumbarton Oaks Awards for 1989-90 in Byzantine Studies, Pre-Columbian Studies, and Studies in Landscape Architecture. Dumbarton Oaks offers residential fellowships in the three areas of Byzantine studies. For information: The Asst Dir, Dumbarton Oaks, 1703 32nd Street, N.W., Washington, DC 20007. Awards will be announced in mid-February, and must be accepted by March 1. The deadline for submission of applications for all awards is **15 November**.

The **Art Libraries Society of North America (ARLIS/NA)** announces the availability of four awards, each sponsored by a different publisher, to assist ARLIS/NA members, and art information professionals from outside of North America, to participate in the Annual Conference, March 23-30, 1989 in Phoenix, AZ. The Norman Ross Publishing Company will offer a travel award (\$400) for members who are first-time conference attendees; Chadwyck-Healey will present a professional development award (\$500) for members who will serve as a moderator, panelist, or speaker; G.K. Hall will sponsor a conference attendance award (\$300) for members who have been unable to attend the past two annual conferences; and Librarie Leonce Laget, the Parisian antiquarian bookseller and publisher, will offer an award (\$500) to assist art information professionals from outside of North America to attend the conference. For additional information, contact James H. Carmin, Chair, ARLIS/NA Travel Awards Committee, Architecture & Allied Arts Library, University of Oregon, Eugene, OR 97403, (503) 686-3637. **Deadline: December**.

University of Pennsylvania, **Mellon Postdoctoral Fellowships in the Humanities**. For younger scholars who, by September 30, 1989, will have held the PhD for not fewer than three and not more than eight years. Research proposals are invited in all areas of humanistic studies except educational curriculum-building and performing arts. The award carries an annual stipend of \$27,000. For further information and applications, write to: Chair, Humanities Coordinating Committee, 16 College Hall, University of Pennsylvania, Philadelphia, PA 19104. **Deadline: 1 December**.

The Spencer Dissertation Year Fellowships in Research Related to Education are designed to stimulate and support basic research that is relevant to education. An applicant must be a candidate for PhD or EdD degree at a graduate school in the United States. Candidates must intend to fulfill all pre-dissertation requirements by June 1, 1989, and expect to complete their dissertations in 1990. These awards are not intended to finance data collection, but rather the last full year of research and writing. Application forms may be requested after August 15, 1988 from: Spencer Fellowships, Woodrow Wilson National Fellowship Foundation, P.O. Box 410, Princeton, NJ, 08542. **Deadline: 1 December.**

The Stanford Humanities Center will be offering eight external fellowships for 1989-90 intended for postdoctoral scholars and teachers in the humanities, or those in other fields working on related projects, who should be interested in spending the academic year at Stanford. The fellowships are primarily intended to enable fellows to pursue their own research and writing; however, recipients are also expected to devote about one-sixth of their time to teaching or in some other way contributing to intellectual life at Stanford. Application materials and information: Morton Sosna, Assoc Dir, Stanford Humanities Center, Mariposa House, Stanford University, Stanford, CA 94305-8630. **Deadline: 1 December.**

The New York State Program for the Conservation and Preservation of Library Research Materials. Guidelines and applications are now available for the 1989/90 Grant Program. For information: John Townsend, Division of Library Development, New York State Library 10-C-47 Cultural Education Center, Albany, NY 12230, (518) 474-6971. **Deadline: 2 December.**

Third Parkside National Small Print Exhibition, January 9-February 16, 1989. Juror: Warrington Colescott. All print media, including monoprints. Maximum 18" height or width. \$15.00 for two entries. For prospectus, write Doug DeVinny, Parkside National Small Print Exhibition, Art Department, University of Wisconsin-Parkside, Kenosha, WI 53141, or call (414) 553-2581. **Deadline: 3 December.**

Animal Imagery: New Forms-New Functions sponsored by Arrowmont School of Arts and Crafts, focuses on the use of the animal image in contemporary art expressions. The competition is open to all U.S. residents. Work must be original, should not exceed 8 feet in any direction and not weigh more than can be easily handled by two people. For information write: Animal Exhibition, Arrowmont School of Arts and Crafts, P.O. Box 567, Gatlinburg, TN 37738. **Deadline: 30 December.**

Two Rockefeller Foundation Humanist-in Residence Fellowships will be awarded in 1989-1990 to post-doctoral scholars to work on a book-length original manuscript that focuses on the relationship between cultural context, domestic or international, and women's lives and, ideally, addresses issues of race, class, or ethnicity. The work should contribute to the development of feminist theory. Fellows will receive a stipend of \$30,000 and will be required to be in residence from August 24, 1989 to May 1990 and to give several presentations and participate in other Women's Studies/SIROW activities. We particularly urge women of color to apply. Selections will be made by mid-March. For information and application materials, write to Women's Studies/Southwest Institute for Research on Women (SIROW) University of Arizona, 102 Douglass Bldg., Tucson, AZ 85721, (602) 621-7338. **Deadline: 13 Jan.**

Smithsonian Institution Fellowship Program
The Institution provides graduate student, pre-, post-, and senior postdoctoral fellowships to support research in residence at the Smithsonian. Stipends and tenures vary. For more information and applications: SI, Office of Fellowships and Grants, Desk A. L'Enfant Plaza, Suite 7300, Washington, DC 20560 (202) 287-3271. **Application deadline: 15 January.**

University of Louisville Grawemeyer Award in Education, which includes an annual prize of \$150,000, is intended to recognize outstanding ideas in education, ideas that have the potential to produce significant improvements in educational practice or attainment. For more information: University of Louisville, Grawemeyer Award in Education, School of Education, University of Louisville, Louisville, KY 40292, U.S.A. **Nomination Deadline: 30 January.**

The American Antiquarian Society (AAS), in order to encourage imaginative productive research in its unparalleled library collections of American history and culture through 1876, will award to qualified scholars a number of short- and long-term Visiting Research Fellowships during the year 1 June, 1989-31 May, 1990. Information about the Society's collections and application forms: John B. Hench, Associate Director for Research and Publication, AAS, 185 Salisbury Street, Worcester, MA 01609, (508) 752-5221. For all AAS fellowships, the deadline is **31 January.**

Visual Artists Fellowships. Grants available for 4 to 8 week residencies. November, and January through April. Open application period, quarterly review. Call or write for application: Vermont Studio Colony, P.O. Box 613, Johnson, VT 05656, (802) 635-2727.

Winterthur Museum and Gardens will now offer researchers using its library free shuttle bus service from the Wilmington AMTRAK station to the museum. The new service will operate on Thursdays and Fridays only. Reservations are necessary for this service. Please call Mrs. Wiggins at (302) 888-4630 or 1-800-448-3883.

The Getty Art History Information Program (AHIP) is offering art historians subsidized training for DIALOG Information Services. DIALOG provides access to more than 300 electronic databases, among them RILA, Artbibliographies Modern, Architecture Database, MLA Bibliography, Historical Abstracts, Philosopher's Index, and Religion Index. A day-long DIALOG Systems Seminar, designed for new users, costs \$125. The AHIP subsidy will cover \$90 of this. For specific information on locations, necessary equipment, and subsequent use of DIALOG, call 1-800-3-DIALOG. For information subsidies write to Marilyn Schmitt, Getty Art History Information Program, Suite 1100, 401 Wilshire Blvd., Santa Monica, CA 90401.

The Eli Broad Family Foundation announced that the Foundation will be opening a permanent study and research facility in Santa Monica, California, in the fall of 1988. Formed in 1984, the Foundation is dedicated to the acquisition, study and presentation of works by artists who first started to achieve prominence in the last 25 years of this century. For more information: The Eli Broad Family Foundation, 2516 Veteran Avenue, Los Angeles, CA 90064, (213) 475-2262 or (213) 475-0528.

California Institute of the Arts runs an active Internship Program that can help you meet up with skilled students and recent graduates looking for paid and unpaid professional experience. Areas of skill cover all aspects of both visual and performing arts. For further information write or call: CalArts Internship Program, Office of Student Affairs, 24700 McBean Pkwy., Valencia, CA 91355, (805) 253-7871. This program runs year round!

Bernice Steinbaum Gallery in New York City is preparing an exhibition on March 18-April 15, 1989 with the theme of the rocking chair. She is looking for paintings which use the rocking chair (please do not recommend "Whistler's Mother"). The paintings will be exhibited with historical rocking chairs as well as contemporary rocking chairs made by contemporary furniture artists. If you or anyone you know uses or had used rocking chairs please contact: Bernice Steinbaum Gallery, 132 Greene Street, New York, NY 10012. ■

conferences/symposia/publications

CALL FOR PAPERS

Association Villard de Honnecourt for the Interdisciplinary Study of Medieval Technology, Science, and Art: Avista will sponsor two sessions on Villard de Honnecourt at the Twenty-Fourth International Congress on Medieval Studies at Kalamazoo on 4-7 May 1989. The focus of the sessions will be on Villard's drawings and their application. Student projects are especially welcome. One-page, typed abstracts should be sent to Carl F. Barnes, Jr., Director, Center for the Arts, 231 Varner Hall, Oakland University, Rochester, MI 48309. **Deadline: 15 September.**

Architectural Artisanry: Preservation by Design, Symposium and Exhibit: March 17-19, 1989, New Bedford and North Dartmouth, Massachusetts. Prospective authors are invited to submit abstracts for papers which address the educational training, and professional needs of artists and craftspeople who work in the context of architecture; this includes historic preservation, new construction, and art in public places. Please forward abstracts and direct inquiries to: Philip Marshall, Director, Architectural Artisanry, Swain School of Design, 1213 Purchase St., New Bedford, MA 02740, (618) 997-7831, 994-0262. **Deadline: 30 September.**

Annual Meeting of the Art Historians of Southern California, Saturday, November 12, 1988, California State University, Long Beach, CA. Please submit a 1-page, single-spaced, typed abstract. Presentations not to exceed 20 minutes. Submit abstracts to: Faya Causey, Department of Art, California State University, Long Beach, Long Beach, CA 90840. **Deadline: 3 October.**

The Conference on the Fantastic in the Arts meeting at Fort Lauderdale's Hilton Hotel, March 15-19, 1989, invites papers of approximately 20 minutes concerning the fantastic in the visual and performing arts. Please send 100-word abstract together with the paper to: Dorothy Joiner, Department of Foreign Languages, West Georgia College, Carrollton, GA 30118. **Deadline: 20 October.**

The Society for the Advancement of Scandinavian Study. Three art history sessions are planned for the annual conference of the Society for the Advancement of Scandinavian Study to be held in Salt Lake City at Brigham Young Univ. and Weber State College, 4-6 May 1989. The three sessions are: 19th and 20th century Scandinavian Art, Scandinavian Design and Decorative Arts, and Scandinavian-American Art. Please submit a one page abstract and resume to: Clair Selkurt, Art Department, P.O. Box 42, Mankato State Univ., Mankato, MN 56001. **Deadline: 1 November.**

The American Society for Aesthetics-Eastern Division: Papers on aesthetics and phil-

osophies of the arts are invited for consideration for the ASA-Eastern's meeting. The theme is open: Topics may include those internal to the practices of the arts or their cultural settings. Reading time should be between 20 to 30 minutes. For information: Professor Michael Krausz, Program Chair, A.S.A.-Eastern Division, Department of Philosophy, Bryn Mawr, PA 19010. **Deadline: 1 November.**

Interdisciplinary Nineteenth-Century Studies (INCS): Production and Consumption: Science, Commerce, and Culture, 6-8 April 1989, Portland, OR. Address inquiries regarding conference or proposed papers to Cristine Thompson, English Dept., Portland State University, Portland, OR 97207. **Deadline: 14 November.**

Victorian Anecdotes, Apocrypha, And Hallowed Clichés will be the topic of the Thirteenth Annual Meeting of the Midwest Victorian Studies Association, to be held in Chicago on 28-29 April 1989. The Association welcomes proposals on any aspect of legends, mythmaking, and gossip, and how they inform (or misinform) scholarly and popular views of the Victorian period. Eight-to-ten-page papers or two-page abstracts should be sent to Micael Clarke, MVSA Executive Secretary, Department of English, Loyola University of Chicago, 6525 N. Sheridan Road, Chicago, IL 60626. **Deadline: 15 November.**

The Vernacular Architecture Forum is soliciting proposals for presentations at its 1989 Annual Meeting to be held in St. Louis, Missouri. Papers may address any aspect of vernacular architecture in the United States or abroad, and should be primarily analytical rather than descriptive in content. For information on submitting a proposal: Thomas C. Hubka, VAF Papers Chair, Department of Architecture, University of Wisconsin-Milwaukee, P.O. Box 413, Milwaukee, WI 53201. For further information concerning the Annual Meeting, contact: Osmund Overby, Department of Art History and Archaeology, University of Missouri, Columbia, MO 65211, (314) 882-9530. **Deadline: 30 November.**

The South-Central Renaissance Conference will meet March 30-April 1, 1989 at Lamar University. Papers on the following special topics are invited: Holy Week in Art and Literature; Masquerades and Festivals in the arts; Metaphors of Art in Drama/Metaphors of Drama in Art; Iconography; Literature and Medicine; Christian Humanists and their Chief Competitors. Inquiries should be sent to the program chair, Phoebe Spinard, Department of English, Ohio State University, Columbus, OH 43210. The deadline for submission is **31 December.**

The Sixteenth Annual Meeting of the Midwest Art History Society will be held at the

University of Missouri-Columbia 30 March-1 April 1989. Scheduled sessions will focus on selected cross-cultural themes as well as major historical periods. For information: Marcus Rautman, Program Chair, Department of Art History and Archaeology, 109 Pickard Hall, University of Missouri-Columbia, Columbia, MO 65211. **Deadline: 31 December.**

Italian Influence in American Art, 1860-1920: The Instituto della Enciclopedia Italiana in association with Fordham University announces a symposium to be held 17-18 November, 1989, at Fordham University, Lincoln Center campus. This is a follow-up of the conference held in November '87 which covered the period 1760-1860. Papers invited on all aspects of the influence of Italy and Italian art on American art and artists, including painting, sculpture, architecture, art criticism, etc. Proposals for both long (45 minute) and short (20 minute) papers are welcome. Honoraria offered. Proceedings to be published by the Instituto and Fordham University Press. Send abstracts inquiries to Professor Irma Jaffe, 880 Fifth Avenue, New York, NY 10021. **Deadline: 1 April.**

XXVIIth International Congress for the History of Art: Art Revolutions. The XXVIIth International Congress will be held in Strasbourg, France September 1-7, 1989. The theme, Art and Revolutions, coincides with the second centennial of the French Revolution. For more information: CIHA, Secretariat du XXVII^e Congrès International d'Histoire de l'Art, Pallas Universitaire, F-67084, STRASBOURG CEDEX. Tel: 88.25.56.14. For further information also contact the Secretariat. Sections: 1) **Art in the Time of the French Revolution**, Robert Rosenbaum, Institute of Fine Arts, NY. This session will consider the entire period in which the Revolution takes place, to be defined by the approximate dates 1775 to 1810. 2) **Political Revolution and Artistic Change and Continuity**, Klaus Herding, Universität Hamburg. This session will address two periods of change and will analyze the resulting discontinuities in the arts. Its purpose is to disclose and define the key factors involved in innovation, crisis, and transferrals of artistic messages. We will use the paradigms of the history of modern and contemporary art to define the role of the artist in this area. 3) **Art and Revolutionary Social Change**, William Vaughan, Birbeck College, London. This section will cover the multifarious impacts of rapid social change on the visual arts. Amongst the effects to be considered will be: organization of artistic production; concepts of the social role of art; changes in clientele and patronage: new forms of imagery. 4) **Iconoclasm**, Sergiusz Michalski, Universität Augsburg et Université de Varsovie. Although this session will center on the revolutionary iconoclasm of the years 1789-94, contributions concerning revolutionary iconoclasm (from Cromwell to the Spanish Civil

Continued on p. 10, col. 1

The 1989 Preliminary Program—containing necessary forms and complete information on annual meeting registration, hotel room rates, group flights, etc.—will be mailed at the beginning of December.

Studio Program corrections

In the summer newsletter under the 1989 Annual Meeting Call for Papers The Role of Lost Art Techniques in the Postmodern Era is not a joint session, it is a studio session.

We inadvertently listed one section of the West Coast Painting Now panel twice. Josine Ianco Starrels is cochair with Mary Priester and Karen Tsujimoto. You are invited to submit a maximum of four slides to the appropriate chair, depending on your geographic location. Mary Priester, associate curator, Portland Museum, 1219 S.W. Park Avenue, Portland, OR 97205. Karen Tsujimoto, 98 Dudley Avenue, Piedmont, CA 94611. Josine Ianco Starrels, senior curator, Long Beach Museum, 2300 East Ocean Boulevard, Long Beach, CA 90803, 8754 Arlean Terrace, Los Angeles, CA 90046. Slides will not be returned without a SASE.

Construction, Reconstruction, Deconstruction should have read Roles: Construction, Reconstruction, Deconstruction. We are sorry for the confusion.

There is a new address for Drawing as a Major Medium: Susan Schwalb, 541 W. 113th Street, Apt. 4E, New York, NY 10025.

1989 post-annual meeting tours: Sacramento/Stockton and Napa/Marin

The CAA is again pleased to offer post-meeting tours for conference attendees as a complement to the Annual Meeting. Because of the success of the Dallas/Fort Worth trip and in response to requests from members we have planned two trips. One, an overnight trip to Sacramento and Stockton, will feature three important regional museums as well as an architectural tour of California's State Capitol; the other, a day trip to the Napa Valley and Marin County, will include visits to several houses and wineries designed by prominent Northern Californian architects, a major private collection of contemporary Bay Area art, and a contemporary artists' space just over the Golden Gate Bridge in Marin County.

We are very grateful to the institutions and individuals who have helped us make these trips possible and have generously contributed their time, energy, and expertise—espe-

Annual Meeting 1989
Getty/Kress Travel Grant Recipients

In 1987, the Getty Grant Program and the Samuel H. Kress Foundation generously awarded the College Art Association a grant of \$55,000 over three years to support travel of foreign and interdisciplinary scholars to the 1988, 1989, and 1990 annual meetings. The highly acclaimed 1988 meeting in Houston was enriched by the presence of thirty-three recipients of Getty/Kress travel grants—scholars from fields other than art history, and foreign scholars, many of whom were able to arrange other speaking engagements while in the United States.

Recipients for the 1989 annual meeting have been selected by the program chairs in consultation with the CAA staff; the funds will be administered by the CAA. For the 1989 annual meeting, those already designated as recipients are listed below; a complete list will be mailed to colleges, universities, and museums in the fall and published in the winter CAA newsletter. The CAA joins the Getty and Kress in urging schools and museums to take advantage of the presence of these scholars in San Francisco, and, for many, in the United States: invite them to visit, to lecture, to meet with faculty, students, curators, etc.

Please contact Getty/Kress recipients directly to arrange for additional speaking engagements. Make all requests as soon as possible so that they can make appropriate travel arrangements. (1989 annual meeting sessions will take place Thursday, February 16 through Saturday, February 18; the awardee's travel will be fully or partially paid to and from San Francisco.)

Preliminary list of Getty/Kress Recipients:
Chairs of Art History Sessions

David P. Billington, chair, "Structural Engineering as an Art Form," Dept of Civil Engineering, Princeton Univ, Princeton, NJ 08544, 609/452-4606; David Bindman, chair, "Art and Society in Britain, 1700-1900," Dept of Art History, Westfield College, Univ of London, Kidderpore Ave, Hampstead, London, NW3 7ST, England, 011-44-1-435-7141; David Bull, chair, "History, Connoisseurship, and the Cross Section: Conservators Discuss the Complexity of Successful Conservation," Paintings Conservation Dept, National Gallery of Art, Washington, DC 20565, 202/737-4215; Gael de Guichen, chair, "How Far Does Conservation Preserve the Spiritual Value of Our Cultural Heritage?," ICCROM, via San Michele 13, 00153 Rome, Italy, 011-39-6-580-9021; John Dixon Hunt, chair, "Garden History: Where Did It Come From? Where Is It Going?," Dumbarton Oaks, 1703 32nd St, NW, Washington, DC 20007, 202/342-3246; Pierre Rosenberg, co-chair, "The Connoisseurship of French Painting and Drawing I: Current Issues" and "The Connoisseurship of French Painting and Drawing II: French Paintings and Drawings in Bay Area Collections," Dept des Peintures, Musee du Louvre, 75041 Paris, Cedex 01, France, 011-33-1-42-60-39-26; Salvatore Settis, chair, "Western Art and the Antique: Continuity, Imitation, Assimilation," Classe di Lettere e Filosofia, Scuola Normale Superiore, piazza dei Cavalieri 7, 56100 Pisa, Italy, 011-39-50-59-7111.

located across from the State Capitol Building. Late dinner on your own.

At 9:15 am, buses will take us to the Crocker Museum for a continental breakfast. The Crocker Art Museum, the oldest public art museum in the West, was established in 1873 in an extraordinary Victorian Italianate building designed by Seth Babson; the entire complex is in the final stages of a \$6.5 million expansion and reconstruction. The collection is strong in nineteenth century and contemporary California painting, European painting 1500-1900, oriental art, and old master drawings. The Crocker Museum old master drawings collections will be shown by the curator to two groups of thirty people each.

Participants will be able to linger over the Crocker collections or visit the Sacramento History Center in Old Sacramento or the

/CAA post-meeting tours

State Capitol Building, designed by Reuben Clark (1860 and 1874), where two tours, fifteen people each, will be offered: 1) architecture and historic interiors and 2) leadership offices and nineteenth-century California painting. Each tour will be repeated. If there is sufficient interest we will arrange a walking tour of Sacramento architecture.

At lunch time, we will board our buses for the one-hour trip to Stockton and the Haggin Museum. Box lunches will be provided to be eaten either on the bus or at an appropriate stop en route. The Haggin Museum, established in 1928, is known for two types of collections—art and local history. The art collection includes important examples of nineteenth-century American landscape paintings of the Rocky Mountain and Hudson River Schools (Bierstadt, Inness, Moran) as well as a remarkable group of nineteenth century French academic paintings by Gerome, Vibert, Bonheur, Bouguereau, and others. The Haggin Museum's historical exhibits include an extensive collection of California Indian basketry and several nineteenth century period rooms. The Museum will hold a reception with light refreshments for the CAA group.

After a two hour visit to The Haggin Museum we will reboard our buses for the return journey to the San Francisco Hilton, with a stop along the way at the San Francisco Airport (approximately 6:00 pm) for those departing that evening.

TOUR COST: \$125 per person double occupancy, or \$155 single occupancy. Reservations can be made by submitting a deposit of \$75.00 per person. This tour is limited to a maximum of 95 persons (minimum 30). Please indicate on your reservation if you are interested in seeing the old master drawings collection at the Crocker Museum: limited to two groups of maximum thirty each; the California State Capitol; or Sacramento architecture.

NAPA/MARIN: Buses will leave the Hilton Sunday morning, February 19th at 8:00 am for the two hour trip to the Napa Valley, which is known for its architecture as well as for its world-class wine. The first stop will be in Oakville at two buildings designed by William Turnbull, formerly the "T" in the architectural firm MLTW of Sea Ranch Condominium and Kresge College (U.C. Santa Cruz) fame. Turnbull himself will be showing us around the award-winning "Napa Valley House" and his own Johnson Turnbull Winery.

We then travel northward in the Napa Valley to "Rattlesnake Ridge," on the top of a hillock high above the valley, to a "villa" designed by Batey & Mack (Andrew Batey and Mark Mack) in 1983 for Juergen and Marian Hildebrandt.

After the Hildebrandts show us their house, we travel a short distance to the Clos Pegase Winery designed by Michael Graves, with murals by Edward Schmidt. Clos Pegase,

completed in the summer of 1987, is the result of a design competition sponsored by the San Francisco Museum of Modern Art. After a tour of the winery, we will enjoy a gourmet box lunch and wine tasting.

At 1:15, we reluctantly leave the architecture and wines of Clos Pegase and head south to the home and vineyards of Veronica and Rene di Rosa to see their impressive collection of contemporary Bay Area art—nearly 300 California artists, among them Robert Arneson, William Wiley, and Robert Hudson. This viewing has been arranged especially for our group between 2:00 and 3:00 pm.

At 3:00 we begin our journey back to San Francisco with a stop on the way at the Headlands Center for the Arts, an interdisciplinary laboratory for the arts housed in an abandoned turn-of-the-century army fort. On view will be "renovated" rooms by David Ireland, "renovated" barracks latrine by John Randolph and Bruce Tomb of the Interim Office of Architecture (IOOA), and furniture designed by David Ireland and Mark Mack. Jennifer Dowley, director of the center, will be on hand to answer questions. Coffee and cookies will be served. After about an hour exploring the center and enjoying the spec-

tacular setting on the Pacific Ocean, we will return to the Hilton by 6:00 o'clock.

TOUR COST: \$75 per person. Because this tour involves the visiting of sites which are not open to the general public, the tour is limited to a maximum of 40 persons (minimum 20). Reservations can be made by submitting a deposit of \$35.00 per person.

RESERVATIONS MUST BE RECEIVED BY DECEMBER 16, 1988. Thereafter, reservations will be accepted on a space-available basis until January 20th. Since both tours have space limits, it is recommended that reservations be made early. Minimums must be reached by December 16; if not all deposits will be promptly refunded.

FULL PAYMENT MUST BE RECEIVED BY JANUARY 20, 1989.

Cancellations made prior to January 20 will be refunded in full less a \$25.00 processing fee; for cancellations received after January 20th but before February 11th, 50% of the tour cost will be refunded. After February 11th, no refunds will be made.

RESERVATION FORM
Post-Annual Meeting Tours:
SACRAMENTO/STOCKTON—FEBRUARY 18-19, 1989

Yes, I/we wish to join the tour. Please make _____ reservation(s) at the
☐ single occupancy rate—\$155 per person or ☐ double occupancy rate—\$125 per person
☐ Crocker Museum old master drawings
☐ California State Capitol Building, architecture and historic interiors
☐ California State Capitol Building, leadership offices and paintings collections
☐ Sacramento architecture—walking tour.

NAPA/MARIN—FEBRUARY 19th

Yes, I/we wish to join the tour. Please make _____ reservation(s) at \$75 per person ☐

Participants:

Name _____

Address _____

City _____ State _____ Zip _____
Telephone _____
(area code)

and
Name _____

Address _____

City _____ State _____ Zip _____
Telephone _____
(area code)

Enclosed is my/our deposit for (per person: Sacramento/Stockton—\$75; Napa/Marin—\$25)\$ _____

Check payable to CAA must be drawn on a U.S. bank.

Mail to: CAA, Department T, 275 Seventh Avenue, New York, NY 10001

War) will also be welcome, particularly those concerning attacks against dynastic and political monuments. Religious iconoclasm (from Byzantium to the Reformation) will also be of interest as "rituals of punishment." 5) **Survival and Revival of Gothic Architecture**, Roland Recht, Direction des musées de Strasbourg. This session will address more specific aspects of this international movement which emerges essentially in the mid-eighteenth century: that is, how the "objective" knowledge of Medieval Gothic monuments interacts with the formation of a mythical image of the Gothic; how each feeds upon the other; and how the two modes of understanding differ or even contradict each other. 7) **Works in Progress**, Sixten Ringbom, Abo Akademi. This section, which is not restricted to the main theme of the Congress, will address the problem of *alternative and supplementary explanations*, e.g. the interpretation of a given work in terms of biographical data, as opposed to factors of style, iconography, social pressures etc. Contributors are invited to submit *case studies* illustrating competing models of explanations. **ROUND TABLE: Craftsmanship, Structure and Style in Gothic Architecture**, Angiola Maria Romani, Università di Roma.

TO ATTEND

Rollins College in Winter Park, Florida will host the **Southeastern College Art Conference** annual meeting **27-29 September**. Local resources and points of interest include the Cornell Fine Arts Museum, Orlando Art Museum, and the Morse Foundation (Louis Comfort Tiffany glass), Disney World, Epcot Center, and countless other attractions are just thirty minutes away, so you may wish to stay through Sunday. For further information write: Pamela H. Simpson, President, SECAC, Dept. of Art, Washington and Lee Univ., Lexington, VA 24450.

PhotoHistory VII: The seventh triennial PhotoHistory Symposium will be held at George Eastman House Friday through Sunday, **October 14-16**, sponsored by The Photographic Historical Society. For information: The Photographic Historical Society, Box 39563, Rochester, NY 14604.

The Study of Medieval Art in the Last Half Century: A Symposium on Romanesque and Gothic Art to Celebrate the Fiftieth Anniversary of The Cloisters. An international symposium will be held at The Metropolitan Museum of Art in conjunction with The International Center of Medieval Art on **October 21-22**. For further information and registration contact: Education Department, The Cloisters, Fort Tyron Park, New York, NY 10040, (212) 923-3700 ext. 126.

International Symposium **Stile Floreale** at Miami-Dade Community College **22-23 October**. A panel of international scholars, curators, authors, historians, and art critics

has been assembled to provide a context for the new art of the 1990's. An examination of the relationship between the Paris and Turin expositions, Jugendstil, Carlo Buatti, and contemporary politics and industrialization provide some of the material to be covered. For more information write: Robert Sindelir, Director of Galleries and Visual Arts Programs, Miami-Dade Community College, 300 NE 2nd Ave., Miami, FL 33132 (305) 347-3429.

Creativity In Differences: The Cultures Of Gender, Race, Ethnicity And Class is the theme for the 1988 Annual Meeting of the American Studies Association. It will be held **October 27-30** at the Fontainebleau Hilton in Miami Beach, Florida. For information: contact A.S.A. at its new headquarters: 2100 Toliaferro Hall, University of Maryland, College Park, MD 20742, (301) 454-2533.

Professor Peter Selz will present a slide lecture on "The Human Figure in Contemporary Art" on Wednesday, **15 February 1989** at 8pm as the eighth annual **Jane and John Dillenberger Lecture for Visual Arts** at Graduate Theological Union, Berkeley, CA. College Art Association members are welcome to attend free of charge on the eve of the Annual CAA meeting in San Francisco. The lecture will be held in the Pacific School of Religion Chapel, 1798 Scenic Ave., Berkeley, CA. For further information contact Professor Doug Adams, Pacific School of Religion, 1798 Scenic Ave., Berkeley, CA 94709.

Mid America College Art Association 52nd Annual Conference 26-29 October, Kansas City Missouri. Sponsored by the Kansas City Art Institute "The Artist as Heroic Figure: Myth, Society, Struggle." Among the speakers are: Jean-François Lyotard, Leon Golub, Peter Eisenman, Barbara Kruger, and John Hay. For registration information: MACAA Conference Committee, Kansas City Art Institute, Kansas City, MO 64111.

The 20th National Convention of the American Association for the Advancement of Slavic Studies will take place in Honolulu at the Hilton Hawaiian Village Hotel **November 18-21**. For information: AAASS, 128 Encina Commons, Stanford, Univ., Stanford, CA 94305, (415) 723-9668.

The Metropolitan Museum of Art announces two symposia on Italian Renaissance Painting: Problems in Siense Quattrocento Painting- **January 20, 1989**: Italian Renaissance Mural Painting, 14th-16th Century: Restoration and Art History- **March 10-11, 1989**. For program details and registration information, please write or call: Office of Academic Programs, The Metropolitan Museum of Art, Fifth Avenue at 82nd Street, New York, NY 10028, (212) 570-3710. Please indicate which symposium you are interested in.

On **2-4 November** the **Third European conference of the International Federation of**

Library Associations and Institutions, Art Libraries section will be held in Florence, Italy, at the "Ospedale degli Innocenti." The theme of the conference is "Art Exhibitions Catalogues" and speakers will cover all aspects from technical and graphic production, to researchers, scholars, librarians and users. For information write: IFLA Headquarters, c/o Koninklyke Bibliotheek, Prins Willem Alexanderhof 5, the Hague, Netherlands.

Photography Sesquicentennial Symposium will be held in conjunction with the exhibition *Photography Speaks* at the Allen Memorial Art Museum, Oberlin College on Saturday, **5 November**. For further information contact Anne Moore, AMAM, Oberlin College, Oberlin, OH 44074 (216) 775-8048.

PUBLICATIONS AVAILABLE

The July edition of the *Overview of Endowment Programs*, the National Endowment for the Humanities' guide is available for readers who: want to know about NEH grant programs; are thinking of submitting applications to NEH; need to know how to get through to the right NEH office; and want information about NEH application deadlines through the end of 1989. You may obtain free copies by writing or calling: NEH *Overview*, Room 406, 1100 Pennsylvania Ave., NW, Washington, DC 20506 (202) 786-0438.

The most recent **list of exhibitions sponsored by the NEH** and the listing of long-term or permanent museum installations that have received NEH support since 1986 are now available. For copies of either list, or copies of NEH current program guidelines, please write Museums and Historical Organizations Program, Division of General Programs, National Endowment for the Humanities, Washington, DC 20506.

Précis of the Proceedings from the Vassar College Art Gallery, Museums in Academe II symposium, which was held in April of this year, is now available. For more information write: The Art Gallery, Vassar College, Poughkeepsie, NY 12601.

Raymond Markarian has written a comprehensive guide to be used by emerging mid-career artists on how to organize and circulate their own traveling art exhibition. The book can be obtained by sending \$9.95 plus \$2.00 for shipping and handling to: Raymond Markarian, Gridlock Studios, 4059 45th St., San Diego, CA 92105.

The Handicapped Funding Directory lists 856 funding sources for programs and services for the disabled. The Directory, now entering its eleventh year, provides extensive profiles on foundations, corporations, government agencies and associations. One-hundred percent of the funding sources have been updated since the previous edition. The cost of the 1988-89 Edition is \$29.50 per copy (add \$3.00 for handling) from: Research Grant Guides, Dept. 3A, P.O. Box 4970, Margate, FL 33063. ■

solo shows by artist members

A listing of exhibitions by artists who are members of the CAA. Those sending information should include name of artist, gallery or museum, city, dates of exhibition, and medium. PLEASE indicate CAA membership if sending gallery invitation or press release.

J. Michael Armentrout. Woodmere Art Museum, Philadelphia, September 13-November 13. Twenty-Year Review: Prints and Poems.

Walter Askin. Florida State University. Tallahassee, March 1988. Lizardi/Harp Gallery, Pasadena, CA, June 1988. Totems & Tableaux.

Leslie Barta. Rotunda Gallery, University of Arizona, Tucson, February 8-March 5, 1989. Works in Photocollage.

William A. Berry. Harwell Museum of Art, Poplar Bluff, MO., July 5-August 3. The Brunnier Art Gallery and Museum, Iowa State University, Ames, August 30-October 9. Drawings in Colored Pencil.

Gloria DeFilipps Brush. Clarence Kennedy Gallery, Cambridge, MA, November 1-December 17. The Plains Art Museum, Moorhead, MN, November 11, 1988-February 26, 1989. The University of Dayton Photography Gallery, Dayton, OH, November 11, 1988-December 16, 1989. C.A.G.E., Cincinnati, February 24-March 24, 1989. Photography.

Katharine T. Carter. West Gallery, Mason Gross School of the Arts, Rutgers University, September 16-17, 1988. Art Gallery, College Misericordia, Dallas, PA, May 14-June 3, 1988. Educational Testing Service, Princeton, NJ, April 1-May 14. Recent Work.

Michael Chambers. Carol Robinson Gallery, New Orleans, May 7-June 15. Recent Works.

Emery Clark. Heath Gallery, Inc., Atlanta, March 12-April 2. Gillman Stein Gallery, Tampa, FL, April 22-May 22. Recent Work.

Peggy Cyphers. E.M. Donohue Gallery, N.Y.C., October 4-29. Recent Paintings from series "Biological Impressionism."

Robin Reba Dash. Orphanos Gallery, Boston, October 20-November 5. Recent Paintings.

Virginia Derryberry. Doris Ulmann Galleries of Berea College, Berea, KY, September 1-October 15. West Virginia Landscape Paintings.

Alice Dubiel. Ohlone College Art Gallery, Fremont, CA, February 3-March 3. Apocalyptic Visions.

Nathalie Marshall-Nadel. Pyramid Lake Paiute Indian Reservation, NV, September 1987-September 1988. "Earth Mandala," a site specific earthworks.

Bela Petheo. Tweed Museum, Duluth, MN, August 6-October 2. A Retrospective (a traveling show). Studio Arts Gallery, University of Minnesota, Minneapolis, September 19-October 7. From Painting to Print: Lithographs and Their Sources, 1963-1988.

Marcy Rosewater. 80 Washington Square East Gallery, N.Y.C., October 25-November 12. Recent Paintings.

Barbara Rothenberg. Connecticut Gallery, Marlborough, CT, March 27-May 1. Recent Work. Ingber Gallery, N.Y.C., June 28-July 31. Paintings on Paper.

M.A. Thomsen. Legislature Chamber, New City, NY, May-July. Oil Paintings.

Timothy Van Laar. Gwenda Jay Gallery, Chicago, June 10-July 9. Paintings.

John D. Woolsey. Wisconsin Academy of Sciences, Arts, Letters; Madison, WI, July 1-29. Paintings, Pastels, Etchings, Engravings.

Holly Wright. Marcuse Pfeifer Gallery, N.Y.C., March 12-April 14. The Corcoran Gallery, Washington, DC, September 10-November 13.

Therese Zemlin. Moreau Galleries, St. Mary's College, Notre Dame, IN, October 7-November 4. Sculpture. ■

legislative update

Artists for Tax Equity Update

The Tom Downey bill (HR4473) was added in to the final House technical corrections bill (retroactive to 1986). The full bill passed 380 to 25 in August. In the Senate Senators Patrick Moynihan and Bill Bradley have introduced a bill (S2664) similar to Downey's House bill. We need to find at least 50 senators to co-sponsor it and to encourage them to make it an amendment to the Senate technical corrections bill. Encourage your senators to co-sponsor bill S2664 and to make it an amendment to the Senate technical corrections bill. For further information contact Carol Grape at CAA.

NEH FY-1989 Funding:

National Humanities Alliance Update. A House/Senate conference on Interior and Related Agencies FY-1989 appropriations, which met in mid-August, reached agreement on a final bill. The outcome for the NEH was \$153 million—the highest overall budget for the agency since NEH was established. The NHA has been actively involved at all stages of this bill and is satisfied with the outcome, although it would have preferred maintenance of the higher House figures for

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all programs, especially for Museums and Historic Organizations and Libraries and Archives; however, the Senate did "recede" to the House on the key issue of the **NEH preservation initiative**. Many NHA members wrote to Congress on the preservation initiative which was undoubtedly an important factor in the inclusion of the funds for the initiative in the final bill; the demonstration of interest by many NHA members should be valuable as continued funding for the initiative is considered in future years.

Several steps and potential hurdles remain before the budgets in the Interior bill become final. It is **not, therefore, too late to write!**

• Both houses of Congress must pass the budget produced by the conference.

We urge CAA members to communicate with their senators and representatives, urging them to support passage of the budget produced by the House/Senate conference on Interior and Related Agencies FY-1989. Letters should also contain praise for the committee's budget, especially for including funds for the NEH initiative on brittle books and other cultural records. ■

attention foreign students

Grants for Foreign Students to Attend CAA Annual Meeting

The CAA has been awarded a grant once again by the Institute of International Education's Short Term Enrichment Program (STEP) that will enable us to assist foreign graduate students to attend the 1989 CAA Annual Meeting. Recipients must be citizens of a foreign country who are enrolled as full-time graduate students at a U.S. institution of higher education and they must not be receiving any other U.S. government funds for either academic or travel expenses. Maximum award is \$300. Eligible students who are planning to attend the 1989 CAA Annual Meeting (San Francisco, February 16-18) should write for application forms to CAA, 275 Seventh Ave., New York, NY 10001.

Please note policy change: Starting with the Winter CAA newsletter we will publish news items only about individual and institutional members of the College Art Association.

Those sending information should include name of person degree(s) received, and institution(s) or program; noting the relevant category, *Academe, Museums/Galleries, In Memorium, Organizations, and section of the country. Indicate CAA membership.*

in memorium

Harry Bober, 72, an expert in Medieval art history and a professor at New York University, died 17 June.

Bober wrote or edited several books and published numerous articles on the art, architecture, and historiography of the Middle Ages and the early Renaissance period. His most famous works included the editing of the two-volume *Catalogue of Astrological and Mythological Illuminated Manuscripts of the Latin Middle Ages: English Libraries*, (1953). He also wrote *Medieval Objects in the Guenael Collection* (1975) and the essay *Reappraisal of Rayonnant Architecture*, which explains the legitimacy of that architectural style.

In 1965 New York University named Bober the first Avalon Professor of the Humanities; he had been at the university's Institute of Fine Arts since 1954. Bober also taught at Queens College, Smith College, Harvard University and Johns Hopkins University.

Frank DiFederico, 54, professor of art history at the University of Maryland and Founder of Decatur House Press died 1 December 1987. He was an outstanding teacher and scholar in Baroque Italian art, and among his publications are *Francesco Trevisani, 18th Century Painter in Rome, The Mosaics in the National Shrine of the Immaculate Conception*, and *Mosaics of St. Peter's: Decorating the New Basilica*. DiFederico started teaching at the University of Maryland in 1971. A scholarship fund has been established in his name, and contributions to the fund may be sent to the department of art history.

Laurence Sickman, 81, who served as director of the Nelson-Atkins Museum of Art in Kansas City, Missouri from 1953 to 1977 died 7 May. Sickman was largely responsible for the internationally acclaimed Chinese art collection at the Nelson-Atkins Museum. In 1931 Sickman met the Emperor Pu-Yi, (*The Last Emperor*) who sold Mr. Sickman paintings.

Mr. Sickman collaborated with Alexander Soper of New York University on *The Art and Architecture of China* (1956). He also was editor and a contributing author of *Chinese Calligraphy and Painting in the Collection of John M. Crawford, Jr.*

MUSEUMS AND GALLERIES

Northeast: The Rockefeller Foundation announced the election of **Peter C. Goldmark, Jr.** (BA, Harvard Univ.), as president and chief executive officer. Mr. Goldmark, is currently senior vice president for the Times Mirror Company. He succeeds **Richard W. Lyman**, who will retire and in the fall will become the first director of the Institute of International Studies at Stanford University.

Phillip M. Johnston, (BA, Baylor Univ.; MA, Southern Methodist Univ.; MA, Univ. of Delaware, the Winterthur Program), has been appointed director of The Carnegie Museum of Art. Since January of 1987, Johnston has served as acting director of the museum, in addition to his duties as curator of decorative arts and head of the Section of Antiquities, Oriental and Decorative Arts, positions he has held since 1982.

The Solomon R. Guggenheim Foundation announced the election of **Daniel C. Searle** (BS, Yale Univ.; MBA, Harvard Business School), to the Foundation's Board of Trustees. Searle is the former chairman of G.D. Searle & Co.

Edward J. Nygren, curator of collections at the Corcoran Gallery of Art in Washington, DC has been named director and chief curator of the Smith College Museum of Art. Nygren will replace Charles Chetham, who retired.

Dorothy Rodgers was elected to the Board of Trustees of the Jewish Museum. She currently is President of the Richard and Dorothy Rodgers Foundation, a life member of the Board of Trustees of the Federation of Jewish Philanthropies, and a life member of the New York State Council on the Arts.

Swann Galleries announced that **Martin Barooshian** (BA, Museum School of Fine Arts, Boston; MA, Boston Univ.), noted printmaker and painter, has joined Swann in a consulting capacity in order to coordinate the planned expansion of their Graphic Arts department.

Mid-Atlantic: National Gallery of Art has elected **Roger Mandle** (BA, Williams; MA, Institute of Fine Arts at NYU), as deputy director of the National Gallery. Mr. Mandle is director of Ohio's Toledo Museum of Art. He will move to Washington in the fall to succeed outgoing deputy director **John Wilmerding**.

The Smithsonian's Archives of American Art has acquired a collection of exceptional importance, the papers of architectural historian **Esther McCoy**. Microfilm of the Archives' collections are available at its six regional centers as well as worldwide through interlibrary loan.

Anna R. Cohn, (BA, Univ. of Minnesota, Minneapolis), was named new director of Smithsonian Institution Traveling Exhibition Service (SITES). Recently, Cohn was a consultant to the Westminster Memorial Trust, where she was responsible for developing the concept of a new Jewish museum in London.

Robert Lehrman (Univ. of Pennsylvania, George Washington Univ.), a contemporary art collector and general counsel of the Lehrco Corp., Washington, DC, has been elected to the Board of Trustees of the Smithsonian's Hirshhorn Museum and Sculpture Garden. He will complete the term of **Senator Daniel P. Moynihan**, who was elected to the Smithsonian's Board of Regents.

Russel C. Jones, (BA, MA, PhD, Carnegie Mellon Univ.), president of Univ. of Delaware, and **Sarah Giles Moore**, chair of the James Starr Memorial Foundation have been elected to the Winterthur Museum and Gardens board of trustees.

Erik S. Nord (BA, Univ. of Delaware; MA, Boston Univ.), of Fayville, Mass., has joined the staff as curator at the Washington County Museum of Fine Arts.

Southeast: **Jane K. Bledsoe** (BA, California State Univ.), who has been associate director of the University Art Museum at California State University in Long Beach, California, became director of the University of Georgia Museum of Art July 1.

Bruce Bowman (MFA, Univ. of Illinois; BFA, Herron School of Art in Indianapolis), has joined the Georgia Museum of Art staff as preparator.

Midwest: **Stephen Kovacic** (BFA, Massachusetts College of Art), has been appointed the Indianapolis Museum of Art photographer. Prior to this appointment, Kovacic served as assistant photographer at the Cleveland Museum of Art and as freelance art photographer in New York City and Boston.

Jayne E. Stokes (BA, Univ. of New Hampshire), formerly a consultant for Shaker Village in Canterbury, New Hampshire, has been named assistant curator of decorative arts at the Milwaukee Art Museum.

Indianapolis Museum of Art, announced the appointment of **Judith A. McKenzie** (BFA and Graduate program in museology at the Univ. of Illinois, Urbana), as director of planning.

West: The Grunwald Center for the Graphic Arts at the Wight Art Gallery, UCLA, has received a major collection (over 800 works) of old and modern prints and drawings from the estate of noted Los Angeles-based architect **Rudolf L. Baumfeld**.

/people and programs

The Santa Barbara Museum of Art has received 23 works of art from the estate of the late **Leigh B. Block** of early to mid-20th century art, primarily of pre-World War II French art and contemporary American art.

Amy Meyers has been appointed associate curator (American Art) at the Henry E. Huntington Library and Art Gallery. She is currently assistant curator at The Corcoran Gallery of Art and guest curator at the Philadelphia Museum of Art. She succeeds **Susan Danly**, who resigned in January to accept the post of curator at the Pennsylvania Academy of the Fine Arts.

University Art Museum, University of California, Berkeley, recently announced the appointment of **Lawrence Rinder** (MA, Hunter College; BA, Reed College), as Matrix Curator at the Museum. Lawrence Rinder joins the University Art Museum from a position as curatorial/education intern at the Walker Art Center in Minneapolis.

ACADEME

Southeast: At the Univ. of South Carolina, **Bradford Collins** (PhD, Yale Univ.) has been appointed assistant professor specializing in twentieth-century art and criticism. Collins has most recently served as a visiting assistant professor at Florida State Univ. **John Bryan** assumes a two-year term as head of the art history division, replacing **Charles Mack**. **Annie-Paule Quinsac** has begun a sabbatical year of work on late nineteenth-century Italian painting in Milan. **Ute Wachsmann-Linnan** (PhD, Univ. of Bonn) continues as adjunct professor in Medieval and German expressionism while serving in her new position as curator of education at the Columbia Museum of Art as does that institution's chief curator, **Nina Parris** (PhD, Univ. of Pennsylvania).

Northeast and Mid-Atlantic: The Department of art and archaeology at Princeton University will greet two senior faculty members in September. **John Wilmerding**, currently deputy director of the National Gallery, Washington, joins the department as the first incumbent of the Christopher Binyon Sarofim '86 Chair in American Art. In addition to his duties within the department, Wilmerding will serve as a visiting curator at the Metropolitan Museum of Art and will inaugurate a cooperative program between Princeton and the Metropolitan through the Museum's Henry R. Luce Center for the Study of American Art. **John Pinto** joins Princeton from Smith College where he served as chair of the department of art from 1984-1986. As professor of Renaissance and Baroque Architecture, Pinto replaces **David R. Coffin**, the Howard Crosby Butler Memorial Professor of the History of Architecture, who entered the ranks of professors emeriti in

June. An earlier addition to the department is **Hugo Meyer** (PhD, Göttingen Univ.) who began his appointment as associate professor of Roman Art in January 1988. Joining the ranks of senior faculty from within the department is **Robert W. Bagley**, who has been promoted to associate professor of Chinese Art and Archaeology. **Slobodan (Danny) Ćurčić** will serve as chair of the department for the next three years, replacing **William A. P. Childs**.

Rutgers University announced the appointment of professor **Rona Goffen** of Duke University as professor II; and **Sarah Brett-Smith**, **Frima Fox Hofrichter**, and **David Underwood** as assistant professors in the respective fields of non-Western art, Northern Baroque art, and 19th and 20th century architectural history.

Hans J. Van Miegroet (Fulbright, Andrew W. Mellon Fellow and PhD, Univ. of California, Santa Barbara) has been appointed assistant professor in Northern Renaissance and Baroque art history at Duke University, Durham, NC.

As of 1 July 1988 the department of art history officially split off from the art department at the University of Maryland at College Park. **William L. Pressly** joined the department last fall from Duke Univ. to teach 18th-century art; **Mark Sandler**, formerly a lecturer in Japanese art, has been appointed an assistant professor; in December **Ekpo Eyo** received an honorary Doctor of Letters from the Univ. of Calabar, Nigeria; **Roger Rearick** spent the year in Venice preparing an exhibition on Paolo Veronese which will open in the fall at the National Gallery of Art; **Josephine Withers** spent the year on sabbatical working on her book provisionally titled *Musing About the Muse*; **Doug Farquhar** spent the spring term as a member of the Institute for Advanced Study, Princeton, where he worked on the codicological research in late medieval manuscripts.

J. Malcolm Grear, professor of graphic design at Rhode Island School of Design and president of Malcolm Grear Designer's, Inc. in Providence, has been named RISD's Helen M. Danforth Professor. Grear, who attended the Art Academy of Cincinnati, joined RISD's faculty in 1960 and in 1986 a committee of students and fellow faculty selected him for the John R. Frazier Award for Excellence in Teaching.

Boston College, fine arts department changes: **Jeff Howe** (PhD, Northwestern) will be chair of the department; **Liz Awalt** (MFA, Univ. of Pennsylvania) becomes assistant chair for studio art; former chair **Ken Craig** (PhD, Bryn Mawr College) returns to full time teaching and research while former associate chair for studio **John Steczynski** (MFA, Yale), recently promoted to full pro-

fessor, began sabbatical leave; joining the faculty is **Reva Wolf** (PhD, NYU).

News from Johns Hopkins University: As a fellow of the Japan Society for the Promotion of Science, **Herbert L. Kessler** traveled in Japan during the month of June. Received first in Osaka, he presided over a seminar in Byzantine and Western Medieval manuscript illumination in Kyoto and gave lectures at the Univ. of Nagoya, the Tokyo Univ. of Arts, and St. Paul's Univ. **Michael Fried** and **Ronald Paulson** have organized a National Endowment for the Humanities Summer Institute on *Image and Text in the Eighteenth Century*. **Andrew McClellan** of Tufts Univ. will be in residence during 1988-89 as a John Paul Getty Foundation Postdoctoral Fellow.

Midwest: **Barbara Scharres** (BA, St. Xavier College; MFA, School of the Art Institute of Chicago) has been promoted to director of the Film Center of the School of the Art Institute of Chicago. Scharres was previously associate program and technical director of the Film Center.

Mitchell Bills, graphic designer and film/video artist, has been appointed assistant professor of graphic design at South Dakota State Univ., Brookings, SD.

Ann Burkus (PhD, Berkeley) has been appointed assistant professor of East Asian art history at the Univ. of Chicago. **Robert Edwards** (PhD, Berkeley) will be a visiting assistant professor in the departments of history and art history in 1988-89. **Robert Peters**, associate professor in the Committee on Art and Design has received the university's Quantrell award for excellence in undergraduate teaching. **Reinhold Heller**, professor of art history, has been appointed chair of the department for 1988-89. Heller replaces **Kathleen Shelton** associate professor of art history, who will be on leave. Shelton has received grants from the American Council of Learned Societies and the American Philosophical Society. Professors **Michelle Camille**, **Robert Nelson** and **Linda Siedel** of the art history faculty have been awarded a grant by the J. Paul Getty Trust for research and travel toward their joint project, *The Audiences of Medieval Art*.

The Allen Memorial Art Museum, Oberlin College, announces three new or recent appointments: **Anne Moore** (BA, MA, MA Ed, Columbia Univ.; MA, Hunter College/CUNY), former associate museum educator/outreach director, Dallas Museum of Art, has been named the museum's first curator of education, replacing acting coordinator of educational programs **Jeannette Lawson**. **Joan-Elisabeth Reid** (BA, MA, Smith College) former curator of art properties, Columbia Univ. has been named registrar, to succeed **Kimberlie L. Gumz**.

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grants and awards

Please note policy change: Starting with the Winter CAA newsletter, only grants and awards received by individual and institutional members of the College Art Association will be published. Please follow the following format:

Individual members cite name, degree(s) received, institution(s), grant or award.

Institutional members cite name of institution and the grant or award. Indicate CAA membership.

INSTITUTIONS & ORGANIZATIONS

Institute of Museum Services (an independent federal agency) awarded a grant for general operating support to the **Seattle Art Museum**, **International Museum of Photography** at George Eastman House, **The Museum of Art, Archaeology, University of Missouri-Columbia**, and the **Memphis Brooks Museum of Art**.

The **Seattle Art Museum and the University of Washington** recently received a grant from the Samuel H. Kress Foundation that will enable the two institutions to create a joint curatorial/professorial appointment in Dutch 17th century painting and Northern European Renaissance painting.

The L.J. Skaggs and Mary C. Skaggs Foundation has given an award to the **University of California Berkeley Art Museum** to aid the Pacific Film Archive's film preservation activities.

A grant for special project support has been awarded to **Thomas Burke Memorial Washington State Museum** by the NEH. This grant will provide additional funds to mount a major exhibition, *A Time of Gathering: Native Heritage in Washington State*. Support has also been gathered from 1989 Washington Centennial Commission, National Endowment for the Arts, Folk Arts Division, Medina Foundation; Lillian and E.K. Bishop Foundation, PONCHO, Pendleton Woolen Mills, Inc., and Safeco.

Kathryn Wasserman Davis and Shelby Culom Davis have given a large gift to **Wellesley College** to establish a new art museum and cultural center on the Massachusetts campus, with expanded facilities for both fine and performing arts.

The **Meadows Museum at Southern Methodist University** has received the "Trofeo Goya" Award for 1987. The Award is presented by the Asociacion Espanola de Amigos de Goya, a Spanish cultural organization formed in 1986 which recognizes persons and institutions that have been outstanding in their promotion of Spanish art and culture.

The **Emory University Museum of Art and Archaeology** has been awarded a grant from the NEA to support an unprecedented long-term loan of highly significant Roman marble portrait busts never viewed outside Italy, from the Museo Nazionale Romano. Titled "Roman Portraits in Context: Imperial and Private Likenesses from the Museo Nazionale Romano," July 14 through January 3, 1989.

The **National Endowment for the Arts** announced the award of 105 grants to visual artists in 25 states. For a complete list write to: NEA Visual Arts Program, 1100 Pennsylvania Ave., NW, Washington, DC 20506.

INDIVIDUAL

The **Millard Meiss Publication Fund** awarded three subsidies in the Spring of 1988: **Frima Fox Hofrichter**, *Judith Leyster, 1609-1660*; **Gale B. Murray**, *Toulouse-Lautrec: The Formative Years, 1878-1891*; **Andrew F. Stewart**, *Greek Sculpture: An Exploration*. For information about the Millard Meiss Publication Fund, write to CAA, 275 Seventh Avenue, New York, NY 10001. Application deadlines: **1 October and 1 March**.

The Long Beach Museum of Art announced the recipients of the 1988 Open Channels, television production grants, the recipients are: **Victoria Bearden** (San Diego), **Hilja Keadin** (Los Angeles), **Jayce Salloom** (San Diego), **Erika Suderburg** and **Lynne Kirby** (Los Angeles), **Bruce Yonemoto** (Los Angeles).

The Woodrow Wilson National Fellowship Foundation has announced the names of 41 graduate students who will receive Charlotte W. Newcombe Fellowships. **Regina C. Stefaniak**, (University of California at Berkeley), received the award in Art History.

During 1988-89, the Getty Museum is hosting the following guest scholars: **Jaap Bolten**, **Simon Jarvis**, **Bertrand Jesaz**, **Gerard Labrot**, **Michael Pantazzi**, **John Pedley**, **William Stapp**, and **Thea Vignau-Wilberg**. For further information about the program, contact the Department of Education and Academic Affairs, The J. Paul Getty Museum, P.O. Box 2112, Santa Monica, CA 90406, (213) 459-7611, ext. 254.

Alan Phipps Darr (The Detroit Institute of Arts, Detroit, MI) and **George Gorse** (Pomona College, Claremont, CA) are the two American art historians chosen to be 1988-89 postdoctoral fellows at the Harvard University Center for Italian Renaissance Studies, Villa I Tatti, Florence, Italy. Among the fifteen fellows are three foreign art historians; the seven research associates include four foreign art historians. Darr, curator of European Sculpture and Decorative Arts, will research and write a monograph on *Pietro Torrigiano and Italian Sculpture in Renaissance*

England. Gorse's topic of research and study will be *The Villa of Andrea Doria: Pleasure and Politics in Renaissance Genoa*. Both Villa I Tatti appointments will run from September 1988 through June of 1989. American art historian **David Friedman** (M.I.T.) will be one of four guest scholars. His appointment runs from July through September.

The American Council of Learned Societies in a national competition in which 965 applications were considered has awarded 65 Fellowships for periods of six months to one year for postdoctoral research in the humanities and related social sciences. Listed are those in the field of art: **Marilyn R. Brown**, associate professor of art history, Tulane University, **Herbert L. Kessler**, professor of art history, Johns Hopkins University.

Gillian Wilson, Curator of Decorative Arts at the J. Paul Getty Museum has been made a Chevalier de l'Ordre des Arts et Lettres by the French Republic.

Dan Wingren, (BA, Southern Methodist Univ., MFA, Univ. of Iowa) Professor of Painting at the Meadows School of the Arts, Southern Methodist Univ., was awarded the Meadows Distinguished Teaching Professorship for 1988-89.

Arthur F. Iorio, a PhD candidate in Italian Renaissance Art at the Univ. of Virginia, has been awarded the Haakon Fellowship at the Meadows School of the Arts, Southern Methodist University for the 1988-90 academic years.

The MacArthur Foundation of Chicago, widening the scope of its awards to exceptionally gifted people, named a puppeteer, a jazz drummer and a farm policy specialist among its 31 winners for 1988. Among the winners was art historian **Michael David Kighley Baxandall**, professor at the University of California at Berkeley who specializes in European art from the Renaissance.

Lynn Webster, (MA, Northwestern Univ.; BA, The School of Art Institute of Chicago), art professor, College of Idaho, was awarded a Fulbright grant to participate in a seminar on the history, culture and society of The Netherlands held this summer in Amsterdam.

J. Michael Armentrout, (MFA, Tyler School of Art) president of Publication Services, Penllyn, PA, received a general support grant from the E.D. Foundation.

The Yale Center for British Art has appointed nine Visiting Fellows for the academic year 1988-89. The following are those appointed in the Visual Arts: **Carol Gibson-Wood**, assistant professor, dept. of art, Queen's University, Kingston, Ontario; **David Morris**, senior keeper of fine and decorative art, Bolton Museum and Art Gallery; **Francina Irwin**, keeper of fine art, Aberdeen Art

/grants and awards

Gallery; **Teri Edelstein**, director, Mount Holyoke College Art Museum and former assistant director, Yale Center; **John Newman**, reader in the history of art, Courtauld Institute of Art, London; **John Wilson**, professor of art history, Hope College in Holland. Applications for Visiting Fellowships for the 1989-90 academic year are due by December 31, 1988. Further details may be obtained by writing the Director, Yale Center for British Art, Box 2120, Yale Station, New Haven, CT 06520.

Florence Putterman, art faculty, Susquehanna, Univ., Selinsgrove, PA, has been awarded the Distinguished Alumni Award from the School of Arts & Architecture Pennsylvania State University, the New Jersey State Museum Purchase Award, the Printmaking Council of NJ, Koh-I-Noor Award, and the 8th Auburn Works on Paper, Honorable Mention.

Fingerspan, a sculpture by artist **Jody Pinto**, which functions as a pedestrian bridge in Philadelphia's Fairmount Park, is a winner of "Art in Public Spaces," a national competition seeking site-specific artwork.

The New York City Department of Cultural Affairs' Percent for Art Program and the Schomburg Center for Research in Black Culture of the New York Library presented **Houston Conwill** with a commission to create a work of art for the lobby of the Langston Hughes Theatre.

/people and programs

Canton Art Institute named **M.J. Albacete** (BA Walsh College; MA, Univ. of Akron) as the Institute's new executive director. Albacete has been at the Institute since 1975 and has been associate director since 1979.

West: **Christina M. Gillis** (PhD, Bryn Mawr), former executive associate, American Council of Learned Societies, will be associate director of the Doreen B. Townsend Center for the Humanities at the Univ. of California, Berkeley.

Richard Carp (BA, Stanford; MA, Pacific School of Religion; PhD Graduate Theological Union, Berkeley) has been named dean of academic affairs at the Art Institute of Southern California.

Annabelle Simon Cahn has been reappointed as chair of the visual arts program of the *California State Summer School for the Arts*, an interdisciplinary program for the gifted and talented of the state.

Patrick V. Kirch announced he will be resigning his position as director of the Thomas Burke Memorial Washington State

Sam Maloof, woodworker, from Alta Loma, California, received the American Craft Council Gold Medal.

Richard Hamwi (PhD, The Pennsylvania State Univ.) has received a James Still Fellowship from the University of Kentucky to do research on the watercolor paintings of Winslow Homer, Maurice Prendergrast and Charles Burchfield. The fellowship is funded by the Mellon Foundation to provide support for advanced study by faculty members of private colleges in the Appalachian areas.

Two recipients have been selected for the first James Renwick Fellowships in American Crafts at the Renwick Gallery of the National Museum of American Art, Smithsonian Institution. **Nancy A. Corwin**, (PhD, Univ. of Washington; MA, Univ. of Michigan in Ann Arbor), assist. prof. of art history, Kansas City Art Institute in Missouri. **Patricia Malarcher**, (MFA, The Catholic Univ. of America in Washington, DC; PhD, New York Univ.) The deadline for the second year's grants will be Jan. 15, 1989. Inquiries should be addressed to the Office of Fellowships and Grants, Smithsonian Institution, Suite 7300, L'Enfant Plaza, Washington, DC 20560.

The National Gallery of Art's Center for Advanced Study in the Visual Arts announced the appointment of **Sylvie Béguin**, chief conservator of the Department of paintings at the Musée du Louvre, Paris, as Samuel H. Kress Professor and **John K.G. Shearman**, profes-

sor of Old World Archaeology at the University of California at Berkeley.

Southwest: An interdisciplinary modern studies group at the University of Texas at Austin has become the Center for the Interdisciplinary Study of Modernism with the arrival of **Richard Shiff** (PhD, Yale) as Effie Marie Cain Professor in the art department's division of art history. Art history faculty participating in the activities of the Center include **Anne McCauley**, **Linda Dalrymple Henderson**, **Jacqueline Barnitz**, **Susan Rather**, **John R. Clark**, and **Jeffrey Meikle**. Three faculty members are on leave during 1988-89. **Linda Dalrymple Henderson** (PhD, Yale) received a Guggenheim Fellowship to complete a book on art and mysticism in French and American art of the early twentieth century; **Charles Edwards** (PhD, NYU, IFA) will complete his publication of the Roman structure at Corinth, and **John Alden Williams** (PhD, Princeton), as holder of William and Mary's Kennan Chair, will teach Islamic art there. Three faculty received grants for summer work. **Jeffrey Chips Smith** (PhD, Columbia), a Humboldt-Stiftung Fellow, worked at the Zentralinstitut für Kunstgeschichte on German sculpture 1530-1630. **Linda Schele** (PhD, Texas), who is completing a new book on the Maya, returned

sor of the Dept. of Fine Arts, Fogg Museum, Harvard Univ., as Andrew W. Mellon Lecturer in the Fine Arts for the 1988-89 academic year.

The 1988 Arts Midwest/NEA Regional Visual Fellowship program recently selected twenty Midwestern artists for exceptional achievement in painting, and drawing, printmaking, and artists books. They are: **Harold E. Allen**, **Byron Burford**, **Rodney Carswell**, **Miles DeCoster**, **John Dunn**, **Robert Gniewek**, **Richard Kelley**, **Maryann Golden Lee**, **Denise Lisiecki**, **Constance A. Lowe**, **Susan Ginalick Maakestad**, **Donald McFayden**, **Steve Murakishi**, **Dennis Nechvatal**, **Diane Olivier**, **Carol Pylant-Backus**, **Risa Sekiguchi**, **Peggy Shaw**, **Fred A. Stonehouse**, **Jantje Visscher**.

The 1988 Rakow Grant for Glass Research has been awarded to **Meredith Lillich**, a professor at Syracuse Univ. and **Martine Newby** of London. The grant is intended to fund new and important research in the history of glass.

CORRECTION

A friend writes that in our announcement of NEH summer scholars in the visual arts (pg 13) was incomplete. **Blaise Tobia** (Drexel University), received a stipend to participate in WJT Mitchell's *Verbal and Visual Representation in Art* at the Univ. of Chicago. ■

from a second season at Copan, Honduras, and **John R. Clarke** returned (PhD, Yale) from research on mosaic workshops in Roman Italy, funded by a grant from the American Philosophical Society.

ORGANIZATIONS

American Academy of Arts and Sciences. At its annual meeting on May 11, the Academy elected 83 new members. Among them are the conservationist **Heather Lechtman**, the art historian **Lorenz Eitner**, and the painter **Wayne Thiebaud**. Among the 21 Foreign Honorary Members elected was the sculptor **Anthony Caro**.

VISUAL AIDS, a broadly-based steering committee of New York art professionals, to encourage, facilitate, and highlight AIDS-related exhibitions and programs in the non-commercial art world. Contact: Robert Atkins (212) 662-2961, Gary Garrels (212) 431-9232 or Thomas Sokolowski (212) 998-6780.

CORRECTION

Barbara Hoffman, CAA acting Honorary Counsel received her BA from Brown University not Boston University. The title of her book is *"Tilted Arc on Trial"* not *Tilted Arts on Trial*. ■

classifieds

The CAA newsletter accepts classifieds of a professional or semi-professional nature (sale of libraries, summer rental or exchange of homes, etc.). The charge is 75¢ per word for members, \$1.25 per word for non-members; minimum charge \$15.00, advance payment required. Make checks payable to CAA (check must be drawn on a U.S. bank).

NEW VIDEO FROM ARCHIVES OF AMERICAN ART. Just released! Award-winning video "From Reliable Sources" takes you behind-the-scenes at the Archives and reveals a fascinating world not otherwise seen. Shot in color at seven locations. \$39.95. Further information: Office of Telecommunications, SMITHSONIAN INSTITUTION, American History Building, Washington, DC 29560. 202-357-2985.

A UNIQUE PERSPECTIVE ON THE ARTS. Small journal championing traditional values (as opposed to modernism) in the arts, and upholding objective standards in criticism. In the serials collections of the Metropolitan Museum, the Getty, and the New York Public Library, among other research institutions. Recommendation by *Magazines for Libraries* (sixth edition), forthcoming. We seek like-minded subscribers and contributors. For further information and sample issue, write: Louis Torres, Editor and Publisher, ARISTOS, P.O. Box 1105, Radio City Station, New York, NY 10101.

WINTER IN MEXICO, ART WORKSHOPS. Painting and drawing all media with New York artists/teachers. San Miguel Allende: December 17-30, 1988, famous artists' colony, painting studios at the Instituto adjoining the Aristos hotel and swimming pool. Rancho Rio Caliente, Guadalajara: March 20-April 2, 1989, hot water spa, swimming pools, massage, horseback riding, hiking. Assisi, Italy: summer, 1989, live and work in a convent. Write: ART WORKSHOPS, 463 West Street, 1028H, New York, NY 10014. 212-691-1159.

BOOKS ON THE FINE ARTS. Current catalogue on scholarly out-of-print titles on European Medieval, Renaissance and Baroque art available. We need and will pay fair prices for books, monographs, exhibition catalogues, collection catalogues and auction sales catalogues. A small collection (139 titles) of works on German art (mainly Gothic and Baroque) is available *en bloc*; title list sent upon request. ANDREW WASHTON BOOKS, P.O. Box 20062 Cherokee Station, New York, NY 10028. 212-751-7027.

EXHIBITION DIRECTORY 10TH EDITION. The working resource of selected juried art, photographic and festival competitions. September 1988-89. \$10.00 plus \$2.00 shipping. Pre-paid. THE EXHIBIT PLANNERS, Box 55, Delmar, NY 12054.

VIDEOTAPES on the interaction of nature and art produced by artist Nathalie Marshall-Nadel. *Mountain Mandala: Autumn* documents the building of Earth Mandala on the Paiute Reservation at Pyramid Lake, Nevada in 1987. *Mountain Mandala: Winter* reveals the interaction of nature and art through the use of the mandala form, using mountain imagery as focal point. Both 28 minutes. Suitable for contemporary studio and art history classes. \$33 each for VHS; Beta or 3/4" available on request. Shipping and handling included. Allow three weeks for delivery. *Mountain Mandala: Spring* and *Mountain Mandala: Summer* are in production. Reduced rates for quartet orders. NATHALIE MARSHALL-NADEL, 2754 Powder Drive, Reno, NV 89503. 702-747-7114.

DISCOUNT EXHIBITION ANNOUNCEMENTS. Full color separation, coated stock. 2-4 week delivery. IMAGES FOR ARTISTS, 2543 Cleinview, Cincinnati, OH 45206.

ROBERT BEVERLY HALE. Now on videotape, Hale's famous series of ten original demonstration lectures on Artistic Anatomy and Figure Drawing given by him at the Art Students League, NY (in 1976). Fourteen hours of instruction. VHS. Call/write: JO-AN PICTURES LTD., P.O. Box 6020, New York, NY 10150. 212-532-5003.

information

WANTED: Information about the institutions, galleries, and private individuals who own works by **Gerhard Marcks**. Luther College is planning an exhibition of Marcks works in 1989-90 and is interested in locating other Marcks works in the United States. Please contact: Jane Kemp, Secretary, Marcks Centenary Committee, Preus Library, Luther College, Decorah, Iowa 52101.

The Documentation Center of the Centro de Arte Reina Sofia, which will open to the public in fall of 1989, is in the process of gathering information on two Spanish artists, **Manolo Millares** (1926-1972) and **Francisco Bores** (1898-1972). Owners of works by these artists are kindly requested to make contact with: Catherine Coleman, Centro de Arte Reina Sofia, Santa Isabel, 52, 28012 Madrid, Spain.

Proposals for Future Issues of Art Journal Invited

The editorial board of Art Journal welcomes proposals for topics for future issues. Topics should be of contemporary interest and addressed to aesthetic, critical, theoretical, or methodological concerns. Prospective Guest Editors should submit a detailed proposal to the Managing Editor, Art Journal, College Art Association, 275 Seventh Ave., New York, NY 10001, for consideration by the Editorial Board which meets three times a year—Fall, Winter, Spring.

CAA newsletter

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Carol Grape

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