

CAA newsletter

Volume 14, Number 3

Fall 1989

A REPORT FROM WASHINGTON ON THE BATTLE OVER NEA/NEH FUNDING

As all CAA members are surely aware, there has been an intensive, rapidly changing battle occurring in Congress focusing on appropriations for the NEA and the NEH. This controversy has centered on two grants, totaling \$45,000, one to the Southeastern Center for Contemporary Art (SECCA) (Mapplethorpe) and the other to the Institute for Contemporary Art (ICA) (Serrano) in Philadelphia. Much has transpired over the last several months. This report by John Hammer, director of the National Humanities Alliance, affords our members an inside overview of some of the

significant events on Capitol Hill and should bring each member up-to-date. If any of this news is untimely when it arrives in your mailbox, we are sorry -- there is a substantial delay from when our presses roll to when you receive a copy of the *CAA Newsletter*.

Early Actions by Outspoken Members of Congress

- April 1989 - Rev. Donald E. Wildmon, a Mississippi pastor who leads the American Family Association calls his nearly 400,000 subscribers into battle in a campaign against "anti-Christian bigotry." Members of Congress reportedly received tens of thousands of letters.
- From the initial complaints to Congress in late April, the controversy (continued page 4)

MEMBERSHIP CATEGORIES, DUES, AND BENEFITS CHANGE

Membership renewal notices are being mailed the second week in September to all current members of the CAA. If you have not received your renewal, you should be receiving it shortly. Effective January 1, 1990 -- the 1990 membership year -- there will be a number of changes in membership categories, fees, and benefits. These changes are in response both to rising costs and to growing demands from the membership for increased programs and services. The CAA Board of Directors considered the options carefully and concluded that certain measures were necessary:

- addition of two new membership categories;
- adjustment of the dues schedule;
- presentation of a choice of either *The Art Bulletin* or the *Art Journal* with an option to receive the other at a subsidized rate;
- elimination of the expensive and underutilized applicant c.v. file; and
- publication in its place of a sixth issue of *Positions Listing*.

New Membership Categories

A non-voting *Associate* member category has been established in response to a growing interest and participation in Association activities and publications. Eligible *Associates* are people who are currently employed outside of disciplines listed among CAA's regular constituents.

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Demonstrators in front of New York Senator D'Amato's office
photo: Molly Blieden ©1989 M. Blieden

CAA ANNOUNCEMENTS and NEWS

cies, e.g. literary scholars, anthropologists, historians, philosophers, etc., but wish to be active in and informed about the CAA. *Associates*, whose dues are \$30 per year, receive regular member benefits with the exception of *Positions Listing*. To request *Associate* membership, write the membership department. Members of CAA Affiliated Societies are *not* eligible for this membership category.

For members wishing to make a contribution beyond regular dues, a *Sponsoring* member category, similar to the existing *Sustaining* membership, has been added. This new category is for members who, having established themselves in their field, have the dedication and the resources to provide additional financial support to CAA. This is the Association's highest level of membership. Dues for *Sponsoring* members are \$150 per year, of which \$75 is a voluntary contribution to CAA.

Membership dues. Over the past five years, the cost of running CAA has increased significantly. While expenses such as staff salaries, office space, telephone, and supplies have increased at a rate consistent with inflation, printing and postage costs have gone up dramatically. Meanwhile, dues levels for most members have gone unchanged for over eight years. Under the new 1990 dues schedule, membership fees, including *Student* members, will remain unchanged from 1989. For some members, however, there will be an increase: for example, we have combined our two lowest categories,

so that members who report earnings of \$20,000 or less per year will now pay \$40 while members reporting incomes over \$45,000 will pay \$75 (a \$5 increase for both groups). In addition, retired members will now pay \$25.

In accordance with provisions outlined in the By-Laws to provide the financial resources to maintain Association activities and plan enhanced services, CAA's Board of Directors has approved the following dues schedule:

● Student	\$25
● Annual Income under \$20,000	\$40
● Annual Income \$20,001-\$35,000	\$50
● Annual Income \$35,001-\$45,000	\$60
● Annual Income \$45,001	\$75
● Sustaining Individual	\$100
● Sponsoring Individual	\$150
● Joint member (combine income for category)	
● Life member	\$1000
● Retiree	\$25
● Associate	\$30

Please note that in recognition of the fact that 1990 dues levels may preclude the possibility of membership for those with limited resources, a small number of reduced-fee memberships are available to those upon whom the basic fees would impose an economic hardship. Economic hardship memberships are available, upon special request, for \$25 per year. To be considered, write to the executive director outlining your particular situation.

Publications. The present costs of publishing *The Art Bulletin* and *Art Journal* reflect over 40 percent of CAA's operating budget. To guarantee not only that the quality of these increasingly expensive publications will be maintained, but also that the Association will be able to respond to members' needs for enhanced or additional publications, the Board of Directors approved offering members a choice of publications, with the second available at a subsidized rate. By presenting this choice, we are able to keep increases in membership dues to a minimum. Hence, beginning with the 1990 membership year, *Regular*, *Student*, *Retired*, and *Associate* members will receive only one publication subscription--of their choice--as part of their basic membership benefits. Members wishing both publications, may subscribe for an additional \$10 per year (\$15 outside of the U.S.). Please note your choice of publication on the renewal form. *Sustaining*, *Sponsoring*, and *Life* members will continue to receive both *The Art Bulletin* and the *Art Journal* as part of their basic benefits.

CAA professional development services. During the 1988/1989 academic year 1,277 positions were identified by CAA staff and listed in either *Positions Listing* or in the *Supplemental Listing* made available to job candidates at the annual meeting. Because of an increased demand from both employers and members seeking new career opportunities, we began printing a sixth issue of *Positions Listing* in July 1989. Members will now automatically receive six issues annually of *Positions Listing*, the most comprehensive listing of job openings in the arts and arts history.

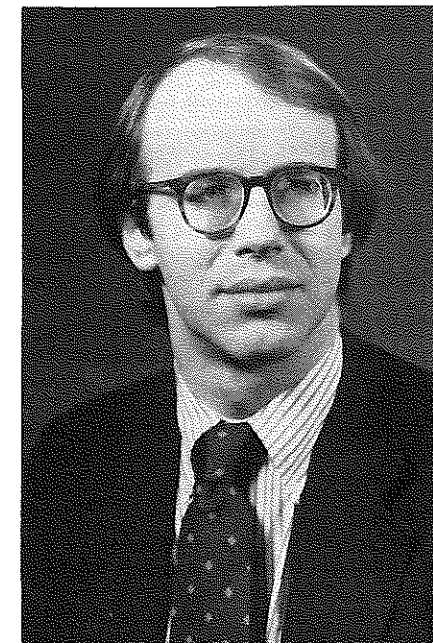
At the same time that the use of *Positions Listing* has grown over the years, prospective employers' interest in CAA's applicant referral services has diminished. Over the past five years, fewer and fewer employers have requested members' curriculum vitae's currently on file. Beginning with the new membership year, CAA will no longer distribute or maintain c.v. forms.

The CAA Board of Directors, although reluctant to increase any member's financial burden, concluded that the revised schedule of dues and benefits was both an essential and prudent measure to insure the long term financial health of the Association and the Association's ability to maintain and enhance current services, particularly when one considers that membership fees only provide half of the funds necessary to maintain the Association's services and benefits to members. We trust that each

member will appreciate the importance of these changes and the very careful deliberation and consideration that your elected representatives gave to each decision.

The above decisions are all in keeping with the CAA's long-standing policy of providing services at modest cost to members who most need them.

Please read your renewal instructions carefully, provide the APPROPRIATE information on the renewal card, making changes if necessary, and return the renewal card and your dues payment as soon as possible. Your prompt response will save CAA the added expense of subsequent mailings, individual mailings of publications, and will also facilitate efficient distribution of annual conference information and processing of meeting registration. Remember, advance registration fees for members are considerably lower than at the meeting. ■



Nicholas Adams
Monograph Series Editor

NICHOLAS ADAMS APPOINTED MONOGRAPH SERIES EDITOR

Nicholas Adams (Vassar College) has been appointed editor of the CAA Monograph series succeeding co-editors Lucy Sandler and Isabelle Hyman (New York University). His term will run from July 1989 to

July 1992. Adams, whose Ph.D. is from New York University, is co-author of the book *Firearms and Fortifications: Military Architecture and Siege Warfare in Sixteenth Century Siena* (Chicago, 1986) as well as numerous articles on Renaissance architecture, the history of technology, and urban planning. He is the editor of the forthcoming *The Architectural Drawings of Antonio da Sangallo the Younger and his Circle* (general editor: C.L. Frommel) to be published by the Architectural History Foundation and MIT Press. A fellow of the American Academy in Rome (1987-88) he was the founder and first director of the Lehigh University Press. He has taught at McGill, Columbia, and Lehigh Universities.

The Monograph Series represents an unusual opportunity to publish works of intermediate length; too long for a journal article, too short for a book. Approximately one hundred illustrations may be accommodated. Manuscripts in all areas of the history of art including methodological or theoretical issues are welcome. Jointly authored books or multi-author collections may be submitted. Authors should refer to the list of monographs already published which is to be found in *The Art Bulletin*. Unless Ph.D. dissertations have received extensive revision for publication they should not be submitted for consideration in the Monograph Series.

The editor welcomes enquiries and submissions for the Monograph Series. Please write to: Nicholas Adams, Editor, CAA Monograph Series, Department of Art, Vassar College, Poughkeepsie, NY 12601.

BOARD APPROVES BY-LAWS REVISION

At its Spring Meeting on April 29, 1989, the CAA Board of Directors unanimously approved amendments to the By-Laws, pursuant to Article XI of the existing (as well as the amended) By-Laws. Article XI provides in relevant part:

The By-Laws of the Association may be amended...at any meeting of the Members...provided, however, that in the event of any emergency so declared by the Board of Directors, then notwithstanding that 60 days notice has not been given to the membership in advance of the Annual Meeting, the By-Laws of the Association may be modified, amended or changed by the Board of Directors, effective

immediately, subject to recession if the same shall not be submitted to and ratified by a majority of members of the Association present in person or by proxy and voting at the next succeeding Annual Meeting.

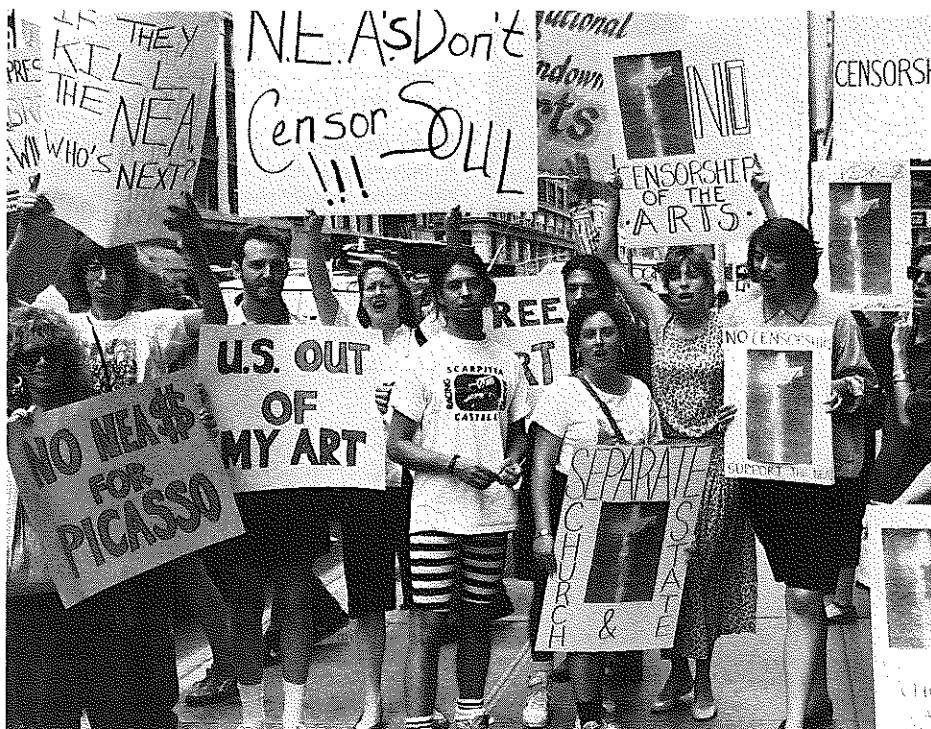
The Board found it critical to inaugurate a number of changes in the organization and operation of the Association: the importance of putting in place a revised membership structure, along with the timely need to systematize election procedures and establish an expanded committee structure, were regarded as sufficiently urgent circumstances by the entire Board of Directors to warrant the action.

The membership will be asked to ratify the amendments by voting on them on the ballot enclosed with the Notice of Annual Meeting. The results of the voting will be announced at the Annual Business Meeting to be held during the Annual Conference in New York on Thursday, February 15, 1990.

Attention is called to significant modifications in the document on which you will be asked to vote: the use of gender neutral language; elimination of the designation "married" in the definition of "a couple" for the purposes of joint membership; expanded representation of Board members on the Executive Committee (from 2 to 4); establishment of new committees (e.g., publications, finance) and detailed explanation of each committee's responsibilities. The move from a preferential to a binding ballot revises previous election procedures and gives more power to the membership; explanation of the ladder of succession for officers codifies informal practices and incorporates them into the document that guides the Association's operations from one decade to the next. The revised By-Laws will be mailed to all members along with the Notice of Annual Meeting at least 60 days before the meeting.

ART JOURNAL ISSUE FEMINISM AND ART

Art Journal will publish an issue on feminism in 1991. Co-Guest Editors Joanna Frueh and Arlene Raven invite proposals for articles on the following topic: *What do you consider, for the present and future, to be the most important issue(s) regarding feminism and art?* Submit a proposal abstract, no longer than one page, to: Joanna Frueh, 3434 S. Mission Rd., Tucson, AZ 85713, and Arlene Raven, 105 Eldridge Street, NY, NY 10002. **Abstract Deadline: 15 November 1989.** ■



Demonstrators in front of New York Senator D'Amato's office
photo: Molly Blieden ©1989 M. Blieden

(continued from page one)

rapidly escalated with Senator D'Amato (R-NY) denouncing both Serrano, and the NEA for supporting "such trash" in a fiery Senate speech on May 18. D'Amato promptly followed up with an outraged letter to NEA Acting Chairman Hugh Southern that was co-signed by more than a score of other Senators including Jesse Helms (R-NC) and both the Chairman and the Ranking Minority Member of the Senate subcommittee which votes on the Endowments' appropriations -- Robert C. Byrd (D-WV) and James S. McClure (R-ID). The letter referred to the controversial art work as "shocking, abhorrent and completely undeserving."

- On June 8, over 100 members of the House signed a similar letter initiated by Rep. Dick Armey (R-TX). It called the art work in question "morally reprehensible trash."

The House of Representatives

● Rep. Sidney R. Yates (D-IL), Chairman of the Interior and Related Agencies Appropriations Subcommittee in the House, widely seen as the Endowments' strongest advocate, reportedly met on several occasions in June with members of Congress intent on identifying appropriate action to prevent the NEA from making future grants along the lines of Mapplethorpe and Serrano. Mostly, the actions suggested were deep cuts in the NEA appropriation as a "signal to the agency" of Congressional concern. Reportedly, Yates sparred with critics and on at least one occasion decorated the meeting place with reproductions of well-loved, but previously controversial, works by French impressionists and others. Meetings such as this prior to the markup of a bill are the normal course of business (but usually such meetings are to plead for projects...not to punish agencies) -- most changes that are made in subcommittee markups tend to be negotiated privately before hand.

- When the Interior Subcommittee met on June 20 to markup the FY-90 budget to the surprise of many who monitor these issues closely, Yates announced that he was offering an amendment stipulating that no grants made by the NEA could be subcontracted (regranted). The amendment was unanimously adopted leaving specific wording to be worked out by the full Appropriations Committee. Afterwards, Yates responded to a question from a reporter by indicating that the new amendment should probably apply to the NEH as well, thus for the first time in the on-going controversy, pulling the NEH into the direct

line of fire. (In general, the NEH and NEA are seen by Congress as two parts of a whole. Thus, when changes are deemed necessary for one, new legislation or directives tend to apply to both agencies. The humanities community had been concerned from the beginning that changes resulting from the NEA controversy were likely to affect NEH as well.)

- In the nine days between the Subcommittee markup and the meeting of the full Appropriations Committee, a good deal of information was exchanged, meetings held, and so forth as Yates tried to assess the impact of legislation banning subgrants (regrants). NEH Chairman Lynne V. Cheney and acting NEA Chairman Southern met with Yates and subsequently sent him letters detailing the legitimate need for, and importance of, regrants.

- At the full Appropriations Committee marked up on June 29, report language was adopted instructing the two Endowments to make substantial changes in regrants policy. (Report language lacks the force of legislation and in some instances can be ignored by an agency. Thus, while the Endowments will have to modify regrants policies, it leaves leeway that an amendment prohibiting regrants would not.)

- When the bill reached the floor of the House on July 12, more than four hours of debate centering on the two controversial NEA grants preceded a vote for a FY-1990 Interior budget that included an \$8.08 million increase over the President's request for NEH (to \$161,330,000) and a \$1.255 million increase over the President's request for the NEA (to \$171,355,000). The budgets also included two provisions directly stemming from the NEA controversy: 1) The report language mentioned above calls for tighter and probably more cumbersome oversight of regrants activity for both Endowments; and 2) A pointed reduction of the NEA budget by \$45,000 below the level recommended by the Appropriations Committee. The \$45,000 "compromise" was offered by Rep. Charles Stenholm (D-TX) reportedly at the request of Yates via House Whip William H. Gray III (D-PA) and was seen as a way to allow members of Congress to satisfy NEA critics while not slashing the budget. Many viewed the modest reduction in the NEA budget as a victory, in that the House rejected much more stringent amendments calling for reductions of \$7.2 million (proposed by Rep. Cliff Stearns (R-FL)) and \$14.4 million (offered by Rep. Armey) as



Demonstrators in front of the Metropolitan Museum
photo: Ben Thornberry © 1989 B. Thornberry

punishment for the criticized grants. A proposal of Rep. Dana Rohrabacher (R-CA) to entirely delete the NEA from the budget was superseded by Armey's proposal, thus a vote was not taken on it.

The Senate

- On July 24, the Senate Interior Appropriations Subcommittee acted on the Endowment's budget as follows:

Concurred the House report language on regrants with the curious exception that in reiterating the purported House position, the report calls on the Endowment to revise "procedures and guidelines so that subgrants may be awarded only upon approval of the respective chairmen of the endowments" (i.e., with no mention of the two Councils).

Adopted a proposal of McClure to add \$100,000 to the NEA budget "to engage an outside party to conduct an independent review of the process by which the Endowment's grant awards are made."

Adopted a proposal of Senator Bryd to prohibit NEA from issuing a direct grant award for a period of 5 years to either of the recipients of the two controversial grants (i.e., SECCA and Philadelphia's ICA).

Adopted the President's budget proposals for NEH (i.e., \$153,250,000 -- \$8,080,000 less than the House); and the President's budget proposal for NEA (\$171,155,000 with the deletion of the \$45,000 but with an addition of the \$100,000 for the study -- \$200,000 less than the House). The Senators also transferred \$400,000 from the Visual Arts line budget to other other NEA programs (Locals and Folk Arts).

- On July 26, in the early evening, after several hours of debate on the Interior bill, a handful of Senators approved by voice vote an amendment proposed by Senator Helms that:

prohibits funding of any art that could be construed to be "obscene or indecent," denigrating to any "religion or non-religion" or which denigrates "a person, group, or class of citizens on the basis of race, creed, sex, handicap, age or national origin."

- Although Helms' remarks and the response he received suggest that the amendment is only intended to affect the NEA, because of its placement within the subsequent approved bill, the prohibition extends to all agencies in the bill including the NEH, Institute of Museum Services, the Smithsonian Institution, Woodrow Wilson Center, National Gallery of Art, and presumably the Department of Interior.

- The Helms Amendment instantly became the most widely known action to arise from the controversy. Many, noting the vagueness of the wording as well as the breadth of the amendment worry that its passage would dangerously erode the effectiveness of both Endowments (as well as seriously hinder the Smithsonian, etc.).

The Senate-House Conference Committee

- Congress adjourned for its traditional recess shortly after the Senate acted on the FY-90 Interior Bill which included the Helms Amendment. For many legislators' visits home have been for a time to meet their constituents and hear comments on national issues. While not at the top of the list by any means, the Helms Amendment seems to have added a visibility to the whole controversy that has stimulated a good deal of activity and Congressional ear-bending. It is often difficult to make assessments from Washington, but the impression here is that the artists, scholars, and others who do not support the Helms Amendment nor wish to see the Endowments weakened are being heard from in large numbers: In face-to-face meetings, via letters, FAXes, phone calls, and telegrams; and in the media via letters to the editor, talk shows, and so forth.

- The House and Senate Conferees are expected to meet in mid-September to iron out differences in the FY-90 Interior Appropriations bill. An attempt is also underway to engineer a vote in the House on the Helms Amendment in the form of an instruction to the conferees.

(This vote should have occurred by the time CAA members receive this newsletter.) Rep. Rohrabacher, who earlier proposed a total defunding of the NEA during the debate in July, is leading the effort which, if successful, would bind Yates and his colleagues to a pro-Helms position in conference.

- The conference agenda will include only those issues upon which the two versions of the bill differ so that, for example, the decision to remove the \$45,000 from the NEA budget is settled. Remaining NEA/NEH issues are: the Helms Amendment; the Byrd provision banning SECCA and ICA for five years; the McClure outside report on the NEA grant-making processing; and numerous dollar issues including the transfer of \$400,000 from the Visual Arts budget to the Locals and Folk Arts programs.

Reauthorization

- The National Foundation for the Arts and the Humanities Act (NFAHA) is the statutory entity under which the NEA, NEH, and the Institute of Museum Services (IMS) operate as federal grant-making agencies. Like most independent federal agencies (but not cabinet departments), NFAHA must be reauthorized periodically--in recent years, every five years. In 1985, as the last reauthorization process unfolded, a controversy arose over the NEA's support for allegedly pornographic poetry and became a major feature of the reauthorization agenda. The Endowments and their supporters were pushed into a defense of the peer review system with the threat that legislation would be enacted proscribing subject matter. The outcome of that struggle was a rather mild compromise whereby an addition to Endowment guidelines directs peer panels to recommend support for projects that "in the experts' view foster excellence, are reflective of exceptional talent, and have significant literary, cultural, or artistic merit."

- With eerie timing in terms of the next reauthorization of NEA and NEH that must be completed by the end of September 1990, the first of the controversial NEA grants was identified and extensively publicized to Congress and the Media, beginning in April 1989. (The atmosphere was already ripe for confrontation due to a widely publicized and long-running controversy in Illinois over two separate instances when student art works displayed at the Art Institute of Chicago were seen as offensive. In June, as the NEA controversy was gaining momentum, the Illinois legislature voted to reduce the Art Insti-

tute's annual grant from \$130,000 to \$1 as punishment for the incidents.)

- The Congressional response that has been unfolding over the last several months up to now has focused largely on the budget process. The expectation of most observers in Washington and around the country is that the First Amendment versus taxpayer rights issues will continue to command a very visible position on the federal agenda after the battles over the next year's budget are completed, probably by the end of September. Clearly, one non-budget area already affected is the reauthorization process for the Endowments.

- Rep. Pat Williams (D-MT), chair of the House Subcommittee on Postsecondary Education that will evaluate reauthorizing legislation for the Endowments, stated during the House debate on the Endowments' appropriation:

Censorship is a dangerous thing. It rides on the risky tides of preference of the day...

When we move to reauthorize the (NEA) I intend, as chairman, to consider these two perhaps irreconcilable forces that are on the same track heading towards the other. One force is the right of the taxpayers to determine through this body how their money shall be spent. The other undeniable right is the freedom of artists.

If we have come to a time when the (NEA) has become the official sanctioning censorship agency of the U.S. Government then the (NEA) should go, but let us decide that not through the appropriations process but rather through the hearings process under reauthorization.

- Hearings on reauthorization tentatively scheduled for September have been postponed until after a new chairman for the NEA is confirmed. John E. Frohnmayer, an attorney from Oregon who was the chairman of the Oregon Arts Commission from 1980-84, has been nominated by President Bush. Confirmation hearings are scheduled to begin at the end of September. With a new chairman in place, the reauthorization process can then get under way. At stake in every reauthorization is the very way in which an agency is run. All guidelines, policies and procedures can be examined and revised as deemed necessary. Should the tenor of the controversy continue, there is no doubt that more battles are to be fought in the upcoming months.

*John Hammer, Director
National Humanities Alliance*

MESSAGE FROM CAA PRESIDENT PHYLLIS PRAY BOBER

Printed here are recent letters to The European Parliament and to members of the Senate Appropriations Committee, expressing concerns of the College Art Association's Board of Directors and President on behalf of its membership.

Letter to the President of The European Parliament regarding Romania. Sent 5 July 1989 to: Lord Charles Henry Plumb, President, The European Parliament, The Dairy Farm, Maxstoke Coleshill, Birmingham, West Midlands B46 2QJ, Great Britain

I am aware that you have recently received a letter from the Board of Directors of the International Center of Medieval Art conveying an urgent request that the European Parliament, together with other major fora of international cooperation, draw upon your prestige and the strengths of the Helsinki Agreement and Vienna Accord on Human Rights to protect artistic monuments in Romania. Under President Ceausescu's program for "The Systematization of Villages," as well as much of his "modernization" of Bucharest and other cultural centers, important relics of art and architecture of every period have been destroyed or are in imminent danger of being razed.

The members of the College Art Association--10,000 representatives of university professors of the history of art, of art practice, as well as museum professionals and others in the art field in America and abroad--join in protesting these actions and projects. We urge you to use your influence to develop some means of halting the ravages being worked upon cultural properties in Romania--whether they be of "high" art or of folk art traditions. Surely President Ceausescu could be made to understand advantages which might accrue to Romania in enhancing its European position in the present world situation.

This urgent request for your assistance is intended to reinforce appeals to international agencies expressed on many fronts, notably by the World Monuments Fund and the Kress Foundation European Preservation Program, but also expressed in political terms by parliamentary representatives of Romania (*New York Review of Books*, April 22, 1989). Although destruction of villages in Transylvania is linked with resettlement of Hungarian and German minorities, and hence falls under the Helsinki and Vienna agreements on Human Rights, our particular concern is for the national artistic heritage of Romania and, indeed, the entire civilized world.

Sincerely, Phyllis Pray Bober, Leslie Clark Professor in the Humanities, Bryn Mawr College, and CAA President

Excerpt from a letter sent to the members of the Senate Appropriations Committee regarding appropriations for the NEA and NEH. Sent 21 July 1989 to: Honorable (*senator's name*), United States Senate, Washington, DC 20510.

On behalf of the Board of Directors of the College Art Association, its 10,000 individual members and 2,000 institutional members nationwide, I am urging you as a member of the Senate Appropriations Committee to support a 10% increase in funding for both the National Endowment for the Arts and the National Endowment for the Humanities in order to begin the process of restoring the NEH and NEA budgets to adequate levels to support the scholarly and artistic activities so important to American life.

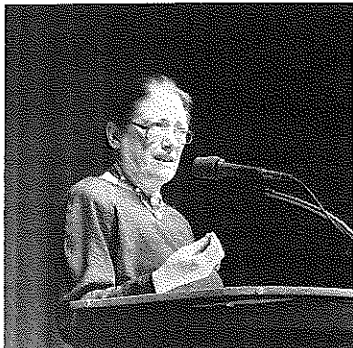
The College Art Association (CAA), founded in 1911, is *the* professional organization of art and architectural historians, individual artists, museum professionals, arts administrators, critics, and educators, as well as colleges universities, libraries, and museums, who are committed to the practice, teaching, and research of and about the visual arts. This year CAA was the proud recipient of an \$18,000 grant from the NEA's Visual Arts Program which will be used to support our annual conference. Our individual and institutional members are the frequent recipients of both NEA and NEH awards in numerous categories, through both direct and regranteeing procedures, including museums, exhibitions, scholarly research, and individual artists.

The artist and art historian members of the College Art Association, most of whom are employed by American colleges, universities, and museums know, from direct and indirect experience, that the NEA and the NEH are critically important agencies for the nurturing of scholarship and artistic expression, as well as for increasing the interested public's access to scholarly and cultural activities in America. Furthermore, in their twenty-five year history both agencies have accrued strong records of accomplishments....

[W]e strongly support a continuation of the existing regranteeing systems now used by both Endowments, which extend money to organizations deemed to have expertise in particular fields and/or geographic regions. We are concerned that the development of procedures to assure that "the chairmen and the councils of the NEA and NEH are as thoroughly informed and responsible for the subgrants as they are for direct grants" (as supported in the House--HR 2788) may impair the effectiveness of the regranteeing institutions in planning, administering, and responding to the demands of scholarly and artistic disciplines, and may also significantly reduce the diversity and pluralism that has been encouraged through regrant projects. We believe that the activities of the regranteeing agencies complement the work of the NEH and NEA by adding special experience, expertise, and geographic diversity without diminishing the quality of the work receiving support.

The NEH awards funds to distinguished organizations, such as the American Council of Learned Societies and the International Research and Exchanges Board, all of whom have extensive peer review processes in place to oversee *re*-granting the funds. The NEA utilizes regrantees to regional arts organizations to assure fair distribution of grants throughout the United States, redressing the disproportionate distribution of grants in the past to New York and California. Thus, the current regrant system helps insure that artists in North Dakota, Arizona, and West Virginia have an equal chance at receiving NEA funding....

Respectfully submitted on behalf of the CAA Board of Directors and its 10,000 individual and 2,000 institutional members, Phyllis Pray Bober, Leslie Clark Professor in the Humanities, Bryn Mawr College, and CAA President



Phyllis Pray Bober, CAA President
CAA Newsletter

1990 ANNUAL CONFERENCE UPDATE

BOARD SPONSORED SESSIONS

What are Artists Doing With Their Lives? Audrey Flack, 110 Riverside Drive, New York, NY 10024.

As we enter the last decade of the millennium and approach a new one, artists have begun to question their values. Increasing numbers are reacting to the collapse of the ecological system and the economy and to the alarming rise of health and social problems, all of which pose a basic threat to life. These artists have made the decision to address these issues by a major shift in thinking. They are expressing this new paradigm in the imagery and content of their work, in their means of presenting the work, and in their own lives. They are concerned with making art and living lives which will reach outward to affect the quality of all life.

This panel will present different modes of this new way of thinking. For instance, some artists have turned to creating a new mythology which expresses values of health and respect for the environment. Other artists have changed their materials and life style so as to no longer contaminate their own bodies and the environment. Others have turned away from the commodification of the art world to save their peace of mind, if not their very souls. They are working in styles which are the antithesis of the latest and hottest fashion. In fact, their individualistic work may lead to a new avant-garde. Still others have changed their location, moving to rural areas to find a peaceful and healthful existence in which to make art.

The artists to be selected for this panel are attempting to move beyond protest in order to change the paradigm and create a living model of a better way of life. **Deadline for submission of proposal: 1 November 1989.**

Copyright Issues and the New Media. Christine Sundt, Architecture and Allied Arts, University of Oregon, Eugene, OR 97403; and Eleanor Fink, National Museum of American Art, 9th and G Streets, Washington, DC 20560.

A Joint Session - Visual Resources Association/CAA Board Sponsored Session. Speakers in this session will address the numerous legal questions which have arisen around the use of new media, such as the optical videodisc and other imaging technologies. It is hoped that the panel will include a copyright lawyer, an art text book publisher, a slide and/or photograph distributor, a museum rights and reproductions officer, and a slide curator from an academic institution that has investigated new technologies and image transfer. The

current state of copyright law and the legal implications this new media poses will be discussed. **Deadline for submission of proposal: 1 November 1989.**

Save Brittle Books, Journals, etc: An Update on the Preservation of and Access to Scholarly Resources in the History of Art. (No papers should be submitted to this Board-Sponsored session.)

In 1986 the Council on Library Resources established a Commission on Preservation and Access in the face of the threat of a loss of irreplaceable scholarly resources due to deteriorating acid paper. The Commission's charge is not merely to consider "brittle" books and journals and their conservation, but also to develop means of meeting long range challenges of access to research and teaching materials secured by new technologies in a vast federally funded re-formatting project.

In 1988, the Commission convened a seminar which discussed such general problems as the necessity for preserving an image which documents art historical argument in its original state, problems of photo archives, and various qualitative questions of technology. As a result of these deliberations, a Scholarly Advisory Committee on Art History was formed whose members include Phyllis Pray Bober, Egbert Haverkamp-Begemann, Richard Brilliant, Lorenz Eitner, Alan Fern, Larry Silver, and Deidre Stam.

The CAA considers this issue of such great importance that it has scheduled a Board-Sponsored Session to keep CAA members informed about the latest efforts being made to save scholarly resources and develop challenges of access to research materials. The panel will include representatives from the Commission, from the CAA, and from the Scholarly Advisory Committee.

CAA RECEIVES NEA VISUAL ARTISTS FORUMS GRANT

CAA is pleased to announce that it has been awarded an \$18,000 grant from the National Endowment for the Art's Visual Arts Program in the Visual Artists Forums category. These funds will be used to support the Studio Program for the 1990 Annual Conference in New York. CAA will, for the first time, be able to pay honoraria to Studio Program speakers. Funds will be used to increase the number of CAA travel grants available to Studio Program speakers and will fund publicity.

NEW YORK AREA MFA EXHIBITION PLANNED

The Cooper Union School of Art will host the New York Area M.F.A. Exhibition which will coincide with the 78th CAA Annual Conference to be held in New York in February 1990. The following institutions are being invited to participate in this presentation of work from MFA candidates:

Brooklyn College
Columbia University
Hunter College
New York University
Parsons School of Design
Pratt Institute
Queens College
Mason Gross School
School of Visual Arts
S.U.N.Y. College at Purchase
S.U.N.Y. College at Stony Brook
Yale University

An organizational meeting in early fall with representatives from each institution will decide on the disciplines to be included in the exhibition and the method of selection to be used in assembling the student work. Lee Anne Miller, dean of the Cooper Union School of Art, is coordinating the exhibition.

CORRECTION

In the last *CAA Newsletter*, we reported that *The Bay Area MFA Exhibition 1989* was a long overdue sequel to the last such exhibition held in 1974. We were incorrect, in fact five similar exhibitions: *Exhibition of Drawings by MFA Candidates* held at the Corcoran Gallery of Art, organized by Jacques Lipschitz to coincide with the 1975 CAA Annual Meeting in Washington, DC; *Third Annual Exhibition of Drawings by MFA Candidates*, organized by Ernest McBurns, held at the Illinois Institute of Technology to coincide with the 1976 CAA Annual Meeting in Chicago; *Fourth Annual Exhibition of Drawings by MFA Candidates* held at the Otis Art Institute organized by Carl Andre to coincide with the 1977 CAA Annual Meeting in Los Angeles; and the *Fifth Annual Exhibition of Drawings by MFA Candidates* held at The Parsons School of Design organized to coincide with the 1978 Annual Meeting in New York. Actually, since last year's MFA exhibition and the upcoming year's exhibition are not exclusively focused on drawing, and since we are now showing work exclusively from the host region, we are carrying on the MFA exhibition tradition in a slightly different vein. ■

DIRECTORY OF CAA AFFILIATED SOCIETIES

This directory is published annually on the basis of information provided by CAA's affiliated societies. The societies listed below have met specific standards for purpose, structure, range of activities, and membership enrollment required for formal affiliation.

American Committee for South Asian Art (ACSAA), founded 1966. Membership: 400. Annual Dues: \$20 regular; \$10 student and unemployed; \$25 institutional; \$100 contributing. Secretary: Chandra L. Reedy, Art Conservation Program, 303 Old College, University of Delaware, Newark, DE 19716. Purpose: To promote the understanding of the arts of South Asia and related areas, including India, Pakistan, Nepal, Bangladesh, Sri Lanka, and Southeast Asia. ACSAA publishes a bi-annual newsletter, supports a continuing slide project, and holds a major symposium every two years.

The American Society for Hispanic Art Historical Studies (ASHAHS), founded 1975. International membership: 150. Annual Dues: \$12.50 regular; \$7.50 students; \$17.50 institutional. General Secretary: Suzanne Stratton, The Spanish Institute, 684 Park Avenue, New York, NY 10021. 212/628-0420. Purpose: The encouragement and advancement of studies and research in the history of the arts of Spain and Portugal, promoting interchange of information and ideas among members through meetings, publications and other means it deems appropriate. Newsletter published each spring and fall.

Art Libraries Society of North America (ARLIS/NA), founded 1972. Membership: 1300. Annual Dues: \$55 individual; \$35 student; \$75 institutional and business affiliate. Executive Director: Pamela Jeffcott Parry, 3900 E. Timrod Street, Tucson, AZ 85711. 602/881-8479. Purpose: To promote the development, good management, and enlightened use of all art libraries and visual resources collections, and to further the interests and goals of all professionals involved with the organization and retrieval of art information. The Society holds an annual conference, sponsors two annual awards for excellence in art-related activities, and publishes *Art Documentation* quarterly, *ARLIS/NA Update* quarterly, an annual *Handbook and List of Members*, and an irregular series of papers.

Arts Council of the African Studies Association (ACASA), founded 1982. Membership: 209. Annual Dues: \$20 regular and institutional; \$5 student, retired and unemployed. Secretary-Treasurer: Lisa Aronson, Art Department, Skidmore College, Saratoga Springs, NY 12866. 518/584-5000, extension 2741. Purpose: To encourage and promote the

highest standards of ethical and professional behavior in the expansion of research and scholarship about African arts. ACASA holds periodic meetings within the framework provided by meetings of learned societies and other organizations for the purpose of reporting and discussing research and other matters affecting the field and publishes the *ACASA Newsletter*. The Arts Council also organizes the Triennial Symposium on Africa Art.

Association of Research Institutes in Art History (ARIAH), incorporated in 1988. Full Members: 10 (American Academy in Rome; Center for Advanced Study in the Visual Arts, National Gallery of Art; Centre Canadien d'Architecture/Canadian Centre for Architecture; Dumbarton Oaks; The Getty Center for the History of Art and the Humanities; The Huntington Library, Art Collections and Botanical Gardens; The J. Paul Getty Museum; The Metropolitan Museum of Art; The Smithsonian Institution; The Yale Center for British Art). Affiliate Member: 1 (American School of Classical Studies at Athens). Chair: Herbert H. Hyman, Getty Center for the History of Art and the Humanities, 401 Wilshire Boulevard, Suite 400, Santa Monica, CA 90401-1455. 213/458-9811. FAX: 213/458-6661. Secretary: Anne-Marie Logan, Yale Center for British Art, 1080 Chapel Street, New Haven, CT 06520. Phone: 203/432-2846. FAX: 203/432-9695. Bitnet: Britishl&YALEADS. Purpose: To advance education and scholarly research by institutes of advanced research in art history and related disciplines; to provide general and continuing information about the scholarly activities and contributions of the member centers and to exchange administrative, scholarly, and research information. To encourage cooperation among the member institutions in the development of joint research projects and other programs such as fellowships and lecture series. Further, to help fund cooperative projects and programs among the member institutions. ARIAH meets twice yearly: in October and during the CAA Annual Conference in February.

Design Forum: History, Criticism and Theory (DF), founded 1983. Membership: 200. Annual Dues: \$10. Chair: Clayton Lee, Department of Design, U.C.L.A., 405 Hilgard, Los Angeles, CA 90024-1615. Purpose: To nurture and encourage the study of design history, criticism and theory; and to provide through its various events, better communication

among its members, the academic and design community, and the public at large. DF holds an annual meeting in conjunction with the CAA Annual Conference and a symposium on design. DF publishes a newsletter twice a year.

Foundations in Art: Theory and Education (FATE), founded 1977. Membership: 300. Annual Dues: \$10. President: Stephen Sumner, Chair, Faculty of Art, The University of Tulsa, 600 So. College Ave., Tulsa, OK 74104. 918/631-2202. Purpose: A national organization concerned with introductory college level art courses in both studio and art history. FATE aims to promote discussion, analysis, focus, strategies, goals and understanding in this area of the art curriculum. A further objective is the promotion of excellence in the initial undergraduate learning experience in art and to help foster the creative process. The FATE newsletter, journal (*FATE in Review*) and regional conferences provide a platform and vehicle for exchange and publication. Services also include sessions and participation at national conferences, and a national information exchange network.

Gay and Lesbian Caucus (GLC), founded 1989. Membership: 90. Annual Dues: \$20 employed, \$5 low income and students. Co-chairs: Jonathan Katz and Margaret Stratton, 1954 Columbia Road, NW, #607, Washington, DC 20009. 202/387-1997. Treasurer: Joseph Ansell. Secretary: Jonathan Weinberg. Purpose: To encourage, nurture and publicize the study of gay and lesbian art history, theory, criticism and studio practice. The Caucus serves as a conduit of information and ideas, a sponsor of academic exchange, a means of social contact, and through all of these works for the greater visibility of lesbian and gay people in the arts, and above all the greater equality of gays and lesbians in our society. The Caucus publishes a regular newsletter and will be hosting a panel on Lesbian and Gay Studio Practice at the CAA Annual Conference.

Historians of Netherlandish Art (HNA), founded 1983. Membership: 237. Annual Dues: \$20 individual, \$75 supporting member (includes subscription to *Simiolus*), \$500 patron (includes subscription to *Simiolus*); \$50 institutional. Secretary-Treasurer: Diane G. Scillia, School of Art, Kent State University, Kent, OH 44242. Purpose: To foster communication and collaboration among historians of northern European art. HNA holds an an-

nual meeting and program in conjunction with the CAA annual conference; publishes two newsletters per year and a *Directory of Members*; and holds scholarly conferences every 3-5 years.

The International Center of Medieval Art (ICMA), founded 1956. Membership: 1100. Annual Dues: \$30 active (U.S. only); \$35 (all other countries); \$15 students (all countries); \$50 institutional; \$100 contributing; \$500 sustaining; \$1,000 benefactor. Secretary: Linda Morey Papanicolaou, ICMA, The Cloisters, Fort Tryon Park, New York, NY 10040. 212/928-1146. Purpose: ICMA is dedicated to the study of medieval art and civilization between 325 A.D. and 1500 A.D. ICMA publishes a scholarly journal, *Gesta*; a newsletter (including dissertations on medieval art); a monograph series, *Romanesque Sculpture in American Collections*; has begun a Census of Gothic Sculpture in North American Collections; organizes symposia; and supports excavations.

North American Historians of Islamic Art (NAHIA), founded 1983. Membership: 125. Annual Dues: \$15. Secretary-Treasurer: Renata Holod, Department of the History of Art, University of Pennsylvania, Philadelphia, PA 19104. Purpose: To promote high standards of scholarship and instruction in the history of Islamic art; to facilitate communication among its members through meetings and through the *NAHIA Newsletter*; and to promote scholarly cooperation among persons and organizations concerned with the study of Islamic art. NAHIA holds periodic *Majlis* or meetings of its members, often in conjunction with meetings of CAA or MESA (Middle East Studies Association).

Visual Resources Association (VRA), founded 1982. Membership: 759. Annual Dues: \$25 North America; \$40 foreign; \$50 contributing; \$300 patron. President: Eleanor E. Fink, The National Museum, of American Art, 9th and G Streets, NW, Washington, DC 20560. Purpose: To establish a continuing forum for communication of information and ideas and to further research and education in the profession of visual resources administration. VRA publishes a quarterly newsletter, the *VRA Bulletin*; a scholarly journal, *Visual Resources: An International Journal of Documentation*; and a wide series of special guides which cover the many changes and developments taking place in the visual resource field, including technology, cataloguing standards, latest equipment and supplies. The Association sponsors and organizes workshops and an annual conference.

Women's Caucus for Art (WCA), founded 1972. Membership: 3500. Annual Dues: \$20-40 individual (sliding scale), with optional chapter dues; \$50 institutional. President: Christine Havice, Department of Art, University of Kentucky, Lexington, KY 40506. National Office: WCA, Moore College of Art, 20th & the Parkway, Philadelphia, PA 19103. 215/854-0922. Purpose: To win parity in the valuation of creative and scholarly work by women; to create new opportunities for women to document, produce and exhibit works; and to assemble for the exchange of ideas, experience and constructive criticism. Members include artists, art historians, writers, museum and gallery personnel, art agents, art librarians, publishers, administrators, conservators, educators, collectors, students and friends of art. WCA offers a national network of 33 chapters, exhibitions, national publications, an annual exhibition and catalogue of Honor Awards, a quarterly newsletter (*UPDATE*), and an annual conference scheduled just prior to CAA's conference, which provides an occasion to teach, learn, present work and celebrate scholarly and creative achievements by women. ■

The CAA welcomes as affiliated societies groups of artists or scholars whose goals are generally consonant with those of the CAA, with a view to facilitating enhanced intercommunication and mutual enrichment. It is assumed that a substantial number of the members of such groups will already be members of the CAA. To be recognized by the CAA as an affiliated society, a group must be national in scope and must present evidence that it is primarily, or in large part, committed to the serious practice and advancement of the visual arts, or to the study of some broad, major area of the history of art and that it possesses a formal organizational structure, i.e., elected officers, an identifiable membership, and such signs of ongoing activity as a newsletter, periodical, exhibition record, or other documentation. Further information and guidelines are available from the CAA office, 275 Seventh Avenue, New York, NY 10001.

AFFILIATED SOCIETY NEWS

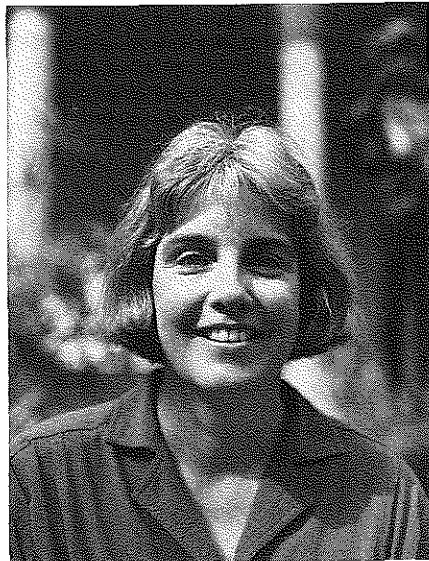
ARLIS/NA

The Art Libraries Association of North America presented several awards during the convocation program at its 17th annual conference in Phoenix, AZ, March 26,

1989. The DISTINGUISHED SERVICE AWARD, which recognizes those who have made an outstanding contribution in the field of art librarianship, visual resource curatorship or a related field, was presented to **Caroline H. Backlund**, collection development librarian, National Gallery of Art; she is the third recipient of this award. The 10th annual **GEORGE WITTENBORN AWARD**, presented for outstanding publications in the visual arts and architecture which combine the highest standards of scholarship, design and production, honored five publishers: the **New York Graphic Society**, **Little Brown & Co.** in association with **Callaway Editions for Issey Miyake: Photographs by Irving Penn**, edited by Nicholas Callaway; **University of Washington Press** for *Symmetries of Culture: Theory and Practice of Plane Pattern Analysis* by Dorothy K. Washburn and Donard W. Crowe; **Harry N. Abrams, Inc.** for *Fluxus Codex* by Jon Hendricks; **Yale University Press** for *Bradbury Thompson: the Art of Graphic Design*; **W.W. Norton & Co.** in association with the **Winterthur Museum and Gardens for America for American Seating Furniture, 1630-1739: an Interpretive Catalogue** by Benno M. Forman. Inquiries concerning the 11th annual George Wittenborn Awards (1989 imprints) should be directed to incoming committee chair Eugenie Candau, Librarian, San Francisco Museum of Modern Art Library, 401 Van Ness Ave., San Francisco, CA 94102. 415/863-8800. The **GERD MUEHSAM AWARD**, given annually to a graduate student of library science for a paper in art or visual resources librarianship, was presented to **Nadine Walter**, University of Wisconsin-Milwaukee, for her paper "Computerization in Research in the Visual Arts." For a detailed description of the award please write to: Laurie Reese, Chair, Gerd Muehsam Award Committee, Los Angeles Public Library, 861 Alma Real Drive, Pacific Palisades, CA 90272. 213/459-2754.

In June 1989 **Clive Phillpot**, director of the library of the Museum of Modern Art, and this year's president of ARLIS/NA, traveled to Oslo, Norway, to give the keynote address at the annual meeting of ARLIS/Norden, the Art Libraries Society for Iceland, Norway, Sweden, Denmark, and Finland. This visit followed the formal affiliation of the two societies which was concluded at the ARLIS/NA Annual Conference in Phoenix, AZ, in March 1989. As well as CAA and ARLIS/Norden, ARLIS/NA is also affiliated with ARLIS/United Kingdom & Eire, ARLIS/Australia & New Zealand, and ARLIS/Norge (Norway). In addition, the society has cooperative arrangements with other library, visual re

ONE PERSON SHOWS BY ARTIST MEMBERS



Doreen Bolger (See People & Programs)
Amon Carter Museum

sources, and documentation associations around the world. ARLIS/NA is also an active participant in the Section of Art Libraries of IFLA, the International Federation of Library Associations and Institutions, and will be represented at the IFLA Annual Meeting in Paris in August 1989. The next ARLIS/NA annual conference will have internationalism as one of its themes, and invited speakers from overseas will be discussing the coordination of national art library resources. The conference will be held at the New York Penta Hotel, February 8 -- 15, immediately prior to the 1990 CAA conference. The ARLIS/NA-CAA joint session will be the hinge for the two meetings. For more information, contact: Pamela Parry, Executive Director, ARLIS/NA, 3900 E. Timrod St., Tucson, AZ 85711. 602/881-8479.

DESIGN FORUM

The Design Forum: History, Theory and Criticism will be sending out its second newsletter in the winter. 1 December 1989 is the deadline for news, announcements, and updated address changes for the mailing list. Revised membership info will be available in that issue. Send all information to: C. Lee, Assistant Director, UCLA Design Research Group, Department of Design, UCLA, 405 Hilgard Ave, Los Angeles, CA 90024-1456. Fax 213/206-8460 or electronic mail ins5HAL@UCLAVMS.

F.A.T.E.

The Foundations in Art, Theory and Education will conduct a session and panel at the SECAC annual meeting in Little Rock, AR, October 26-28, entitled *Coming of Age: Computer and Electronic Applications in Foundations*. FATE will also con-

duct a panel at the MACAA meeting in Cincinnati, November 1-4, on the conference theme *The Map is Not the Territory*. The next national FATE Conference on Art Foundations will be hosted by The School of the Art Institute of Chicago, March 14-17, 1990. Please plan to attend. For further info, contact: Stephen Sumner, President, FATE, Faculty of Art, The University of Tulsa, 600 So. College Ave., Tulsa, OK 74104. 918/631-2202.

GAY AND LESBIAN CAUCUS

The CAA recently granted affiliated status to the Gay and Lesbian Caucus. For information about the Caucus write to: Jonathan Katz, 1954 Columbia Road NW, #607, Washington, DC 20009.

NAHIA

The North American Historians of Islamic Art are back in business after a hiatus of some months. Irene Bierman of UCLA is the new editor of the *Newsletter*, copies of which may be obtained from her at the Department of Art History, UCLA, 1300 Dickinson Art Center, Los Angeles, CA 90024.

VRA

On June 12-13, a workshop for *Developing a MARC Format for Cataloging Objects and Their Visual Surrogates* was sponsored by the Getty Art History Information Program (AHIP) and resulted in the formation of an Art Information Task Force. The workshop was chaired by Eleanor Fink (acting program manager, Scholarly Information Development, AHIP, and president, VRA). Participants represented art information professionals and members of the academic and museum art communities active in working toward standards for exchange of information on art objects and visual surrogates. They included Rachel Allen, National Museum of American Art; Patricia Barnett, Metropolitan Museum of Art; Jim Bower, AHIP; Steve Hensen, Research Libraries Group; Jeanne Marty, Getty Center Photo Archive; Bethany Mendenhall, Getty Center for the History of Art and the Humanities; Sarah Jane Pearman, Cleveland Museum of Art; Toni Petersen, Art and Architecture Thesaurus; Vicki Porter, Foundation for Documents of Architecture; Susan Siegfried, AHIP; Maryly Snow, University of California, Berkeley; Janice Sorkow, Museum of Fine Arts, Boston; Deirdre Stam, Museum Computer Network; Deborah Wilde, AHIP. The workshop discussed strategies for developing a machine-readable information exchange format for art objects and their visual surrogates including the investigation of the MARC Format as a vehicle for that exchange. Discussions on the first day touched on directions, goals, and possible options for deriving a format. The second

day was devoted to developing an action plan. The workshop drafted a mission and goals statement, a list of recommended task force representatives, and appointed a provisional steering committee. This committee was charged with selecting and inviting individual members to join the task force and to begin work on budgetary and administrative requirements. The four-member team of the Art Information Task Force Provisional Steering Committee, representing professional societies in the field of art history and art information, are Deirdre Stam (Museum Computer Network), chair, Rachel Allen (VRA), Jim Bower (ARLIS/NA), and Vicki Porter (Foundation for Documents of Architecture). For further info about the workshop, contact: Eleanor Fink, Acting Program Manager, Scholarly Information Development, National Museum of American Art, 9th & G Sts., NW, Washington, DC 20560. For further info about the task force, contact: Deirdre Stam, Museum Computer Network, School of Info Studies, Syracuse Univ, Syracuse, NY 13244. 315/443-5612.

WCA

The Women's Caucus for Art will mount an exhibition, titled *Primal Forces*, in spring 1990, which will focus on the achievements of contemporary women artists in the U.S. The exhibition will be shown nationally at art institutions after opening in New York. Artists who are members of the WCA have been solicited to submit artwork for the exhibition. Sharon F. Patton, Chief Curator at the Studio Museum in Harlem, is the exhibition juror. In the 1980s there were societal and cultural concerns about gender, identity, the environment, morality and values. *Primal Forces* is about those powers or energies which are essential, elemental and universal, affecting one's worldview, life and existence and persist from one generation to the next. The exhibition theme is deliberately generic, permitting the artists to present an interpretation and representation, both spiritual and natural, about primal forces; it is about reality and myth. Artists from various ethnic and racial groups have been encouraged to submit works. *Primal Forces* is a multi-media art exhibition. Approximately 20 artists will be shown in an exhibition area of 4000 sq. ft. In *Primal Forces* postmodernist artists deconstruct archetypes of the primordial world as defined by a profoundly male Eurocentric society. Through process and conceptualization, the artists contribute towards an insightful, imaginative and powerful analysis and interpretation of the universe and humankind. For further information: Sharon F. Patton, Chief Curator, The Studio Museum in Harlem, 144 West 125th Street, New York, NY 10027. 212/864-4500.

CAA Newsletter

This is a listing of one person exhibitions by artists who are members of CAA. Those sending information should include name of artist, gallery or museum, city, dates of exhibition, medium. Please indicate CAA membership.

Photographs are welcome but will be used only if space allows. Please note: photographs cannot be returned.

Based on a suggestion made by Helen Baldwin, CAA member from Nashville, TN, we have changed the name of this column from "solo shows" to "one person shows" because we believe this better reflects the terminology used by most artists today.

Northeast: Joan Arbeiter. Ceres Gallery, NYC, September 5--30. "friends & neighbors," paintings and drawings.

Susan Altman. Women's Studio Workshop, Rosendale, NY, August 19--September 13. Recent prints.

Judith Brodsky. Susan Teller Gallery, NYC, September 19--October 14. Recent drawings and lithographs including "The Meadowlands Strike Back," a series on the industrial landscape.

Katharine T. Carter. AT&T Corporate Education Center, Hopewell, NJ, May 20--June 28. Drew University Art Department Gallery, Madison, NJ, September 15--October 15. Johnson & Johnson World Headquarters, New Brunswick, NJ, November 1989.

Heidi Cheris. Arts Council of Princeton, NJ, September 1--27. Paintings.

Dennis Crockett. Queens College Art Center, Benjamin S. Rosenthal Library, Flushing, NY, July 19--August 25. Paintings.

Douglas R. Giebel. The Century Club of Rochester, NY, August 4--October 2. Recent oil paintings.

Susan Gold. Broadway Windows, New York Univ., NYC, August 4--September 10. "Emerging Forest," simultaneous installations.

Tim Nichols. Chapel Gallery, The Second Church in West Newton, Newton, MA. New paintings.

George R. Papas. Brockton Public Library, MA, May 1989. Oils, color pencil and pen sketches, drawings, woodcuts, lithographs, photographic collages.

Hannah Wilke. Ronald Feldman Fine Arts, NYC, September 9--October 7. "About Face," watercolor images.

Midatlantic: Katharine T. Carter. Hood College Art Gallery, Frederick, MD, September 13--October 13.

Randy Michener. Foundry Gallery, Washington, DC, October 17--November 11. "Repercussions," recent paintings.

South: Michael Aurbach. Arkansas State University, Jonesboro, October 2--25. Sculpture.

Gloria DeFilipps Brush. Southern Light Gallery, Amarillo, TX, August 21--September 29. Bell Gallery, Coker College, Hartsville, SC, October 2--27. Photographic work.

Sidney Guberman. The Hodges-Taylor Gallery, Charlotte, NC, November 3--December 2. Recent paintings.

Beauvais Lyons. Florida State University Museum & Gallery, October 27--November 22. "Reconstruction of an Aztec Temple."

Midwest: Barbara Aubin. Artemisia Gallery, Chicago, August 1--26. "Bits & Scraps & Pieces of Things," mixed media.

Gloria DeFilipps Brush. Renner Gallery, Blackburn College, Carlinville, IL, September 18--October 6. Lightfantastic Gallery, Kresge Art Center, Michigan State University, East Lansing, September 18--October 6. Photographic work.

Beauvais Lyons. Art Academy of Cincinnati, October 6--November 4. "The Excavation of the Apasht."

Jeanne E. Salis. McHenry County College Art Gallery, Crystal Lake, IL, May 17--June 16. "Making the Invisible Visible," paintings and drawings. Koehnline Art Gallery, Oakton Community College, Des

Plaines, IL, August 1--24. "New Work: Paintings, Drawings."

Ann Schumacher. Worthington Arts Council, OH, August 2--24. "The Peruvian Connection," tapestries and embroideries.

Jeffrey Silverthorne. Madison Art Center, WI, August 5--October 29. "Silent Fires, Letters from the Dead House, Texas--Mexico," photographs.

Jack Teemer. Rosewood Arts Centre Gallery, Kettering, OH, August 22--September 23. "Personal Spaces & Children at Play," color photographs.

West: Peggy Cyphers. Mincher-Wilcox Gallery, San Francisco, CA, October 4--28. Recent paintings.

Margaret W. Gallegos. Market Street Gallery, Venice, CA, August 2--September 2. Paintings.

Ira Latour. Asian Gallery, Monterey Peninsula Museum of Art, CA, September 2--December 31. "Two Decades: 1938-1958," photographs.

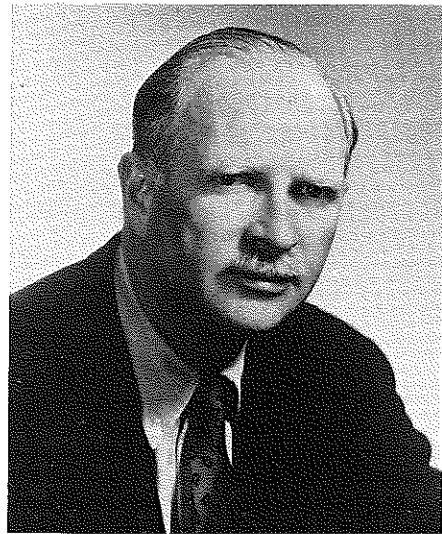
Hua Lee. University Gallery, University of Alaska, Fairbanks, September 18--29. New paintings.

Merl Ross. North Light Gallery, Gualala, CA, July 1--26. Paintings.

Nora Vest. American Institute of Architects, Oakland, CA, September 1--29. Paintings.



Bougainvillea Entry (Coming Home) by Margaret W. Gallegos
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Henry Hope (1905-1989)

IN MEMORIAM

Henry Hope, editor-in-chief of *Art Journal* from 1944 to 1972, professor emeritus of fine arts at Indiana University, and first director of the Indiana University Art Museum, died in April in Bloomington. He was 83. Hope was a former president of the Midwest College Art Association Conference and the CAA. He attended Columbia University from 1925 to 1927 then went to the Ecole du Louvre and the Sorbonne where he earned a certificate in art history in 1938. At Harvard University, he earned an M.F.A. in 1941 and a Ph.D. in 1943. Hope came to IU in 1941 to head its fine arts department which eventually grew into the IU School of Fine Arts. He served as chair of the School for 27 years retiring in 1971. For many years, Hope was a member of the U.S. National Commission for UNESCO, and was an adviser on cultural affairs to that organization. He was commissioned by the Museum of Modern Art to assemble exhibitions on Georges Braque and Jacques Lipschitz and write accompanying catalogues.

Emmitt Christian, professor of art at State University of New York, Fredonia, died in May at the age of 54. He taught at Fredonia from 1963 until his death and was chair of the art department from 1973 to 1979. Christian received a A.B. degree from Indiana University in 1960 and an M.F.A. from Ohio University in 1963.

Donald Wyckoff, former president of the American Crafts Council, died in May at his home in Amagansett, Long Island. He was 62 years old. Wyckoff became the executive vice president of the American

Crafts Council (now the American Craft Museum) in 1967 and went on to hold the position of president until 1976. From 1976 to 1980 he was coordinator of cultural projects for the National Parks Service. Wyckoff received both M.F.A. and Ph.D. degrees from Columbia University.

ACADEME

Northeast: **Eve D'Ambra** has been appointed assistant professor of art history at the University of Rhode Island, department of art, Kingston, RI. **Ellen L. Meyer**, formerly of the Minneapolis College of Art and Design, has been appointed as the head of the continuing education and special programs division of the Rhode Island School of Design. **Rider College**, Lawrenceville, NJ, has announced the appointment of **Deborah M. Rosenthal** to the position of assistant professor of art. She will also co-direct the Rider College Art Gallery. **Martha A. Sandweiss**, formerly curator of photography at the Amon Carter Museum in Fort Worth, has been named director of Mead Art Museum, Amherst College. Sandweiss will also be adjunct associate professor of fine arts and American studies at Amherst College. At The University of the Arts, **Stephen C. Bloom**, formerly of the University of Illinois, Chicago, has been hired as director of libraries, and **John Klinzing**, formerly vice president for student services at Pratt, has been hired as the new dean of students.

Midwest: **Joe Deal** has been appointed dean of the school of fine arts at Washington University in St. Louis. Deal was formerly professor and associate dean of the college of humanities and social sciences at the University of California,

Riverside. **Paul E. Eickmann** has been appointed as vice president of academic affairs at the Cleveland Institute of Art. He was formerly the vice president for student services for Syracuse University. **Erik Maakestad** has joined the faculty of the art department at Bradley University in Peoria, IL. The University of Chicago has announced the appointment of: **Andrew Morrogh** to teach Renaissance and Baroque architecture; **Partha Mitter** as visiting professor of South Asian art and civilizations; and **Neil Benezra** and **Malcolm Warner** as visiting professors of Modern art. At the art department of Hope College, Holland, MI, **Carol Anne Mahsun**, art historian, and **Judy Reckley**, interior designer, have joined the faculty.

West: **Kathleen Desmond Easter**, formerly associate professor of art education and curator of The Ohio State University Newark Art Gallery, has been named chair of the art department at Central Washington University, Ellensburg, WA.

South: **Derek Boshier** has been promoted from associate to full professor of art at the University of Houston. **Anemarie Weyl Carr**, professor of art history at the Meadows School of the Arts, Southern Methodist University, was awarded the Meadows Distinguished Teaching Professorship for 1989-90. **Russell Cargo** has been appointed dean of academic affairs at the San Antonio Art Institute. He will also supervise the Art Institute's gallery. At Duke University: **Claude Cernuschi**, **Kristine Stiles**, and **Hans van Miegroet** were appointed assistant professors; and **Caroline Bruzelius** was appointed chair of the department of art and art history. As of January 1990, **Richard Powell** will join the faculty as an assistant professor.

CURRENT CAA BOARD OF DIRECTORS

PRESIDENT: Phyllis Pray Bober, Bryn Mawr College. **VICE PRESIDENT:** Ruth Weisberg, Univ of Southern California. **SECRETARY:** Egbert Haverkamp-Begemann, Inst of Fine Arts, NYU. **TREASURER:** John W. Hyland, Jr., RHO Investment Bank. **COUNSEL:** Barbara Hoffman, Steckler, Hoffman & Steckler

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

TO SERVE UNTIL 1991: Elizabeth Hill Boone, Dumbarton Oaks; Judith K. Brodsky, Rutgers Univ; Mary Schmidt Campbell, NY City, Dept of Cultural Affairs; Faith Ringgold, Univ of California, San Diego; Linda Seidel, Univ of Chicago; Yoshiaki Shimizu, Princeton Univ.

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

TO SERVE UNTIL 1993: Phyllis Bramson, Univ of Illinois, Chicago; Whitney Chadwick, San Francisco State Univ; Samella Lewis, Scripps College, Emerita; Catherine Lord, California Inst of the Arts; James Melchert, Univ of California, Berkeley; Debra Pincus, Univ of British Columbia.

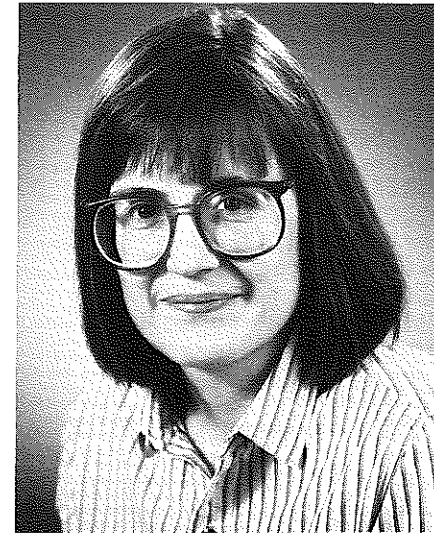
ORGANIZATIONS

Northeast: **Barbara Bonner** has been appointed development specialist for cultural programs at the Asia Society. **Margaret Child** will join the field service office of the Northeast Document Conservation Center, Andover, MA, as a national consultant. New York State Senator **Roy M. Goodman** was nominated by President Bush and approved by the U.S. Senate as a member of the National Council on the Arts. He represents the 26th District on Manhattan's East Side and is the chair of the New York Senate Committee on the Arts and Cultural Affairs. **Richard Miller**, sculptor, has been elected president of the National Academy of Design and head of its Council. At The Solomon R. Guggenheim Foundation, **Thomas Ramseur** has been appointed as legal counsel and **Gail Harrity** will join the staff as assistant director for finance and administration.

West: The American Federation of Arts, Museum Services Division has relocated to: 74 New Montgomery Street, San Francisco, CA 94105. 415/974-1230. Fax 415/974-5121.

MUSEUMS and GALLERIES

Northeast: **Marjorie B. Cohn**, formerly Philip and Lynn Straus Conservator of Works of Art on Paper in the center for conservation and technical studies, Harvard University, has been appointed to the new position of Carl A. Weyerhaeuser Curator of Prints at the Fogg Art Museum. **Carmen Giménez**, formerly director of national exhibitions of the Ministry of Culture for Spain, will become curator of 20th Century art at the Solomon R. Guggenheim Museum. **Janet Kardon** has been appointed director of the American Craft Museum. She was formerly the director of the Institute of Contemporary Art in Philadelphia. **Klaus Kertess**, formerly Robert Lehman Curator at the Parrish Art Museum in Southampton, NY, has been appointed as adjunct curator of drawings at the Whitney Museum of American Art. Wellesley College has announced the selection of **José Rafael Moneo**, chair of the department of architecture at Harvard's Graduate School of Design, as architect for the new Davis Museum and Cultural Center. **Karen H. Putnam**, formerly the associate director of development for Yale University, has been hired as the new vice director of development at The Brooklyn



Elisabeth Batchelor
Cincinnati Art Museum

Museum. **Mark Rosenthal**, formerly curator of 20th Century art at the Philadelphia Museum of Art, has become consultative curator at the Solomon R. Guggenheim Museum. **Janet Schneider**, executive director of the Queens Museum for over 11 years, has announced her resignation. She will pursue independent projects in art history, exhibition planning and institutional development. **Robert Morgan**, who is on leave from the Rochester Institute of Technology, has been appointed director of Nahan Contemporary, a new gallery scheduled to open in New York City in October. **Carma C. Fauntleroy** has been appointed to the new position of assistant director of administration and development for The Jan Voorhees Zimmerli Art Museum of Rutgers, The State University of New Jersey.

Midatlantic: **Nancy Anderson**, formerly a National Gallery fellow, has been appointed assistant curator of American art at the National Gallery of Art. **Ruth Stevens Appelhof** has joined the Roanoke Museum of Fine Arts as executive director. She was curator of painting, sculpture and graphic arts at the Birmingham Museum of Art and an adjunct professor at the University of Alabama. **Alice Burnette**, who has been at the Smithsonian for the past year, has been named assistant secretary for institutional initiatives. **Amada Cruz**, former acting director of the Lannan Museum in Lake Worth, FL, has been hired as an assistant curator at the Smithsonian's Hirshhorn Museum and Sculpture Garden. **Linda Anne Bank Downs** has been appointed head of education of the National Gallery of Art. She was curator of education and chief administrator for the education department. **Anthony F. Janson**, formerly curator of northern



Karen Valdes
University Gallery, University of Florida

European paintings at the Ringling Museum of Art, has been made director of the North Carolina Museum of Art in Raleigh.

West: **Michael Nash** has been named media arts curator at the Long Beach Museum of Art. **Lucinda Barnes**, formerly curator of exhibitions at California State University, Long Beach, has been hired as associate curator of the Newport Harbor Art Museum, Newport Beach, CA.

Midwest: **Elisabeth Batchelor**, chief conservator for the Cincinnati Art Museum, has been named to the new position of assistant director for collections. **Ellen Wardwell Lee** has been promoted to senior curator of painting and sculpture at the Indianapolis Museum of Art. **David W. Steadman** has been appointed director of The Toledo Museum of Art.

South: **Doreen Bolger**, formerly the curator of American paintings and sculpture and manager of The Henry R. Luce Center for the Study of American Art at the Metropolitan Museum of Art, has been named curator of paintings and sculpture at the Amon Carter Museum, Fort Worth, TX. **Allan Hacklin**, painter and sculptor, has resigned as the director of Glassell School of Art of The Museum of Fine Arts. He plans to pursue his artistic career more intensively. At the Dallas Museum of Art, **Emily J. Sano**, was appointed deputy director of collections and exhibitions and senior curator of non-Western art; **Susan Barnes** senior curator of Western art; and **Nancy W. Berry** director of public programs. **Karen Valdes**, formerly curator of the Museum of Art in Fort Lauderdale, has been appointed director of the University Gallery of the University of Florida's College of Fine Arts. **Bruce Weber** has

(continued on page 20)

GRANTS/AWARDS/HONORS



Yvonne A. Hackenbroch at the the Germany Embassy in London

INDIVIDUALS

Charles M. Adelman received a grant from the American Philosophical Society to aid him in completing and publishing *Swedish Excavations Conducted by Arne Furumark at Sinda, Cyprus 1947-1948*.

Susan Altman, artist and teacher, New York City, was awarded a 1989 Artist Fellowship from the New York Foundation for the Arts.

Julia F. Andrews, Ohio State University, has received an ACLS sponsored postdoctoral fellowship for research on *Art and the Academy: How Chinese Art was Reformed to Suit Government Standards*.

Yvonne A. Hackenbroch, a CAA member since 1946, was awarded the German *Verdienstkreuz am Bande* at a ceremony held at the Germany Embassy in London. She has also been elected a fellow of the Society of Antiquaries of London.

Dimitri Hadzi, sculptor, Harvard University, received the Augustus St. Gaudens Medal from The Cooper Union for the Advancement of Science and Art. The medal is bestowed upon noted graduates for outstanding professional achievement in art.

Manjula Haksar, Clark Atlanta University, received an award from the Georgia Council for the Arts to publish a book of graphic prints.

James Herbert, Yale University, has been awarded a Getty Center for the History of Art and the Humanities Center Dissertation Fellowship. His dissertation is enti-

led *Fauvism and After: The Politics of French Cultural Unity*.

Reinhold Heller, University of Chicago, has been awarded a grant from the Eisenmann Stiftung.

Anita Lang, Meadows School of the Arts, Southern Methodist University, was awarded the first Advanced Study award at the College of Santa Fe, NM.

Walter Liedtke, Metropolitan Museum of Art, was awarded the 1989 CINO prize at the Chateau de Chantilly for his book, *The Royal Horse and Rider: Painting, Sculpture and Horsemanship 1500-1800*.

Kathlyn Liscomb, University of Victoria, has received a research grant from the Social Sciences and Humanities Research Council of Canada to study a collection of paintings discovered in a 15th Century tomb in Huaian, Jiangsu, China.

Beth MacFarlane, Montclair, NJ, has won the Commemorative Cloth Competition of The Newark Museum. In the tradition of African commemorative cloths, the Museum will have its own fabric, based on the winning design, printed to mark its reopening in November.

Mary Warner Marien, Syracuse University, received a New York Foundation for the Arts Fellowship and Award for non-fiction writing. She was the only art critic to receive a writing fellowship this year.

Diane Noble, painter, New York City, received one of the ten 1989-90 Individual Support Grants awarded by the Adolph & Esther Gottlieb Foundation.

Diane Radycki, Harvard University, has been awarded a 1989-90 Fulbright to travel to Germany and work on her dissertation on Paula Modersohn-Becker.

Robert Rauschenberg, has been selected to receive the 1989 Meadows Award for Excellence in the Arts from the Meadows School of the Arts of Southern Methodist University.

Marcel Roethlisberger, Université Geneve, Switzerland, has been selected as a 1989-1990 Guest Scholar at the J. Paul Getty Museum.

Earl Rosenthal, University of Chicago, was awarded the Gold Medal of Merit in the Fine Arts by Juan Carlos, King of Spain. He also received the Medal of Honor of the Fundación de Rodríguez Acosta in Granada. Rosenthal is the first non-Spaniard to receive the medal.

Judith Scott, artist, Colorado Institute of Art, was selected to participate in the National 1989-90 Art for the Parks Exhibition.

Ann Schumacher, Berea College, KY, has received two grants for research in India: an Indo-American Fellowship of the Council for International Exchange of Scholars; and the American Institute of Indian Studies.

Anne Seelbach has been named an Affiliate Fellow at the Mary Ingraham Bunting Institute of Radcliffe College for 1989-90. While there, she will create a series of paintings on the theme of *Industrial Relics*.

Judith Shea has been selected as the 1989 grant recipient of The Guggenheim Museum Sculptor-in-Residence Program at Chesterwood in Stockbridge, MA.

Barbara Maria Stafford, University of Chicago, received a Senior Research Prize from the Alexander von Humboldt Stiftung.

Howard Lee Theille, artist, New Jersey, has been awarded a grant for painting from the Pollock-Krasner Foundation.

David Van Zanten, Northwestern university, has been awarded the 1988 Alice Davis Hitchcock Book Award (presented annually by the Society of Architectural Historians) for his publication, *Designing Paris: the Architecture of Duban, Labrousse, Duc and Vaudoier*.

Linnea Wren, Gustavus Adolphus College, has won the 1989 Edgar M. Carlson Award for Distinguished Teaching given annually by the Gustavus Adolphus College to one of its faculty.

Philip Zuchman, artist, Philadelphia, has been invited to participate in a 25th anniversary tribute to the artists, collectors, museums, galleries and corporations who have participated in the Art in Embassy Program.

AWARDS TO MULTIPLE INDIVIDUALS

Matthew Kangas, a Seattle art critic and curator, and **Winifred Owens-Hart**, Howard University, have been awarded the second James Renwick Fellowships on American Crafts at the Renwick Gallery of the National Museum of American Art, Smithsonian Institution.

The second annual **Buell Fellowships** have been awarded by Columbia Univer-

sity's Temple Hoyne Buell Center for the Study of American Architecture. The recipients are **Narciso Menocal**, University of Wisconsin, and **Robert Brueggmann**, University of Illinois.

Center for Advanced Study in the Visual Arts 1989-90 Appointments

The National Gallery of Art's Center for Advanced Study in the Visual Arts has announced the appointment of **Milton W. Brown**, Graduate School and University Center of CUNY, as Samuel H. Kress Professor for the upcoming academic year. CAA members listed among CASVA fellows for the 1989-90 academic yr include: **PAUL MELLON SENIOR FELLOW: Janet Cox-Rearick**, Hunter College and the Graduate Center, CUNY, for *Studies in the Art of Agnolo Bronzino (1503-1572)*. **SAMUEL H. KRESS SENIOR FELLOWS: Dale Kinney**, Bryn Mawr College, for *Ivory Diptychs and Art-Historical Understanding in Late Antiquity*. **Patricia Leighton**, University of Delaware, for *Art and Social Radicalism in France, 1900-1914*. **PAUL MELLON VISITING SENIOR FELLOW: Timothy J. Standring**, Pomona College, for *The Dal Pozzo Picture Collections*. **PREDOCTORAL FELLOWS: John Davis**, Columbia University, for *Picturing Palestine: The Holy Land in 19th Century American Art and Culture*. **Carolyn S. Dean**, University of California, Los Angeles, for *Painted Images of Cuzco's Corpus Christi Festival: Cultural Strategy and Social Conflict in Viceregal Peru*. **Alessandra Galizzi**, The Johns Hopkins University, for *Francia and Devotional Expression in Italian Art ca. 1500*. **Randall C. Griffin**, University of Delaware, for *Thomas Anshutz: A Contextual Study of His Art, Teaching, and Influence*. **Ronda J. Kasl**, Institute of Fine Arts, NYU, for *The Cartuja de Miraflores: A Study of Royal Patronage and Hispano-Flemish Style in 15th Century Burgos*. **Nadine M. Orenstein**, Institute of Fine Arts, NYU, for *Hendrik Hondius: Prints and the Business of Printmaking in 17th Century Holland*. **D. Fairchild Ruggles**, University of Pennsylvania, for *Madinat al-Zahra's Constructed Landscape: A Case Study in Islamic Garden and Architectural History*. **Christopher Thomas**, Yale University, for *The Lincoln Memorial and Its Architect, Henry Bacon, 1866-1924*. **Jeffrey Weiss**, Institute of Fine Arts, NYU, for *Cubism and Early French Dada in the Esthetic Milieu of the Café and Cabaret, 1908-1918*.

Getty Museum 1989-90 Graduate Interns

The J. Paul Getty Museum has selected interns for the 1989-90 academic year. The

program offers opportunities for graduate students to obtain training in a broad range of one department's activities and educational experience for entry into the museum profession. CAA members among those selected are: **Jennifer Haley** of Princeton University who will work in the dept of manuscripts; **Carolyn Oldham** of the University of Kentucky who will work in publications; **Carol Payne** of Boston University who will work in the dept of photographs; and **Patricia Teter** of George Washington University who will work on the provenance index.

Getty Center

1989-90 Getty Scholars

Thirteen scholars, three in art history, have been selected to participate in the 5th year of the Getty Scholar Program of the Getty Center for the History of Art and the Humanities. CAA members among those selected are: **Nancy Troy**, Northwestern Univ and **Peg Weiss**, Syracuse Univ.

ACLS Grants-in-Aid for postdoctoral research have been awarded to 52 scholars. CAA members among the awardees are: **James E.B. Breslin**, University of California, Berkeley, for *Biography of the Abstract Expressionist Painter Mark Rothko*; **Vivien G. Fryd**, Vanderbilt University, for *Course of Empire: Art in the U.S. Capitol, 1815-1860*; **Mary J. Harvey**, University of Illinois, for *French Baroque Tomb Sculpture in Context*; **Suzanne E. Lewis**, Stanford University, for *Reading Images: the Gothic Illustrated Apocalypse and its 13th-century English Archetypes*; **Joanne M. Lukitsh**, Rice University, for *Changes in Focus: An Analysis of the Photography of Julia Margaret Cameron (1815-1879)*; **Charles R. Mack**, University of South Carolina, for *Spa Architecture in 15th-Century Italy*; **Patricia M. Mainardi**, CUNY, Graduate Center, for *The Politics of Display: Art Exhibitions and the State, 1751-1889*; **Joseph P. Manca**, National Gallery of Art, for *Leonardo da Vinci's Knots and Concatenations Origins, Symbolism, and Cultural Context*. **Charlotte F. Nichols**, Mount Holyoke College, for *Oliviero Carafa's Renaissance Crypt in the Cathedral at Naples*; **Melinda B. Parsons**, Memphis State University, for *"A Terrible Truthfulness": 19th-Century Aesthetics and Social Theory in Bernard Shaw's Writing on Photography*; and **William E. Wallace**, Washington University, for *Michelangelo at San Lorenzo: The Genius as Entrepreneur*.

ACLS Fellowships have been awarded to 58 scholars for postdoctoral research. CAA members among the fellows are: **Judith Bettelheim**, San Francisco State

Univ, for *Carnaval Themes and Costumes in Post-Revolutionary Santiago de Cuba: Another Chapter in the Nationalization of Culture*; **Donald A. Preziosi**, Univ of Calif, Los Angeles, for *Framing Memory: A Critical History of the Modern Art Museum*; **Nancy S. Steinhardt**, Univ of Pennsylvania, for *Liao: Imperial Art and Architecture*; and **Janis A. Tomlinson**, Columbia Univ, for *Towards an Iconography of a Post-Revolutionary World: The Later Genre Paintings of Francisco Goya*.

Southern Arts Federation 1989 Visual Arts Fellowships

Twenty Southeastern artists who work either in sculpture or crafts have been awarded \$5,000 grants. CAA members among the winners are: **Adam Straus**, Tallahassee, FL; **Herb Parker**, New Orleans, LA; **Tom Grubb**, Fayetteville, NC; **Jim Hirschfield**, Chapel Hill, NC. All received awards for sculpture.

ACLS Travel Grants have been awarded to **John Clarke** to attend the 4th International Colloquium on Roman Wall Painting; and **Jeffrey Hamburger**, **Michael Holly** and **James Rubin** to attend the 27th International Congress of the History of Art.

Arts Midwest Regional Visual Arts Fellowships have been awarded to thirty Midwestern artists who work in either photography, crafts, or sculpture. Each will receive a \$5,000 cash award. CAA members among the winners are: **Steve P. Bradford**, Bratenahl, OH; **Peggy Kendellen**, Milwaukee, WI; **Joseph C. Kress**, Minneapolis, MN; **Erika Leppmann**, Minneapolis, MN; **Deidre M. Monk**, Bowling Green, OH; **Michael Peter Cain**, Fairfield, IA; **Laurie Beth Clark**, Madison, WI; **David Hall**, Plymouth, MN; and **Carol Jacobsen**, Ann Arbor, MI.

Mid Atlantic Art Foundation Visual Arts Fellowships have been awarded to 20 craft artists residing in the Midatlantic states. Each receives \$5,000. CAA members among the awardees are: **Lucinda Brogden**, Rochester, NY; **William Baran-Mickle**, Rochester, NY; **Jane Bruce**, New York City; and **Woody Hughes**, Wading River, NY.

The NEH's Research Division has awarded grants to these CAA members: **Lilian M. Randall** for a *Catalog of Medieval and Renaissance Manuscripts in the Walters Art Gallery, Volume III*; **Thomas F. Mathews**, for *The Birth of Christian Art*; and **Osmund Overby**, for *The Buildings of the United States*.

(continued on page 20)

OPPORTUNITIES

GRANTS/FELLOWSHIPS/ RESIDENCIES

Note: All repeat listings are designated ().*

The Center for Advanced Study in the Visual Arts awards approx 6 Senior Fellowships and 12 Visiting Senior Fellowships and Associate Appointments for study of the history, theory, and criticism of art, architecture, and urbanism of any geographical area and of any period. Applicants must have held the PhD for 5 yrs or have a record of professional accomplishment. Associates with other full-time research awards are eligible. For further info and application forms, write: CASVA, National Gallery of Art, Washington, DC 20565; or call: 202/842-6480. **Deadlines: 1 October 1989 for Senior Fellowship and Associate Appointments for academic year 1990-91; 21 March 1990 for Visiting Senior Fellowships and Associate Appointments for 17 Sept 1990-28 Feb 1991.**

The New York Foundation for the Arts Artists' Fellowships are awarded to visual artists who have resided in NY State for 2 yrs prior to application. Students are not eligible. For application, call: 212/233-3900; or write: NYFA, Ste 600, 5 Beekman St, NY, NY 10038. **Next deadline: performance art/emergent forms, video 2 October 1989.**

The John Simon Guggenheim Memorial Foundation offers fellowships to assist research and artistic creation. Grant amounts are adjusted to the needs of each fellow. Grants averaged about \$26,500 in 1989. Members of the teaching profession receiving sabbatical leave on full or part salary are eligible, as are holders of appointments at research centers, but Guggenheim Fellowships may not be held concurrently with other fellowships. For application form, write: John Simon Guggenheim Memorial Foundation, 90 Park Ave, NY, NY 10016. **Deadline: 1 October 1989.**

The Women's Studio Workshop has a 1 mo residency in papermaking available. **Deadline: 15 October 1989.** Internships for work in papermaking, silkscreening, bookbinding and printing studios 15 November 1989. Book Grant Awards for those who wish to produce a limited edition at WSW or a production grant for those who cannot work in residence 15 November 1989. And, an art writer's residency of 1-3 mos for an artist, writer and/or critic 15 December 1989. Call: 914/658-9133; or write: WSW, PO Box 489, Rosendale, NY 12472.

The Institute of International Education has applications and brochures for 1990-91 Fulbright and other grants (Lusk Memorial, Annette Kade and Miguel Vinciguerra Fellowships) for graduate study abroad which can be obtained from on-campus Fulbright advisors or from the IIE office. U.S. Student Prgrms Div, IIE, 809 United Nations Plaza, NY, NY 10017. **Deadline: 31 October 1989 or as posted at each campus.**

Mellon Fellowships in the Humanities are available for students planning to begin graduate work in preparation for a career of teaching and scholarship in the humanities. Candidacy must be initiated by a nomination from a faculty member. Stipend is \$11,500 plus tuition and fees. For info on procedures for nomination, write: Dr. Robert F. Goheen, Dir, Mellon Fellowships in the Humanities, Woodrow Wilson National Fellowship Foundation, PO Box 288, Princeton, NJ 08542; or call: 609/924-4713. **Deadline for receipt of nomination: 6 November 1989.**

(*) **The Getty Grant Program** offers Postdoctoral Fellowships and Senior Research Grants (mid-career and senior-level scholars) in the history of art and the humanities for the academic year 1990-1991. For further info, write: The GGP, 401 Wilshire Blvd, Santa Monica, CA 90401-1455; or call: 213/393-4244. European applicants may contact: The Getty European Office, 13, rue Casimir Périer, 75007 Paris, France, Tel. 33 (1) 47.53.91.97. **Deadline: 10 November 1989.**

(*) **The American Academy in Rome** is now accepting applications for Rome Prize Fellowships for 6 mo to 2 yrs of independent work in Rome, Italy, beginning in Sept 1990 in the fields of architecture, painting, sculpture, classical art and archaeology, history of art, and Medieval/Renaissance studies. The Fellowships provide for a stipend, travel allowance, housing, most meals, and study/studio space. For application form, write: Fellowships Coordinator, AAR, 41 East 65th Street, NY, NY 10021-6508; or call: 212/517-4200. **Deadline: 15 November 1989.**

The Studies in Landscape Architecture Program at Dumbarton Oaks, Washington, DC offers research fellowships for students working on dissertation 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 orna-

ment and sculpture, literature and gardens and history of botanical illustration and horticulture. For info, write: Asst Dir, Dumbarton Oaks, 1703 32nd St, NW, Washington, DC 20007. **Deadline: 15 November 1989.**

The Center for Advanced Study in the Visual Arts offers 9 Predoctoral Fellowships for productive scholarly work in the history of art, architecture, and the urban form. Applicants must have completed their residence requirements and coursework for the PhD and general or preliminary exams before the date of application. Dissertation should be completed by the end of the fellowship. Applications are made through the chair of the depts of art history and other appropriate depts, who then act as sponsors for applicants in their respective fields. For broadsides and further info, write: The Fellowship Program, CASVA, National Gallery of Art, Washington, DC 20565; or call: 202/842-6480. **Deadline: 15 November 1989.**

The New York State Program for the Conservation and Preservation of Library Research Materials has announced the availability of Discretionary Grants which offer financial support for projects that contribute to the preservation of significant research materials in libraries, archives, historical societies and other agencies within the State of NY. For guidelines and application write: John Townsend, Conservation/ Preservation Program, Div of Library Development, NY State Library, 10-C-47 Cultural Educ Cntr, Albany, NY 12230. **Deadline: 1 December 1989.**

The Stanford Humanities Center has 8 fellowships for postdoctoral scholars and teachers. Fellows pursue independent research, but must devote 1/6th of their time to teaching or contributing to Stanford. Stipend based on expected academic salary. For application, write: Morton Sosna, Assoc Dir, SHC, Mariposa House, Stanford Univ, Stanford, CA 94305-8630; or call: 415/723-3052. **Deadline: 1 December 1989.**

The J. Paul Getty Museum offers Graduate Student Internships for 9-12 mos full-time appointments to a dept of the Museum or the Center for Education in the Arts or the Art History Information Program. For further info and application form, write: The Dept of Education and Academic Affairs, The JPG Museum, PO Box 2112, Santa Monica, CA 90406; or call: 213/459-7611, ext. 254. **Deadline: 11 December 1989** for assignments beginning October 1, 1990.



The American Academy in Rome, Italy
Photo: Jennifer Johnson

The Adolph & Esther Gottlieb Foundation offers two types of financial support for painters and sculptors. The **Emergency Assistance Program** provides funds for artists whose needs are the result of unforeseen, catastrophic circumstances situations. Max grant is \$5,000, but \$3,000 is typical. Applicants must have 10 yrs of mature work. **Deadline: Open.** The **Individual Support Grant** is available for mature (working in a mature phase of their art for at least 20 yrs) artists who have financial need. Application form is required. Grant amounts are determined by the board of directors. **Deadline: 15 December 1989.** For applications, write (no calls): Adolph & Esther Gottlieb Foundation, Inc., 380 West Broadway, NY, NY 10012.

Charlotte W. Newcombe Doctoral Dissertation Fellowships 1990 Must be a candidate for PhD and topic must focus on ethical or religious values. For info write: Newcombe Dissertation Fellowships, Woodrow Wilson National Fellowship Foundation, PO Box 642, Princeton, NJ 08542. **15 December 1989.**

The Solomon R. Guggenheim Foundation - Peggy Guggenheim Studentship Program offers 1-3 mos internships at the Peggy Guggenheim Collection in Venice, Italy. Preference will be given to applicants who are students of art, art history or related areas, who can communicate in English and Italian. A stipend is provided towards the cost of living expenses. For application form, write: Peggy Guggenheim Collection, 701 Dor-

soduro, 30123 Venezia, Italy; or call: 041/520.6288. **Deadline: 15 December 1989.**

Mid Atlantic/NEA Regional Visual Arts Fellowships provide \$5,000 grants to 20 visual artists living and working in DE, DC, MD, NJ, NY, PA, VA, and WV. In addition to the award, recipients are featured in a regional directory. Application guidelines will be available in October. Mid Atlantic Arts Foundation, 11 East Chase St, Ste 2A, Baltimore, MD 21202. 301/539-6656. **Deadline: mid-January 1990.**

Smithsonian Institution Fellowship Program provides pre-, post- and senior post-doctoral fellowships to support research in residence at the Smithsonian. Stipends range from \$12,000 to \$25,000 plus travel and research allowance. For more info, write: Office of Fellowships and Grants, SI, L'Enfant Plaza, Ste 7300, Washington, DC 20560; or call: 202/287-3271. **Deadline: 15 January 1990.**

Materials Analysis Postdoctoral Fellowship available for research at the Smithsonian Institution on the application of neutron induced autoradiography and other scientific techniques to problems in art history. Applicants should contact: Ingrid Alexander, Conservation Analytical Laboratory, Museum Support Center, SI, Washington, DC 20560, 301/238-3718. Application forms can be obtained through Office of Fellowships and Grants listed above. **Deadline: 15 January 1989.**

The American Antiquarian Society offers short- and long-term Visiting Research Fellowships: AAS-NEH Fellowships (for 6 mo-1 yr, research on any subject of interest to the Society, not open to foreign nationals - except those who have resided in the U.S. for 3 yrs min.); KATE B. and HALL J. PETERSON FELLOWSHIPS (1-3 mos, on any subject of interest to the Society, dissertation writers and foreign nationals are eligible); FRANCES HIATT FELLOWSHIPS (1-2 mos residence for work on doctoral dissertations, foreign nationals are eligible); AAS-AMERICAN SOCIETY FOR EIGHTEENTH-CENTURY STUDIES FELLOWSHIPS (1-2 mos, degree candidates not eligible, any area of American 18th-C studies); and STEPHEN BOTEIN FELLOWSHIPS (up to 2 mos residence for work on the history of the book in American culture). For brochure and application, write: John B. Hench, Assoc Dir for Research & Publication, AAS, 185 Salisbury St, Worcester, MA 01609; or call: 508/752-5813 or 755-5221. **Deadline: 31 January 1990.**

The Millay Colony for the Arts located on a 600 acre National Historic Landmark site in Austerlitz, NY, offers 1 mo residencies for artists. The 400 sq ft artist's studio has a 12 foot high ceiling and a porch w/view of a stream and the woods. There is no fee for the residency. For application and brochure, write: The Millay Colony for the Arts, Inc., Steepletop, Austerlitz, NY 12017; or call: 518/392-3103. **Next deadline: 1 February 1990** for June-Sept residencies.

The North Carolina Arts Council has two programs for visual artists. **ARTISTS-IN-SCHOOLS** places professional artists (all areas of the arts) in residence in elementary and secondary schools. MA or equivalent. Length of stay 1 mo to 1 semester. \$500/wk, \$2,000/mo or \$8,000/semester. **VISITING ARTISTS** places artists in community and technical colleges, who work as artists-in-residence for the communities in which the institution is located. 9 mo to 1 yr stays depending on the needs of the host institution. MA or equivalent. \$14,000-\$24,000, average is \$17,000. For info and application on either program, write: NCAC, Dept of Cultural Resources, Raleigh, NC 27611; or call: 919/733-7897. **Deadline: 1 February 1990.**

The Bush Foundation offers Artist Fellowships to artists (painters, sculptors, graphic artists, photographers, filmmakers and video artists) who have resided in MN, ND, or SD for at least 12 of the last 36 mos. Artist must be at least 25 yrs old. Fellows receive \$2,000 per mo for up to 12

OPPORTUNITIES...

mos, plus up to \$6,240 for travel and production expenses incurred in connection with each fellows work. For further info, write: Sally Dixon, Prgm Dir, The Bush Artist Fellowships Program, E-900 First National Bank Bldg, 332 Minnesota St, Saint Paul, MN 55101. **Deadline: not given.**

The Helene Wurlitzer Foundation of New Mexico has an artists' residence program. Rent free studios in Taos, NM are available for artists working in any media. Length of stay varies, but is usually 3 mos during April 1- Sept 30. No stipends are provided. Submit examples of work, references, outline of project, proposed length of stay, and SASE to: Henry A. Sauerwein, Jr., Exec Dir, The Helene Wurlitzer Foundation of NM, Box 545, Taos, NM 87571. After receipt of above materials, an application form and general info sheet will be forwarded to the applicant. **Deadline: Open.**

The Elizabeth Greenshields Foundation aids talented young artists in the early stages of their careers. Artists working in painting, drawing, printmaking, sculpture, who are under 31 yrs of age, started or completed training in a school of art, with demonstrated commitment to a lifetime career in the arts, may apply. For application, write: The Elizabeth Greenshields Foundation, 1814 Sherbrooke St. W., Montreal, Quebec, Canada H3H 1E4. **Deadline: Open.**

Visual AIDS Slide File and Archive, a slide file of AIDS-related art (including performance and video) and an archive of related historical materials has been created. Collected materials will be used by journalists reporting on artists' responses to AIDS and by curators organizing shows of such works. Info is also sought on AIDS-related group shows, either proposed, or already curated and available for travel. For further info contact: Susan Wyatt, Artists Space, 223 West Broadway, NY, NY 10013. 212/226-3970. **Deadline: Open.**

Villa Montalvo Center for the Arts offers a residency program for visual artists at its facility located in Saratoga, CA on the Eastern foothills of the Santa Cruz Mountains in a public park with formal gardens and miles of trails. Artists must have completed their formal training and have a specific project in mind. Gallery and performing spaces are available. A barn studio allows for painting and sculpture production. For application and brochure, write: Villa Montalvo, 15400 Montalvo Road, P.O. Box 95071; or call: 408/741-3421. **Deadline: Open** for 1990 residencies.

The Media Bureau at the Kitchen offers grants for video and audio work. Funds for screenings, installations, performances, workshops, residencies, tech assistance, and expenses are available. Contact: Barbara Hertel, Media Bureau, The Kitchen, 512 West 19th Street, NY, NY 10012. 212/255-5793. **Deadline: None given.**

The Hambidge Center for Creative and Sciences awards 2 wk to 2 mo residencies at its 600 acres wooded mountain valley property in Northeastern Georgia near the North Carolina border, in Rabun Gap, GA. The facilities include 4 independent dwellings/studios, pottery, weaving, painting and photography studios and a concert hall. Partial fellowships are available to defer some of the costs of a residency. For info and application form, write: The Hambidge Center, PO Box 339, Rabun Gap, GA 30568; or call: 404/746-5718. **Deadline: Open** (It takes up to 2 months to process applications).

The John Michael Kohler Arts Center is accepting applications for Arts/Industry, a residency program utilizing the pottery, iron and brass foundries and the enamel shop of Kohler, Co. Residencies are 2-6 mos. Housing, stipend, and travel provided. Application form not required. For brochure, write: John Michael Kohler Arts Center, 608 New York Ave, PO Box 489, Sheboygan, WI 53082-0489; or call: 414/458-6144. **Deadline: Applications accepted year-round.**

The Artists File is a computerized slide registry of over 3,000 New York State artists maintained by Artists Space. To become a part of the Artists File you must reside in NY State, complete an application form, send in 20 slides and follow a few other instructions. Each year, one Artists Space exhibition, *Selections*, is chosen exclusively from the Artists File. Contact: Hendrika ter Elst, Artists Space, 223 West Broadway, NY, NY 10013. 212/ 226-3970. **Deadline: Open.**

Summary of Upcoming NEH deadlines. Guidelines and application forms for all programs listed below are available for either the program or the Office of Publications and Public Affairs, NEH, 1100 Pennsylvania Ave, NW, Washington, DC 20506. 202/ 786-0438. Deadlines are as follows: **DIVISION OF FELLOWSHIPS AND SEMINARS:** Younger Scholars Program **1 November 1989**; Summer Stipends **1 October 1989**; Travel to Collections **15 January 1990**. **DIVISION OF RESEARCH PROGRAMS:** Interpretive Research (Projects and Humanities, Science and Technology) **15 October**

1989. OFFICE OF PRESERVATION: Preservation **1 December 1989**.

Summary of Upcoming NEA deadlines. Upcoming National Endowment for the Arts deadlines, which are relevant to our membership, are listed below. For guidelines and application forms contact either the program or the Public Information Office, NEA, 1100 Pennsylvania Ave, NW, Washington, DC 20506; or call: 202/682-5400. **DESIGN ARTS:** Project Grants for Individuals and USA Fellowships **5 December 1989**. **FOLK ARTS:** National Heritage Fellowship nominations **1 November 1989**. **VISUAL ARTS:** Visual Artists Forums **1 November 1989**; Photography **25 January 1990**; and Sculpture **15 February 1990**. **ARTS ADMINISTRATIVE FELLOWS PROGRAM:** **12 January 1990**.

COMPETITIONS

This new section of the Opportunities column lists Competitions! Call for Entries. Any eligibility criteria provided has been noted below. Due to limited space, the names of jurors have not been listed. Listings have not been screened, so artists should consider making further inquiries before submitting materials, particularly when a large fee is required.

Photospiva 1989 - Spiva Art Center, Exhibition to be held Oct 29-Nov 26. Open to photographers only. \$10 fee for up to 4 photos. Cash prizes. For entry form send #10 SASE to: Photospiva 1989, Spiva Art Center, 3950 Newmar Rd., Joplin, MO 64801. **Deadline: 6 October 1989.**

Yosemite Renaissance V - Centennial Art Competition. Open to artists working in any medium. Cash awards. \$15 per entry fee - no limit on number of submissions. For prospectus/entry form write: Project Dir, Yosemite Renaissance, Inc., PO Box 313, Yosemite National Park, CA 95389. 209/372-4775. **Deadline: 14 October 1989.**

Greater Midwest International V - Central Missouri State Univ Art Center Gallery and Missouri Art Council. Exhibition Jan 16-Feb 16. Open to artists working in all media. Cash prizes. \$15 fee for 3 entries (2 slides per entry). Send #10 SASE to: Greater Midwest Int'l V, Bill R. S. Rothove, Gallery Dir, Central Missouri State Univ, Art Center Gallery, Warrensburg, MO 64093. 816/429-4481. **Deadline: 20 October 1989.**

Rutgers National 90 Works on Paper Competition. Entries must be works on or of paper, excluding works using only reproductive methods, such as

printmaking or photography. Purchase awards. For prospectus, call or write: Stedman Art Gallery, Rutgers Univ, Camden, NJ 08102, 609/757-6176 or -6245. **Deadline: 27 October 1989.**

1990-91 Proposals. Kansas City Artists Coalition is now accepting proposals in all media, including installations and performance. Send proposal/statement, slides, list (w/titles, size, and media), resume, SASE, and supporting materials to: 1990-91 Proposal, KCAC, 201 Wyandotte, Kansas City, MO 64105. 816/421-5222. **Deadline: 1 November 1989.**

Pressure Points - Kansas City Artists Coalition. MO and KS artists only. All print media, except photographs. Send 5-10 numbered slides, two slide lists, two resumes, SASE, \$10 fee for non-KCAC members to: KCAC at above address. **Deadline: 1 November 1989.**

Positive/Negative VI - National Exhibition. Slocumb Galleries of the Dept of Art of East Tennessee State Univ is holding a competition open to all artists residing in the U.S. Drawing, fibers, graphics, painting, photography, prints, mixed media, sculpture and ceramics may be entered. Entries are not judged by category. 3 slides per entry for a \$15 fee. For prospectus, write: M. Wayne Dyer, Dir, Slocumb Galleries, ETSU, Dept of Art - Box 23740A, Johnson City, TN 37614-0002; or call 615/929-4247 or 282-2225. **Deadline: 10 November 1989.**

International Art Horizons - New York '89. Artists working in most media may apply, including illustration, computer art, design, and furniture. Cash awards. Selected artists will be invited to show their work in an exhibition at Art 54 Gallery in Soho. To obtain an application form, write: Int'l Art Horizons, PR Dept, PO Box 1091, Larchmont, NY 10538; or call: 914/633-6661. **Deadline: 17 November 1989.**

Fourth Annual Women in the Visual Arts - Celebration of International Women's Day. A month long celebration in conjunction with Women in the Arts of New Haven, CT. Exhibition runs March 1-31 1990. For prospectus send SASE to: Erector Square Gallery, 315 Peck Street, Bldg 20, New Haven, CT 06513; or call: 203/785-1273. **Deadline: 1 December 1989.**

Seeing Double Collaborative Book Competition - Milkweed Editions. The work of 72-104 pages in length must be a collaboration between a living American visual artist and a living American writer or between two visual artists.

Text can be prose fiction, non-fiction or poetry. Reproducible in book format. Send slides, prints or photocopy of art. Include a resume. For more info, write: Seeing Double, Milkweed Editions, Box 3226, Minneapolis, MN 55403; or call: 612/332-3192. **Deadline: 1 December 1989.**

Fourth Parkside National Small Print Exhibition, Jan 16 - Feb 25 1990. All print media, including mono-prints. Max 18" height or width. \$15 for two entries. For prospectus write: Doug DeVinny, Parkside National Small Print Exhibition, Art Dept, Univ of Wisconsin-Parkside, Kenosha, WI 53134; or call: 414/553-2581. **Deadline: 3 December 1989.**

American Watercolor Society 123rd Annual International Exhibition, April 3-27, 1990. Open to all artists who work in aquamedia on paper, no pastels/collage. Cash awards and medals, no purchase prizes. Full color catalog. Fee \$15. For prospectus send #10 SASE to: AWS, 13 Fox Rd, Plainville, CT 06062. **Deadline: 6 December 1989.**

ArtFest - A Celebration of Art and the Environment, the Santa Fe International Art Festival in association with The National Audubon Society. 340 cash prizes awarded in two subject categories for adults and a more general category for junior entrants. Artists working in most categories are eligible. \$100 adult entry fee, \$50 junior entry fee, 25% discount on fee if entry is in by 1 Nov 1989. For prospectus and entry form write: ArtFest, 535 Cordova Rd, Ste 208, Santa Fe, NM 87501; or call: 800/727-3378 or 505/982-9450. **Deadline: 15 December 1989.**

Calligraphia U.S.A./U.S.S.R. Calligraphers from the U.S. are invited to participate in this exhibition being organized by the Artists Union of the U.S.S.R. and International Typeface Corp. No fee for entry. To obtain the call for entry/application form write: Sharon Fuller, ITC Center, 2 Hammarskjold Plaza, NY, NY 10017; or call: 212/371-0699. **Deadline: 28 December 1989.**

From Here to There: Vehicles For New Forms/New Functions - Arrowmont School of Arts and Crafts. Exhibition Feb 24-May 19. Open to artists who work in all media. Cash awards. \$15 for 3 slides. For entry form, write: "From Here to There..." Arrowmont School of Arts and Crafts, PO Box 567, Gatlinburg, TN 37738. 615/436-5860. **Deadline: 30 December 1989.**

American Drawing Biennial II, Muscarelle Museum of Art, April 14-June 3, 1990. Museum purchase and cash awards. For required entry form send #10 SASE to: Muscarelle Museum of Art, College of William and Mary, Williamsburg, VA 23185. **Deadline: 10 January 1990.**

Berkeley Art Project Competition, is seeking proposals for a permanent, site-specific work to be created on Sproul Plaza at the Berkeley Campus to commemorate the 25th anniversary of the Free Speech Movement and Civil Rights/Anti-War activities that followed. Artists working in a wide variety of media are eligible. Issues of scale, durability and maintenance will be considered as well as the meaning and symbolism of the work. Register for competition now by sending a letter with name and address. For further info write: Berkeley Art Project, c/o: Dept of Art, Kroeber Hall, Univ of Calif, Berkeley, CA 94720; or call Sylvia Egan, Project Coordinator, 415/848-8384. **Submissions are due: 15 January 1990.**

Duval Street Ltd. solicits entries for solo and group exhibitions to be held in early 1990. Submit slides/photos, resume, and price list to: Beth Wicker, Duval Street Ltd., 118 Duval St, Cheraw, SC 29520. 803/537-9323. **Deadline: Not Given.**

PUBLICATIONS

The NEA's Office of Special Constituencies wishes to publicize two important publications that help organizations increase access for visually-impaired individuals. **What Museum Guides Need to Know** - provides practical information for docents on how to interact with and better serve visually-impaired visitors. **Access to Art** - a large-print book which includes information on several hundred museums across the country that provide services for visually-impaired person. Order copies of these publications from: American Foundation for the Blind, 15 West 16th St, NY, NY 10011.

The Center for Advanced Study in the Visual Arts of the National Gallery of Art has published **Sponsored Research in the History of Art**, a directory of advanced projects in the history of art, archaeology, and allied fields in the humanities and social sciences. **Sponsored Research 8** is a record of over 1,860 projects on the pre- and post-doctoral levels supported during 1987-1989 by 111 public and private institutions in 21 countries. For further info, write to: Sponsored Re-

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search Office, CASVA, National Gallery of Art, Washington, DC 20565; or call: 202/842-6502.

The Mid Atlantic Arts Foundation has recently published a directory of Visual Arts Residencies. It lists extensive info on 74 organizations/ foundations/ art centers in the states of NY, PA, VA, MD, DE, NJ, DC, which offer residencies to artists. Valuable facts on facility size, exhibition space, equipment available, application deadlines, and contact person are provided. Send \$20 to: Mid Atlantic Arts Foundation, 11 East Chase Street, Ste 2A, Baltimore, MD 21202. 301/539-6656.

The Society of Architectural Historians has educational reports available for \$3 each: *Report on Architectural History Education in Art History Departments*; *Report on Architectural History Education in Canadian Universities with Schools of Architecture*; and *Report on Architectural History Education in Undergraduate Departments of Architecture*. Send payment to: SAH, 1232 Pine Street, Philadelphia, PA 19107-5944.

Brochure on the Independent Research Libraries Association, a professional association, of sixteen such libraries, is available which describes the ways in which its members serve scholars in the humanities and other fields. IRLA libraries have centers for organized research and education; they offer fellowships, databases, seminars, conferences, institutes and publications. To obtain a copy write: Edward C. Carter, II, Chair, IRLA, APS, 105 South Fifth St, Philadelphia, PA 19106. 215/627-0706.

Recent publications available through The Foundation Center are: *The Literature of the Nonprofit Sector: A Bibliography with Abstracts*; *Foundations Today* (facts and figures about foundation grantmaking activities); and *The Foundation Directory* (with entries on 6,600 foundations). Contact: The Foundation Center, 79 Fifth Avenue, NY, NY 10003. 212/620-4230.

Oryx Press has recently published the *Directory of Research Grants, 1989* and the *Directory of Grants in the Humanities, 1988*. For more info contact: The Oryx Press, 2214 North Central At Encanto, Phoenix, AZ, 85004-1483; 800/ 457-ORYX or in AZ, AK and HI 602/254-6156.

PROGRAMS and SCHOOLS

The 11th Annual Session of the Museum Management Institute, an operating

program of the J. Paul Getty Trust administered by the American Federation of Arts, will be held July 9-August 3, 1990. A 4 wk residential program designed to provide training in the leadership, management, and business skills required for the successful operation of museums. For further info write: Ricki Lederman, Professional Training Director, AFA, 74 New Montgomery Street, San Francisco, CA 94105; or call 415/974-1230.

Roehampton Institute of London, England, annual and summer school program for undergraduate and graduate students offers courses in the arts. For further info write: Tim Wollmer, Roehampton Institute, Southlands College, London SW19 5NN; or call: 01-878 8117.

GRANTS/AWARDS/HONORS...

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INSTITUTIONS/ORGANIZATIONS

The Akron Art Museum has been awarded a General Operating Support grant from the Institute of Museum Services.

The Brooklyn Museum has received a grant from the Lila Wallace-Reader's Digest Fund to underwrite the Museum's 1989-90 Grand Lobby installations site-specific works by contemporary artists.

The NEH has awarded Emory University Museum of Art and Archaeology a grant to mount an exhibit of the ancient art and architecture of the Sicilian city, Syracuse.

The NEH has awarded the University of Missouri's Museum of Art and Archaeology a grant to support the Museum's exhibition *The Art of the July Monarchy: France 1830 to 1848*.

The Pennsylvania Academy of the Fine Arts has received a grant from the William Penn Foundation to be used toward developing the Academy's remedial paper conservation program, equipping a laboratory and improving the storage of the graphics collection.

The Portland Museum of Art has been awarded a General Operating Support grant from the Institute of Museum Services. It has also received a grant from the Maine Historic Preservation Commission to de-

velop an historic structure report on the Museum's McLellan-Sweat House.

The NEH has awarded the Yale University Art Gallery a grant to prepare for publication *A Dictionary of Colonial Massachusetts Silversmiths Based on the Notes of Francis Hill Bigelow and John Marshall Phillips*.

CORRECTIONS

In listing 1989 J. Paul Getty Postdoctoral Fellowships, we omitted Joan Weinstein, assistant professor, University of Pittsburgh, who has indeed received a Getty fellowship to work on *A Social History of Modern German Art 1898-1937*.

Also omitted from the last newsletter, Patricia Brown, who received a 1989/90 Guggenheim Fellowship for archaeology and art in the Italian Renaissance and is now an associate professor, dept of art and archaeology at Princeton University.

PEOPLE & PROGRAMS...

(continued from page 13)

resigned his position as curator of collections at the Norton Gallery of Art and has accepted a position as curator of the Ruth and Marvin Sackner Archive of Concrete and Visual Poetry in Miami.

Europe: Manuel J. Borja-Villel has been appointed director of the newly created Museum of the Fundació Antoni Tàpies in Barcelona. Borja-Villel was a staff member of the Museum of The Hispanic Society of America.

CONFERENCES and SYMPOSIA...

(continued from page 23)

Consortium, Ltd., 87 Depot Rd., East Kingston, NH 03827. 603/642-5307.

North American Print Conference
The High Museum of Art along with the Atlanta Historical Society and Emory University will host the 20th anniversary of the NAPC, March 15-17, 1990. 11 papers will be presented on the theme *Graphic Arts and the South*. The conference will concentrate on prints, photographs, illustrations and drawings relating to southern history. For further info contact: Judy L. Larson, Curator of American Art, High Museum of Art, 1280 Peachtree St., NE, Atlanta, GA 30309. 404/898-9517.

CONFERENCES AND SYMPOSIA

Note: All repeat listings are starred (*).

CALL FOR PAPERS

3rd Annual Conference of Legascy
The Lesbian and Gay Studies Center at Yale (Legascy) is holding its third annual conference in lesbian and gay studies on the weekend of October 30, 1989. The conference seeks to cover both the humanities and the social sciences. Art history panels already planned concern problems of authorship/identity in lesbian and gay visual arts and Neoclassicism and Homoeroticism. Please send panel or paper proposals to: David Boyd, Dept of History, Yale University, New Haven, CT 06520. Deadline: mid-September.

(*)Symposium on *Matronage*
Sponsored by the Dept. of Art History at Temple University, it will be held at Temple Univ. on April 20, 1990. Send abstracts or requests for information to: Cynthia Lawrence, Dept of Art History, Ritter Hall Annex, 8th Fl, Temple Univ., Philadelphia, PA 19122. 215/787-7837. Deadline: 1 October 1989.

(*)Vernacular Architecture Forum
The VAF 1990 Annual Meeting will be held in Lexington, KY, May 9-12, 1990. Send 3 copies of the proposal to: Gary Stanton, VAF Papers Chair, Dept of Historic Preservation, Mary Washington College, Fredericksburg, VA 22401-5358. For info on the annual meeting contact: Julie Riesenweber, Kentucky Heritage Council, 12th Fl, Capital Plaza Tower, Frankfort, KY, 40601. 502/564-7005. Proposal deadline: 15 October 1989.

British Studies Conference
The Southern Conference on British Studies solicits proposals for papers at its meeting in New Orleans, October 31-November 3, 1990. SCBS invites participation by scholars in all areas of British history and culture, including the Empire as well as the home islands. Interdisciplinary approaches are strongly encouraged. For further information contact: John A. Hutcheson, Jr., Div. of Social Science, Dalton College, Dalton, GA 30720. Deadline: 15 October 1989.

South Central Women's Studies Association Conference
To be held March 30-31, 1990 at Texas Woman's Univ, Denton. Proposals are invited from faculty, students, administrators, and community workers who have done research or are dealing with issues about, with and for women. For further info: Jean Rannels Saul, Chair, Women's Studies Committee, Texas Woman's Univ,

PO Box 23029, Denton, TX 76204. 817/898-2256. Deadline: 15 Oct 1989.

(*)Interdisciplinary Nineteenth Century Studies (INCS)
The Body and the Body Politic will take place March 1990 at California State University, Long Beach. Address inquiries regarding the conference or proposed papers to: Jutta Birmele, Dept of German, CSU, Long Beach, CA 90840. Or call: Roswitha Burwick, Scripps College at 714/621-8000, ext. 2807. 1-page abstracts deadline: 10 November 1989.

(*)18th International Congress of Byzantine Studies
Scheduled to take place in Moscow, U.S.S.R., August 8-15, 1991, it will focus on relations between the Byzantines and the Slavs, particularly Rus. For info contact: George Majeska, Pres, U.S. National Committee, Dept of History, Univ of Maryland, College Park, MD 20742. Proposal deadline: Fall 1989.

(*)Association of Art Historians Annual Conference 1990
Trinity College, Dublin, March 23--25, 1990, *Regionalism: Challenging the Canon*. Papers are invited on aspects of the theme ranging from *Celtic Insular Art* and the *Reformation in the Regions: Image and Discard to Popular Imagery and Critical Regionalism* and *Vernacular Expression and Design*. Proposals and inquiries: Fintan Cullen, Dept of the History of Art, Univ of Dublin, Trinity College, Dublin 2, Ireland. Abstracts deadline: 1 December 1989.

(*)7th Biennial New College Conference on Medieval-Renaissance Studies
To be held March 8-10, 1990 in Sarasota, FL. Papers on all aspects of Europe and the Mediterranean before 1600, any discipline. Send 1-page abstract to: Lee D. Synder, Director, Medieval-Renaissance Studies, New College of the University of South Florida, 5700 N. Tamiami Trail, Sarasota, FL 34243-2197. Abstracts deadline: 1 December 1989.

Attending to Women in Early Modern England
A call for workshop leaders or proposals is requested for this interdisciplinary conference sponsored by the Center for Renaissance and Baroque Studies of the Univ of Maryland, November 8-10, 1990. Workshops should develop themes related to one of the following plenary sessions: *Disciplinary Conventions and Interdisciplinary Perspectives*; *Structuring Public and Private Selves*; and *Visible Women, Invisible Women*; and *Pedagogical Challenges of Interdisciplinarity*. For further

info contact: Joan Hartman, Dept of English, The College of Staten Island, CUNY, 130 Stuyvesant Place, Staten Island, NY 10301. Deadline for proposals: postmark 1 December 1989.

25th Annual UCLA Art History Graduate Student Symposium
To be held April 14, 1990 at UCLA. Those interested please submit a 1-page typed abstract. All fields welcome. Complete papers will be needed from selected semi-finalists by February 23. Presentations not to exceed 30 minutes. Submit abstracts to: Katie Hauser, Symposium Committee Chair, UCLA, 405 Hilgard Ave., 3216 Dickson Art Center, Los Angeles, CA 90024-1615. Abstracts postmark deadline: 19 January 1990.

Regional Garden Design in the United States
Dumbarton Oaks will hold its annual symposium on the above theme in mid-May 1991 for 2 days at Dumbarton Oaks and 1 additional session at Middleton Place, Charleston, SC. It is envisaged that all periods and all regions of the U.S. will be addressed, with some emphasis given to comparisons between regional conditions and designs. Please send abstracts to: Director of Studies in Landscape Architecture, Dumbarton Oaks, 1703 32nd Street, NW, Washington, DC 20007. Deadline: end of January 1990.

Renaissance Conference of Southern California: Southwest Regional Conference
"State of the Art(s): Renaissance Studies: Past, Present, Future" is to be held May 11-12, 1990 at the Huntington Library, San Marino, CA. Keynote speaker is Anthony Grafton. Abstracts and sessions on all aspects of Renaissance disciplines considered; theoretical approaches especially encouraged. Send proposals to: Ann J. Cruz, President, RCSC, Dept of Spanish and Portuguese, Univ of Calif, Irvine, CA 92717. Deadline: 31 January 1990.

International Interdisciplinary Conference on the Fine Arts of the 19th Century
The conference will be held October 17-20, 1990 at Ohio Univ, Athens. 250-word abstracts of papers or proposals are requested. Papers will be published in the *Yearbook of Interdisciplinary Studies in the Fine Arts*. Send abstracts to: Jessica Haigney, Dir, School of Comparative Arts, 120 Lindley Hall, Ohio Univ, Athens, OH 45701-2979. Deadline: 1 February 1990.

Rutgers Art Review
RAR, the Journal of Graduate Research in Art History, is currently accepting

CONFERENCES AND SYMPOSIA...

manuscripts for the Fall 1990 issue. Papers on topics concerning the history of art, architecture, material culture, art criticism, aesthetics, film, photography and related subjects will be considered. All graduate students are eligible. Use *The Art Bulletin* style guidelines. Send to: Caroline Goesser, Editor, RAR, Dept of Art History, Voorhees Hall, Rutgers Univ, New Brunswick, NJ 08903. 201/932-7041. Year-round submissions. **Deadline for Fall 1990: 1 February 1990.**

(*)Association of Art Historians
The AAH in conjunction with Birkbeck College, Univ of London, will hold a two-day conference in **September 1990, *The Body in Representation***. Send proposals to one of the organizers: Kathleen Adler, Centre for Extra-Mural Studies, Univ of London, 26 Russel Square, London WC1, G.B.; Ludmilla Jordanova, Dept of History, Univ of Essex, Wivenhoe Park, Colchester CO4 3SQ, G.B.; Marcia Pointon, School of English & American Studies, Univ of Sussex, Falmer, Brighton BN1 9QN, G.B.

(*)Women's Studies Groups 1600-1825
A call for papers for the following dates: **March 31, 1990: *Images of Women/the Feminine/the Female***. Sandra Ellesley and Ludmilla Jordanova, Dept of History, Univ of Essex, Wivenhoe Park, Colchester, Essex CO4 3SQ, G.B. **June 30, 1990: *Women and Politics***. Penny Richards, Dept of History, College of St. Paul and St. Mary, The Park, Cheltenham, Glos., GL50 4AZ. **May/June 1990 in Amsterdam: "Masterclass" on Early Modern Women's History in the Netherlands and Great Britain**, Susan O'Brien, Dept of History, College of St. Paul and St. Mary, The Park, Cheltenham, Glos. GL50 4AZ, G.B.

Fifth Centenary of Piero Della Francesca
In 1992, on the occasion of the 5th centenary of Piero's death, a catalogue exhibition is planned, *An American Homage to Piero: 1945 to the Present*. The exhibition is being curated by James Rosen, Terence Dempsey and Rosemary De Paolo. Send inquiries to: James Rosen, Augusta College, Augusta, GA 30910.

CAA AFFILIATED SOCIETIES/ SPECIAL INTEREST GROUPS CALL FOR PAPERS

(*)American Society for Hispanic Art Historical Studies
In conjunction with the 1990 CAA conference, ASHAHS will sponsor a session entitled *Works of Spanish and Portuguese*

Art in North American Collections. Both members and nonmembers of ASHAHS are invited to propose papers that address stylistic or iconographic questions pertaining to works of Spanish and Portuguese art of all periods in all media (including painting, sculpture, drawing, manuscript illumination, tapestry, architectural ornament) in public and private North American collections. Papers will be limited to a max of 15 minutes each. Send 1-page abstract (use CAA abstracts format) to: Steven N. Orso, 7345 Tree Lane, Madison, WI 53717. **Deadline: 30 September 1989.**

(*)Art Historians of So Calif
The AHSC annual meeting is to be held **November 18, 1989** at Scripps College. Please submit a 1-page, single-spaced, typed abstract. Presentations not to exceed 20 minutes. Arthur D. Stevens, Humanities Bldg, Scripps College, Claremont, CA 91711. **Deadline: 9 October 1989.**

(*)Foundations in Art, Theory and Education
Abstracts and proposals on the theme *Myth, Ritual and Reality in Foundations Education* are still being considered for the FATE session at the 1990 CAA conference in New York. Papers may address the folklore of foundations teaching and curricula, historical developments and the redefinition of foundations goals and objectives. Submit a 1-page proposal abstract to: Stephen Sumner, Pres, FATE, Faculty of Art, University of Tulsa, 600 South College Ave, Tulsa, OK 74104-3189. **Deadline: 15 October 1989.**

Women's Caucus for Art
WCA's national conference will be held **February 12-15, 1990**, in New York. Participants are sought for these sessions: *Challenging the Status Quo: Feminist Perspectives Affect Methodology; Making Art After "Making it": Maquettes for the Future; Beyond the "Essentially Feminine": Race, Class and Female Identity; The Asian American Experience; Dangerous Transgressions: Showing Our Teeth; Breaking the Codes: Women, Technology and Art; Lesbian Artists: Reclaiming the Past, Defining The Present; Collaboration: Redefining the Parameters; Art from the War Zone: Women Artists in Resistance; Artists as Social Activists; Listen to Us: Art Students Speak Out; Survival Tactics: Having a Life in Art*. For info on session chairs or extension of deadline contact: 1990 WCA National Conference, c/o Sharon Vatsky, 950 Garrison Ave, Teaneck, NJ 07666. 201/907-0766. **Deadline: 25 September 1989.**

TO ATTEND

Patrons of the Present, Collectors of the Past: Collecting 19th-Century American Painting
A symposium to be held at The Fine Arts Museums of San Francisco on **September 23, 1989**. It is presented in conjunction with the showing of "American Paintings from the Manoogian Collection." The symposium will explore collectors of American paintings who encouraged the art of their own day or appreciated the accomplishments of the past. The Museums expect to publish the symposium papers. For further info contact: Office of Public Programs, M.H. de Young Memorial Museum, Golden Gate Park, San Francisco, CA 94118. 415/750-3624.

(*)Landscape and Sculpture Medievalism: 4th General Conference
Sponsored by Studies in Medievalism and to be held **October 5-7**, at the U.S. Military Academy. For info contact: William A. McIntosh, Dept of English, U.S. Military Academy, West Point, NY 10996.

(*)On the Eve of the Collapse: Classic Maya Society in the 18th Century A.D.
Sponsored by the Pre-Columbian Studies at Dumbarton Oaks, **October 7-8, 1989**, and to be held at Dumbarton Oaks. Pre-registration is required. For registration form contact: Pre-Columbian Studies, Dumbarton Oaks, 1703 32nd Street, NW, Washington, DC 20007.

Joseph V. Columbus Tapestry Symposium
The National Gallery of Art is sponsoring an international symposium on the meaning, preservation and ongoing study of tapestries in memory of Joseph Columbus and in recognition of his professional dedication to the care of the textiles collection at the NGA. It will take place **October 9-10, 1989**. For further info contact: Mary Ashton, NGA, Textile Conservation Dept, Washington, DC 20565. 202/842-6451.

6th NAAO Conference
The National Association of Artists' Organizations is presenting its 6th conference hosted by Intermedia Arts, St. Paul/ Minneapolis, **October 11-15, 1989**. It will examine critical and aesthetic assumptions and view some of the best work by important performance, video, film, music, literary and visual artists. Representatives from the funding sector have been invited. For further info: NAAO,

1007 D Street, NE, Washington, DC 20002.

(*)Symposium Commemorating the Sesqui-centennial of Photography
Sponsored by the Detroit Institute of Arts, **October 13-14, 1989**. Keynote speaker will be Susan Sontag. For info call the Dept of Graphic Arts at 313/833-9830.

Sources of a Distinct Majority
The second multi-cultural symposium of artists, writers and historians will be held at the San Francisco Art Institute **October 13-15**. Topics to be addressed include religion in art, humor, women filmmakers discuss their medium as a societal mirror, and Latin, Caribbean, Native American, African American and Asian influences and origins. Admission is free. For further info contact: PR Dept, SFAI, 415/771-7020.

(*)NEH Research Conferences
Cypriot Ceramics: Reading the Prehistoric Record, **October 19-22, 1989** at the University Museum, Univ of Pennsylvania, contact: Robert H. Dyson, James D. Muhly, Univ Museum, Univ of Pennsylvania, 33rd & Spruce Streets, Philadelphia, PA 19103-6324. 215/898-4050.

The Secret Museum: How to Manage Museum Environments from Exhibit Support to Architecture
A workshop sponsored by the Intermuseum Conservation Association and Laboratory, **October 19-20**, in Oberlin. The Secret Museum is a short course teaching a new ecological approach to understanding and solving museum environmental problems. It is designed for museum staff members with several years of experience who are responsible for maintaining and upgrading storage and exhibition areas. For further info contact: ICA, Allen Art Bldg, Oberlin, OH 44074. 216/775-7331.

(*)Historians of Netherlandish Art In Search of the Netherlandish Tradition: Patterns of Continuity and Exchange at the Cleveland Museum of Art, **October 26-28, 1989**. For further info contact: Charles Scillia, Program Director, Dept of Art History, 20700 North Park Blvd., John Carroll Univ, University Heights, OH 44118. 216/397-3482.

(*)15th Annual Byzantine Studies Conference
To be held at the Univ of Massachusetts, Amherst, **October 26-29**. For info contact: George Dennis, History Dept, Catholic Univ, Washington, DC 20064.

Federation of State Humanities Councils 12th National Conference
Shared Values, Shared Conflicts is the program theme of the conference which will be held in Nashville, TN, **October 27-29**. The conference offers an opportunity to learn more about the work of the State Councils, to share in planning for the future of the public humanities in American life, and to enhance programming networks and alliances. For info contact: FSHC, 1012 14th St, NW, Suite 1007, Washington, DC 20005. 202/393-5400.

(*)The Map is Not the Territory
The Mid America College Art Association Annual Conference, hosted by the University of Cincinnati, will take place **November 1-4**. For info contact: Diane Olivier, Conference Chair, Univ of Cincinnati, College of Design, Architecture, Art and Planning, School of Art, Cincinnati, OH 45221. 513/556-2962.

(*)Gender in Academe: The Future of Our Past
Hosted by the University of South Florida at the Sabal Park Holiday Inn, **November 2-4**. For information contact: Lee Leavengood, Director of Lifelong Learning, University of South Florida, LLL 012, Tampa, FL 33620. 813/974-2403.

Museum Workshop Program
Exhibition of Books and Manuscripts: Practices in Registration, Conservation and Installation is a workshop which will be held at the Metropolitan Museum of Art, **November 2-3**. The program is directed to participants with a mid-to-advanced level of experience, with responsibilities for installation of books and other pertinent objects. \$100 for NY State participants and \$150 for out-of-state participants. For info contact: Stella Paul, PR Dept, MMA, Fifth Ave at 82nd St., NY, NY 10028. 212/879-5500, ext. 3645.

(*)Americas '89: Five Centuries of Endings and Beginnings
The first joint convention of the American Studies Association and the Canadian Association for American Studies **November 2-5, 1989**, Toronto, Canada. For further info contact: ASA, 2140 Taliaferro Hall, Univ of Maryland, College Park, MD 20742.

Insight and Inspiration II: The Italian Presence in American Art, 1860-1920
This symposium will be held at Fordham University's Lincoln Center Campus in association with the Istituto della Enciclopedia Italiana, **November 17-18**. Scholars will present papers on painting, sculpture,

architecture, decorative arts, gardening, art historical institutions and collecting. For further info contact: Irma Jaffee, Istituto della Enciclopedia Italiana, 250 Park Ave., 20th Floor, NY, NY 10017.

Workshop on the Care and Management of Photographic Collections
The Metropolitan Museum of Art and the Northeast Document Conservation Center (NEDCC) will present this workshop **December 4-6** at the Metropolitan Museum and at the New York Public Library. It is designed to educate collections administrators, curators and others about management, storage and conservation treatment methods for preserving photographic collections. For info contact: Stella Paul, PR Dept, MMA, Fifth Ave. & 82nd St., NY, NY 10028. 212/879-5500, ext. 3645.

Towards a Modern Art World: Art in Britain c.1715-c.1880
A symposium organized by the Paul Mellon Centre for Studies in British Art in association with the Tate Gallery and the Courtauld Institute of Art will be held at the Tate, **December 14-16**. It is designed to investigate the emergence in Britain of new conceptions of artistic identity, and of that broad range of commercial, cultural and institutional mechanisms through which a British art world came into being in the 18th and 19th Centuries. For further info contact: Paul Mellon Centre, 20 Bloomsbury Square, London WC1A 2NP, GB. 011-441-580-0311. **Reservations deadline: 6 November 1989.**

The Art of the July Monarchy: France 1830-1848
A symposium to be held at the Memorial Art Gallery of the University of Rochester, NY, **January 26-27, 1990**. It will be held in conjunction with the international exhibition of the same name organized by the Univ of Missouri, Columbia and a complementary exhibition in Rochester *"From Today Painting is Dead": The Emergence of Photography during the July Monarchy*. Registration is \$25. To register, call: Education Dept, Memorial Art Gallery, 716/473-7720.

Upholstery Conservation Symposium
An international symposium to be held in Colonial Williamsburg, VA, **February 2-4, 1990**. It will highlight strategies and programs for preservation and treatment of the upholstered environment in historic houses, museums and private collections from the 17th through 20th centuries. For further info contact: Marc Williams, Project Director, American Conservation

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CLASSIFIEDS and INFORMATION

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 or \$1.25 per word for nonmembers with a \$15.00 minimum.

FULL COLOR EXHIBITION ANNOUNCEMENTS, postcards, posters, catalogue sheets. Outstanding quality. Samples: Images for Artists, 2543 Cleinview, Cincinnati, OH 45206.

SPRING SOHO SUBLET, N.Y.C. artist's loft available January through May. 2,000 sq ft, separate studio, furnished residence in efficient, spacious design, highly adaptable. \$2,000/month. 212/254-7068.

HAND BOOKBINDING SERVICES: repairs, restorations, boxes, unique design bindings. For free estimates, contact Stanley M. Sherman's Bookworks, 4516 Que Lane, NW, Washington, DC 20007. Telephone 202/333-3792.

CHINA: RESIDENTIAL STUDIO PROGRAM, Zhejiang National Academy of Fine Art & Design, Hangzhou P.R.C. Third annual. Classes, Chinese professors. Chinese: brush painting, calligraphy, printmaking, art history. Lectures, demonstrations, scroll mounting, seal carving, paper, ceramics, tapestry. Study, research, 3 weeks. Optional post residential travel. Spring 1990. Limited to 18. Information, application: J. Sugarman, Program Director, China Visual Artist Studio Program, 401/751-8888, or CET, 1110 Washington

St., Lower Mills, Boston, MA 02124. 800/225-4262.

Back Issues of the RUTGERS ART REVIEW, on sale at reduced price: \$2.00 each. Volumes 2--8 (1981--87) on sale as package: \$8.00. For information write: Rutgers Art Review, Department of Art History, Voorhees Hall, Rutgers University, New Brunswick, NJ 08903.

Are you and other artists at risk? **NON-TOXIC, WATER SOLUBLE MONOTYPE WORKSHOP** for painters and printmakers. \$375/day plus expenses. Dan Welden, P.O. Box 520, Sag Harbor, NY 11963. Telephone: 516/725-3990.

ART WORKSHOP: CHRISTMAS IN SAN MIGUEL DE ALLENDE, MEXICO, the famous art center. December 16-29, 1989. Painting and drawing in all media with New York artists/teachers. Studios at the Instituto adjoining the Aristos Hotel and swimming pool. Write ART WORKSHOP, 463 West St., 1028H, New York, NY 10014. 212/691-1159.

Please contact Jenny Speer, Researcher, The Phillips Collection, 1600 21st Street, NW, Washington, DC 20009-1090. Telephone: 202/387-2151.

DIRECTORS GUILD PUBLISHERS is reviewing slides from living artists to be considered for exhibition in the 5th edition of their *Encyclopedia of Living Artists in America*. This edition will display artists' work with 4-color reproductions of 1/3 page, 2/3 page or full page reproductions in an 8-1/2 x 11 format. The encyclopedia will be distributed free to over 2000 galleries, corporate consultants, museums, art publishers, book publishers, record companies and other art world people who are interested in locating new artists. For prospectus call: 1-800-383-0677; or send SASE to: Directors Guild Publishers, PO Box 369 - 5th Edition, Renaissance, CA 95962. DEADLINE: 30 NOVEMBER.

The SAH Education Committee is preparing an updated *Guide to Graduate Degree Programs in Architectural History*. Any school or department with a graduate program in architectural history who wishes to be included in this new guide should write to Dora Wiebenson, Chair, Education Committee, 103 MacDougal St., New York, NY 10012. A Questionnaire for Confidential Review and Evaluation of Undergraduate and Graduate Architectural History Programs has been prepared by the SAH Education Committee. Any program wishing to participate in such a review should submit a questionnaire request to the SAH office. ■

INFORMATION

THE PHILLIPS COLLECTION is preparing a manuscript for a scholarly catalogue of the collection, projected to be published early in 1991. Information is sought on specific documentation regarding the exhibition history of a Robert Henri painting, *Little Dutch Girl*, which is in the collection.

CAA newsletter

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College Art Association

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