

CAA newsletter

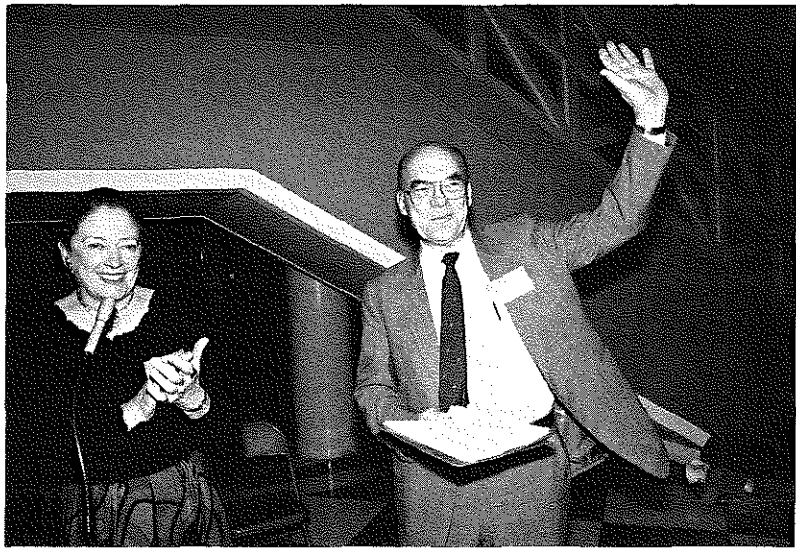
Volume 13, Number 1

Spring 1988

1988 annual meeting convocation



School of Architecture, University of Houston



Phyllis Pray Bober, CAA President and Paul B. Arnold, CAA Past President

CAA AWARDS

Awards for excellence in scholarship, teaching, criticism and studio work were presented at the Convocation ceremonies of the 76th CAA Annual Meeting, held on Friday evening, February 12, in the atrium of the School of Architecture, University of Houston, Houston, Texas.

This "oh wow" space, designed by Philip Johnson, was the perfect setting for the presentation of these prestigious awards as well as an ideal spot to inaugurate the CAA's two new awards to distinguished artists. The master of ceremonies was our much-beloved outgoing president, Paul Arnold who, at the close of the ceremonies "passed the baton" to Phyllis Pray Bober. Bober, a distinguished art historian and long-time CAA member, declared that her first act as president would be to formally establish an office of "past president," so that we would not lose Paul Arnold. Arnold, an artist, who was elected to the board in 1979 is eager to return to his studio, but with his customary good nature and dedication agreed to stay involved.

Following Arnold's opening welcome, the

assembled CAA members and friends were officially "greeted" by University of Houston President, Richard L. Van Horn and by Peter Marzio, Director of the Museum of Fine Arts, Houston and Local Host for the 1988 Annual Meeting.

The Presentation of Awards was followed by the Convocation Address by Walter Hopps, Director of the Menil Collection: "Quarrels with Museums Facing the Millenium."

Awards were presented to nine individuals: The Distinguished Teaching of Art History Award was presented to **Pamela Askew**, Professor emerita at Vassar College. Students describe her lectures as a benchmark against which to measure their own performances and as "precise, informative, sophisticated, filled with marvelous observations, and sparked with rapier wit."

The Distinguished Teaching Award went to **Wilber Niewald**, Senior Professor of Painting at the Kansas City Art Institute. One former student speaks of the teacher as painter and the examples set by this "honest, searching artist who knows himself, his passions, his problems, and seeks over and over to

transcend what has been possible for him before . . . He gives to students a love which is serious, generous and totally concentrated on the mutual goal of painting better . . ."

The Charles Rufus Morey Book Award was given to **Jack Flam** for his 1986 book, *Matisse: The Man and His Art, 1869-1918*, providing a meticulous triangulation of biography, criticism, and psychology that maps out an *oeuvre* in which the varying topography can be seen as both revelatory autobiography and successful visual metaphor.

The Alfred H. Barr, Jr. Award was presented to **Linda Schele** and **Mary Ellen Miller** for their catalogue, *The Blood of Kings: Dynasty and Ritual in Maya Art*, which provides a concise and up-to-date review of scholarship for experts in the field, making this complex and enigmatic Maya culture accessible to a general audience.

The Frank Jewett Mather Award for distinction in art or architectural criticism went to **Germano Celant**. As critic, curator, editor and lecturer, he has been a vivid force on the international scene, an effective and admitted advocate who writes with great under-

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standing and commitment to the artists of his generation.

The Arthur Kingsley Porter Prize for the best article in *The Art Bulletin* by a scholar at the beginning of his or her scholarly career in the year 1987 was awarded to **John Malcolm Russell** for his article, "Bull's for the Palace and Order in the Empire: The Sculptural Program of Sennacherib's Court VI at Nineveh" in Volume LXIX, No. 4, December 1987 issue.

This year marked the beginning of two new awards for living artists who are citizens or permanent residents of the U.S. The first, Artist Award for A Distinguished Body of Work is for an outstanding exhibition from the preceding year. The second, is a Distinguished Artist Award for Lifetime Achievement.

The Artist Award for A Distinguished Body of Work went to **Jacob Lawrence**. The exhibition, *Jacob Lawrence, American Painter*, which originated at the Seattle Art Museum surveys the life work of an extraordinary artist. The aspirations of Black Americans, the dignity of labor and vitality of the American scene are all embodied and distilled by Lawrence's unique vision.

The Distinguished Artist Award for Lifetime Achievement went to **Joan Mitchell**, painter. Joan Mitchell has remarkably sustained her work and career through almost forty years of continuous development without being swayed by dominant tastes or any sort of distraction.



Pamela Askew

Citation for the Distinguished Teaching of Art History Award, 1988
To **Pamela Askew**, professor emerita at Vasar College, for your devotion to teaching legions of undergraduate students who, once

ignited by your erudition and verve, have gone on themselves to make fine contributions as teachers and curators. Your students describe your lectures as a benchmark against which to measure their own performances and as "precise, informative, sophisticated, filled with marvelous observations, and sparked with rapier wit." You are described as exacting and challenging by one and by another who says, "She demanded hard work from her students but she also devoted more attention to that work than any teacher I have ever had as an undergraduate or graduate student. I learned more about the English language from her than anyone else in my life as a student." Others write of your treatment of them as peers, of your tact and patience, and of your "mind that loves ideas, is flexible and lively, and, at the same time, is both sympathetic and highly critical." They express gratitude for your continuing interest in their careers and for the time you have generously given them on manuscripts in post-Vassar years. One image a colleague retains of you is that of seeing you help a student in the library with Latin translations at 11 o'clock in the evening, and an alumnus writes, "She was enormously intelligent and knowledgeable; in the classroom she seemed seven feet tall, and we were in awe of her."

All write of you, the gifted teacher, with affection and enduring heartfelt thanks for enriching their lives.

Committee: Eleanor Tufts, Chair; Richard Carrott; Patricia Rose.

Pamela Askew Response:

Hearing these words, I am quite overwhelmed—and moved—and I'm deeply appreciative of this honor.

It has sharpened even more acutely my feeling of how fortunate I have been in the teachers I have had, to have taught the subject that I have, to the students I have known.

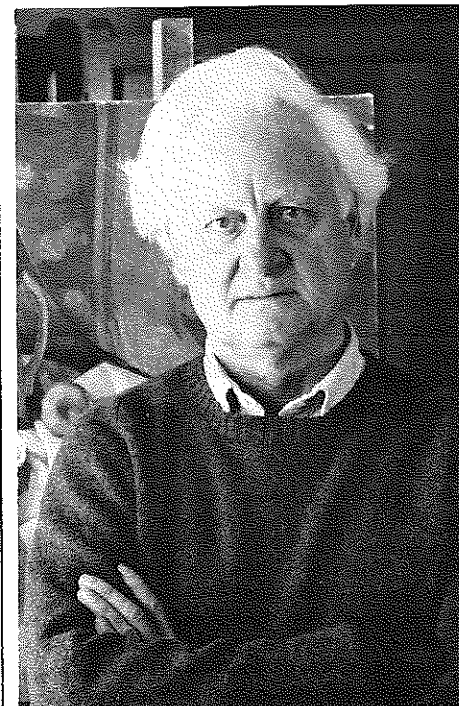
These students have been undergraduates, of a time in their lives when, as we know, election of the arts points a direction rather than perfects a training, when the cultivation of a consciousness is more compelling than a particular profession; and the choice is more keenly for a life than for an as yet untried career. They have launched themselves in taking hold of, perpetuating, and reframing and refashioning the humanistic traditions we all value. To have had a part in that process is a privilege, and everything that follows from it remains a continuing source of interest, concern, and pleasure. If students learned from me, I can easily return the compliment by saying that they have been, and are, a constant source of illumination, professionally and otherwise, to me. I believe it was Seneca who said, "They learn, even as they teach."

About teaching—without in the least wishing to imply that we don't know what we're

doing—it's possible to say, I think, that we know not what we do. The truth of this was brought home to me, in quite another sense, by this award.

I'm sure everyone in this room knows what the root of the verb "to teach" is, when the word entered the English language, and what it means. But I didn't, and so have been happy to find it particularly appropriate to art history. It is from the Anglo-Saxon *seigen*—to show—to show, to point out, present, or offer to view, to show by way of instruction. Chaucer used the word in *The Canterbury Tales*; I will simply paraphrase his words and say that I have as gladly learnt as I have gladly taught.

So I simply want to thank my students, colleagues, members of the Committee, and this Association—all those who have made this award possible. Thank you.



Wilbur Niewald

CAA Distinguished Teaching of Art Award—Citation

This year's recipient of the CAA Award for Distinguished Teaching of Art is an artist who has devoted his entire professional life to painting and to the development of young visual artists. A beacon of stability and unswerving dedication, his extraordinary presence has illuminated the department of painting at his alma mater, Kansas City Art Institute, for 38 years.

Chairing the painting department at Kansas City Art Institute for 27 years, he patiently cultivated an environment designed to meet the continuing challenge of teaching art. A passionate artist with a decisive personal view-

point and commitment to the primacy of perception, he supported his faculty and adhered to strongly felt principles of academic freedom. Believing that the study of art should be provocative and enlightening, he encouraged and initiated many discussions . . . even arguments . . . concerning painting issues. Graduates bear witness to his tenacity, referring to his "straightforward, unswerving dedication to the task of instilling a sense of personal search in his students." Another speaks of the teacher as painter and the example set by this "honest, searching artist who knows himself, his passions, his problems, and seeks over and over to transcend what has been possible for him before . . . He gives to students a love which is serious, generous and totally concentrated on the mutual goal of painting better . . ."

He has answered invitations to teach in the summer program of Yale, Boston University and the Studio School in both Paris and New York, among others. He teaches what he knows; he grapples with issues and does not resort to formulations . . . he presents a concept of teaching and painting which wholeheartedly seeks the realization of perception.

He has exhibited extensively, in recent years most often in Kansas City and New York. His greatest personal influence has been the work of Cezanne. Talking about that influence, he stated "Cezanne's personal influence is as much as anything his devotion to nature which I also feel: nature is the teacher . . . All my painting now is done from direct observation: landscape, still life or figure. I trust that which I see as a truth; I try not to impose anything on what is seen. What seeing is and what painting is are layer upon layer of life experience and continual."

As a tenacious, supportive, candid, fair-minded, generous, sincere, loyal, dedicated and loving artist/teacher, he has placed many of his students in top graduate schools throughout the country. He is much respected and admired by colleagues and students alike. As one of his former colleagues stated, ". . . this honor . . . will be enhanced for many of us by his winning it." The College Art Association of America takes great pleasure and pride in granting Senior Professor of Painting **Wilbur Niewald** the 1988 Distinguished Teaching of Art Award.

Committee: Beatrice Rivas Sanchez, Chair; George Bayliss; Nancy Macko

Citation for The Frank Jewett Mather Award presented in 1988 for the year 1987

The career of art critic **Germano Celant** demonstrates how a deep understanding of the art of one's own country can enrich and inform the broader international discourse on contemporary art. With his memorable and prophetic book, *Arte Povera* of 1969, Celant outlined critical connections between the art and thought of an entire generation of international artists who emerged as important

figures in the 1970s. They included: Michelangelo Pistoletto, Mario Merz, Richard Longo, Joseph Beuys, Jan Dibbets, Eva Hesse, Robert Smithson and others.

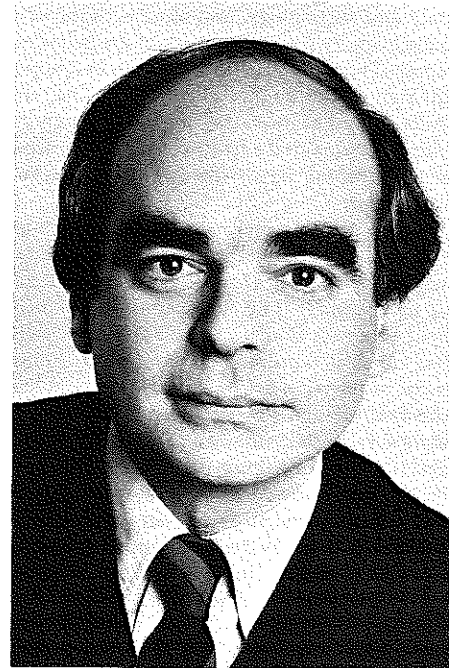
Germano Celant has gone on to write several books and curate numerous international exhibitions of contemporary art, among them: *The Book as Artwork*, (1972), *Piero Manzoni* (1973), *Space as Support* (1979), *Identité Italienne* (1981), *The European Iceberg—Creativity in Germany & Italy Today* (1985).

As critic, curator, editor and lecturer, Germano Celant has been a vivid force on the international scene, an effective and admitted advocate who writes with great understanding and commitment to the artists of his generation.

Very early in his career, Celant termed objectivity a "false consciousness" and even described his own writing as a "precarious and contingent document."

Celant has reminded himself and others that much of our published work deals with "information already old." The vivid, courageous, impassioned character of his work continues to challenge us to look, to travel and to read more widely. By his own example, Celant reminds us that the writing of art criticism also requires self-scrutiny and constant self-renewal.

Committee: Susan Larsen; Thomas McEvilley.



Jack Flam
Photo: © 1986 Thomas Victor

Citation for The Charles Rufus Morey Book Award presented in 1988 for the year 1986

The committee presents the Charles Rufus Morey Award for an especially distinguished book in the history of art published during the

year 1986 to **Jack Flam** for his *Matisse: The Man and His Art, 1869–1918*, the first of a projected two-volume study. We recognize the book for its ambitious exposure and abundantly documented exploration of the theoretical polarities and paradoxes that obsessed and nourished Matisse's art. Rejecting a reading of the artist purely as compass needle always pointing to an aesthetic north, the author provides a meticulous triangulation of biography, criticism, and psychology that maps out an oeuvre in which the varying topography can be seen as both revelatory autobiography and successful visual metaphor.

Committee: Alessandra Comini, Chair; Svetlana Alpers; Charles Parkhurst.

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Linda Schele, Emily Sano (curator),
Mary Miller
Photo: Kimbell Art Museum

Citation for The Alfred H. Barr, Jr. Award presented in 1988 for the year 1986

In the past decade, museum catalogues have earned a reputation for presenting the latest scholarship on a given theme. As the quality of these endeavors increases, so too does the difficulty of choosing a recipient of The Alfred H. Barr, Jr. Award. We now recognize that the award is not just meant for the standard solid, meaningful and well-argued thesis on a finite topic, of which there are many notable examples. It is given for an extraordinary effort that rises above the group of entries by nature of its discoveries and its wide-ranging impact. In this regard, we are pleased to announce that *The Blood of Kings: Dynasty and Ritual in Maya Art* by **Linda Schele** and **Mary Ellen Miller** is the winner for the year 1986.

Until recently, Maya art presented to us objects of haunting beauty, but hidden meaning. Now, by breaking the code of Mayan hieroglyphs, researchers have demonstrated

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the Maya to be the first civilization in the Americas to have a written history. *The Blood of Kings* is a model of methodology. Linda Schele and Mary Ellen Miller are to be credited with providing both a concise and up-to-date review of scholarship for experts in the field, and making this complex and enigmatic Maya culture accessible to a general audience.

The catalogue not only interprets the new meaning of the objects chosen, but supplies the reader with the explanation of the signs and symbols which are the key to the new knowledge. The book represents the distillation of an enormous amount of research—past and present—from a variety of fields of knowledge: archaeology, art history, anthropology, epigraphy, and comparative linguistics. In addition to incorporating an exemplary interdisciplinary approach to the subject, the authors have masterfully woven together art and text, mirroring the way in which the objects were originally conceived.

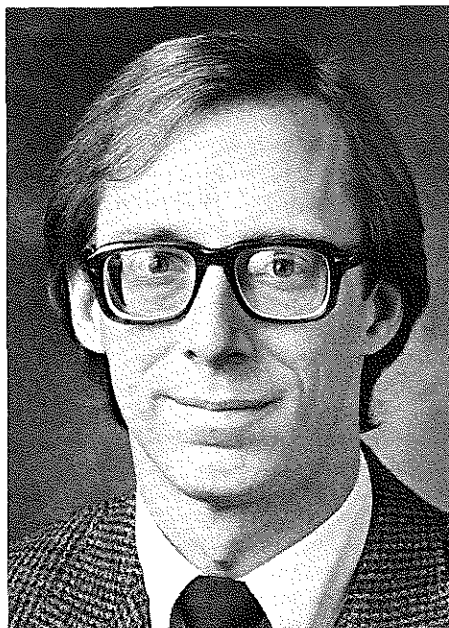
At a time when scholarship in several fields of art history is rife with debate concerning issues of overinterpretation, this catalogue demonstrates a balanced judgment and presentation of the data at hand. Discussions about the levels of meaning of the art objects in *The Blood of Kings* doubtless will continue. We thank Linda Schele and Mary Ellen Miller for opening up the issues in such an exciting way to a wide audience.

Committee: Maryan Ainsworth, Chair; George Goldner; Jan Muhlert

Honorable Mention for the Alfred H. Barr, Jr. Award in the year 1988 for the year 1986.

In a time of increased skepticism concerning the merits of connoisseurship the catalogue *15th-18th Century French Drawings in the Metropolitan Museum of Art* by Jacob Bean (with the assistance of Lawrence Turčić) stands as a powerful reminder of the validity and significance of that aspect of the art historical discipline. Underlying it is a quarter century of collecting French drawings for the Metropolitan Museum in a manner that respects the traditional landmarks, but also sets out to fulfill a broader, more challenging and less obvious goal. Therefore, the collection and catalogue present a rich and varied account of the elements that make up the period it covers in France. The catalogue itself is notable for its clarity, simplicity and avoidance of excessive verbiage. It is—like its predecessors on the Italian drawings at the Metropolitan Museum—testimony to the enormous contribution made by Jacob Bean to the study and collecting of drawings in the United States.

Committee: Maryan Ainsworth, Chair; George Goldner; Jan Muhlert



John Malcom Russell
Photo: Eileen Llanca

Citation for the Arthur Kingsley Porter Prize for the year 1987

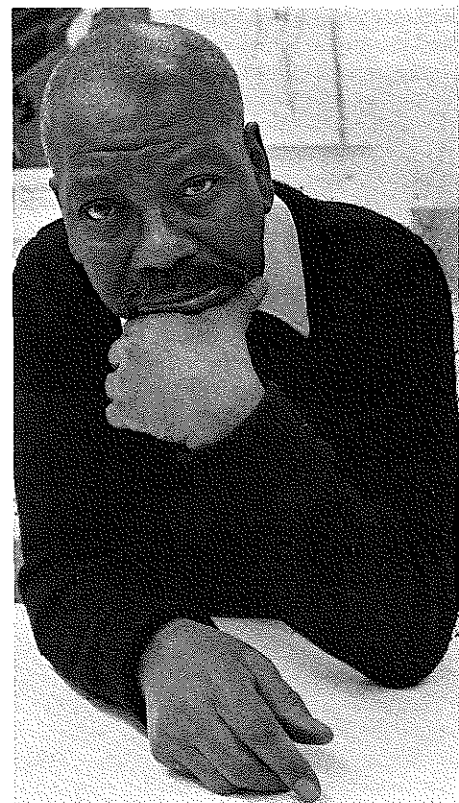
As in years past, eligible articles for the Arthur Kingsley Porter Prize have demonstrated a wide variety of approaches and methodologies. Some have dealt with the interpretation of an individual work of art, others with the socio-political structures that determined the artist's outlook, still others with problems of date and chronology, and some with the very categories by which the work of art is understood. This diversity has seemed to us a hopeful sign of the vitality of our discipline, the more so in that in all the candidates methodology has provided a flexible basis rather than a conditioning factor for understanding the work of art.

This flexibility of approach has yielded an especially rich harvest in **John Malcom Russell's** article, "Bull's for the Palace and Order in the Empire: The Sculptural Program of Sennacherib's Court VI at Nineveh." Russell has taken a familiar and important monument of Assyrian art to which he has applied the familiar tools of visual analysis, archaeological reconstruction, and interpretation of surviving inscriptions. Much of his work would have proved impossible without the careful records and drawings of A. H. Layard, who excavated the Southwest Palace of Sennacherib in the mid-nineteenth century, but Russell has asked new questions of the material and he has applied a fresh eye to the surviving reliefs. Not content to describe the advances in representational technique the reliefs manifest, he has asked the all-important questions how and why these innovations took place and what their relation to the political and military outlook of their builder might be. That answers—both suggestive and convincing ones—are given is a testament to this open-ended, undogmatic approach, which makes profit of the titular

inscriptions of other monuments to construct a portrait of the king.

The result of Russell's study is a clearer understanding of the palace of Sennacherib, its significance as a work of art, and—perhaps most interestingly—the principles that seem to have governed its creation. In short, the palace is seen both as a monument of art history and as a symbol of royal power and ambition. That conclusions of this order should prove possible for a sculptural program so remote in time and, for so many of us, so tangible, is all the more remarkable, and we can only hope that others will follow the scope and care of this fascinating study.

Committee: Keith Christiansen, Chair; James Cahill; Franklin Toker.



Jacob Lawrence
Photo: Joseph Freeman

Citation for The Artist Award for A Distinguished Body of Work

Jacob Lawrence, American Painter is an exhibition which surveys the lifework of an extraordinary artist. **Jacob Lawrence** has invented his own visual music: syncopated, vibrant and expressive. Synthesizing unlikely polarities it combines a cubist manipulation of form and space with narrative and thematic content which expresses a passionate commitment to the life of the people. Whether Lawrence's images depict Toussaint L'Ouverture, Harriet Tubman or the victims of Hiroshima, the painting of authentic human history replaces the textbook history of elites.

The exhibition which was originated by the Seattle Art Museum is accompanied by a handsome catalogue by Ellen Harkins Wheat published by the University of Washington Press. The book length catalogue and the expansive nature of the exhibition both attest to Jacob Lawrence's rare accomplishment, a brilliant and compelling body of work sustained over a fifty-year period. The aspirations of black Americans, the dignity of labor and vitality of the American scene are all embodied and distilled by Jacob Lawrence's unique vision.

Committee: Ruth Weisberg, Chair; Keith Achepohl; Diane Burko; Houston Conwill; James McGarrell; Patti Warashina.



Joan Mitchell

Citation for Distinguished Artist Award for Lifetime Achievement

When asked to serve on the first annual College Art Association's committee to select the *Distinguished Artist Award for Lifetime Achievement*, I thought as an artist, "now here's something we could all look forward to." As artists, we are isolated in our studios; our exhibitions produce among other things, countless comments, but never a tangible sign from those who engage in the same artistic pursuit and struggle. It is the gratitude and acknowledgement for one's lifetime achievement that mostly go unexpressed.

The nominations the selection committee faced were all magnificently deserving. But there was one person whom we all agreed on that this honor should go to. That person is Joan Mitchell.

Joan Mitchell distinguishes herself as a model of artistic achievement and a powerful influence on generations of younger artists. From 1950, when she set up her studio and began exhibiting in New York, her work was recognized as an expression of uncompromising vision, with a brilliant instinct for the use of paint. As one of the important artists of the New York School (and no small feat being accepted as a woman artist), Mitchell exhibited in the 1950's and 1960's with the esteemed Stable Gallery in New York, and from the 1970's to present with the Xavier Fourcade Gallery in New York. Joan Mitchell has had numerous shows nationally and internationally; her work has been acclaimed by critics

for decades and is represented in important collections around the world. A retrospective exhibition of her work opens at the Corcoran Museum of Art in Washington, DC in February 1988 and travels to four other museums across the United States.

Joan Mitchell has remarkably sustained her work and career through almost forty years of continuous development without being swayed by dominant tastes or any sort of distraction. Barbara Rose has said "Mitchell's subjects are light, color and their interaction in a painterly field—in other words, the essential impressionist content—but the large-scale, energetic physical gesture, and romantic sensibility mark her as an unmistakably American artist." It is precisely this that we've always known about her work, so it is all the more astounding when one looks at Mitchell's paintings from any period, that we experience the feeling of newness and edge usually evoked by work that has just been discovered. Therefore, what more could one ask of an artist than to do one's work? And perhaps as Jean-Paul Sartre said reviewing his lifetime's work, he felt he had done his job. So has Joan Mitchell.

On behalf of the search committee it is my honor and pleasure to present the first *Distinguished Artist Award for Lifetime Achievement* to Joan Mitchell.

Committee: Cynthia Carlson, Chair; Siah Armajani; John Baldassarri; Sharon Gold; Ray Yoshida.

solo shows by artist members

A listing of exhibitions by artists who are members of the CAA. Those sending information should include name of artist, gallery or museum, city, dates of exhibition, and medium. Also include copy of CAA membership card or indicate on the notice your membership status.

Pat Adams. Zabriskie Gallery, N.Y.C., January 19–February 20. American Association for the Advancement of Science, Washington, DC, April 5–June 10. Recent work

Michael Aurbach. Trahern Gallery, Austin Peay State University, Clarksville, Tenn., March 28–April 14. Tennessee Arts Commission Gallery, Nashville, Tenn., May 4–26.

Denise Bellezzo. Dittmar Memorial Gallery, Northwestern University, Evanston, Ill., February 14–March 12. Mixed media.

Diane Burko. Marian Locks Gallery, Philadelphia, April 1–29. New Work: paintings and monotypes.

Cynthia Carlson. University Art Galleries, Wright State University, Dayton, Ohio. January 10–February 5, "Vietnam: Sorry About That," an installation & exhibition. January 10–22, "Fifty Years of the Dayton Ballet: Potpourri," costumes, posters, set designs, & photographs.

Paul Chaleff. Paula Allen Gallery, N.Y.C., December 1–30, 1987. Colossal jars & wood-fired pottery. Barrett House, Poughkeepsie, N.Y., January 15–February 12. Wood-fired ceramics. The Works, Philadelphia, February 7–March 6. Wood-fired pottery.

Alice Dubiel. Fine Art Gallery, University of Wisconsin, Marshfield, Wisc., October 26–November 20, 1987. "Apocalyptic Visions: Scrolls Surviving A Fearful Age," installation.

Barbara Goodstein. Bowery Gallery, N.Y.C., January 22–February 10. Relief Sculpture—Figures & Landscapes.

Wolf Gowin. Fina Cocina Restaurant & Gallery, Phoenix, Ariz., February 1–29. "A

New Human Approach," gum bichromate prints.

Barbara Gray. Art/Place, Southport, Conn., March 2–27. "Möbius," paintings, etchings, cast paper.

Sidney Guberman. McKissick Museum, Columbia, S.C., January 29–March 13. Gibbs Art Gallery, Charleston, S.C., March 24–May 8. Madison-Morgan Cultural Center, Madison, Ga., August 10–October 15. "Vert Foncé" & other recent work.

Vida Ratzlaff Hackman. Dana Room, Steinman College Center, Franklin & Marshall College, Lancaster, Penn., January 13–February 7. Mixed media works.

Jane Haskell. A.I.R. Gallery, N.Y.C., January 12–30. Constructions with Light.

Nicholas Hill. Middle Tennessee State University, Murfreesboro, Tenn., January 15–February 28. Works on paper.

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grants and awards

American Academy in Rome 1988-89 Rome Prize

Among the twenty-five recipients of the Rome Prize for 1988-89 are: **ARCHITECTURE:** Douglas Darden, Jersey City, NJ; **David T. Mayernik**, Philadelphia; **Thomas Silva**, Brooklyn. **DESIGN ARTS:** Ellen Beasley, Galveston, TX; Walter F. Chatham, NY; Phoebe Cutler, San Francisco; **Debra McCall**, NY. **PAINTING:** John Obuck, NY; Shelley Simpson, NY. **SCULPTURE:** Patrick Strzelec, Hopewell, NJ; Carol Szymanski, NY. **HISTORY OF ART:** David Friedman, Jamaica Plains, ME; Catherine Fruhan, Greencastle, IN; Susan Klaiber, NY; Evonne Levy, Princeton.

The Millard Meiss Publication Fund awarded eight subsidies in the Fall of 1987: **Madeline Harrison Caviness**, *Glass Painting and Related Arts at Saint-Remi of Reims and Saint-Yved of Braine*, Princeton University Press; **Alice T. Friedman**, *House and Household in Elizabethan England: Wollaton Hall and the Willoughby Family*, University of Chicago Press; **David Friedman**, *Florentine New Towns: Design and Urban Transformation in the Late Middle Ages*, Architectural History Foundation; **Walter S. Gibson**, *"Mirror of the Earth": The World Landscape in 16th-Century Flemish Painting*, Princeton University Press; **Joan Ungersma Halperin**, *Félix Fenéon, Aesthete and Anarchist: Witness to the Paris Scene, 1881-1906*, Yale University Press; **Charles Lachman**, *Evaluations of Sung Dynasty Painters of Renown*, E.J. Brill; **Jeffrey M. Muller**, *Taste and Genius: Rubens' Collection of Art*, Princeton University Press; **Stephen Murray**, *Beauvais Cathedral: Architecture of Transcendence*, Princeton University Press. For information about the Millard Meiss Fund, write to CAA, 275 Seventh Ave., New York, NY 10001. Applicants must be CAA members. **Application deadlines: March 1 and October 1.**

Women's Caucus for Art Awards

The WCA 1988 Honor Awards for Outstanding Achievement in the Visual Arts went to: **Margaret Taylor Burroughs**, artist, author, collector, curator, educator, lecturer, civic leader and founder of the Du Sable Museum of African-American History in Chicago; **Dorothy Hood**, painter from Houston, Texas; **Miriam Schapiro**, a founder of the feminist art movement and painter from New York City; **Edith Appleton Standen**, museum curator, author, and doyenne of tapestry historians from New York City and **Jane Teller**, sculptor from New Jersey.

The Mid-Career Achievement Awards went to: **Judith K. Brodsky**, a printmaker, former WCA president newly elected member to the CAA executive committee and chair of the CAA Artists Committee and **Ruth Weisberg**, painter, former Southern California WCA chapter president, conference organizer and WCA western regional vice-president, and newly elected vice-president of the CAA.

INDIVIDUAL AWARDS

Julie F. Codell (Univ. of Montana) received an NEH summer stipend for 1988 in art history. Her research project is a study of the role of artists' societies and dealers' galleries in England, 1870-1914.

Ernest Allen Connally (Ph.D., Harvard), an official of the National Park Service, has been decorated by the French Government with investiture as Officier de l'Ordre des Arts et des Lettres in recognition of his broad contributions to the conservation of the architectural heritage. For many years he was head of the Federal Government's central program in historic preservation and has also served as Secretary-General of the International Council on Monuments and Sites (ICOMOS).

Lucy Der Manuelian (Tufts Univ.) was honored in Rome by the Accademia Tiberina during ceremonies at the Hall of Congress of the Augustinianum in Vatican City. The Accademia Tiberina elected Der Manuelian as an Associate of the academy for her work in the field of Armenian art and architecture. She is the only American this year to be made a member.

Irma B. Jaffe, (Fordham Univ.) with her associates, received an NEH grant to begin work leading eventually to the production of a documentary drama based on her book *John Trumbull: Patriot-Artist of the American Revolution*. It will be a mini-series of possibly four parts.

Suzanne Kaufman (Rock Valley College) was awarded \$12,000 in the competition for art work in the new Greater Rockford Airport Terminal, Rockford, Ill. She designed mosaic murals for floors and walls, comprising approximately 1,000 sq. ft.

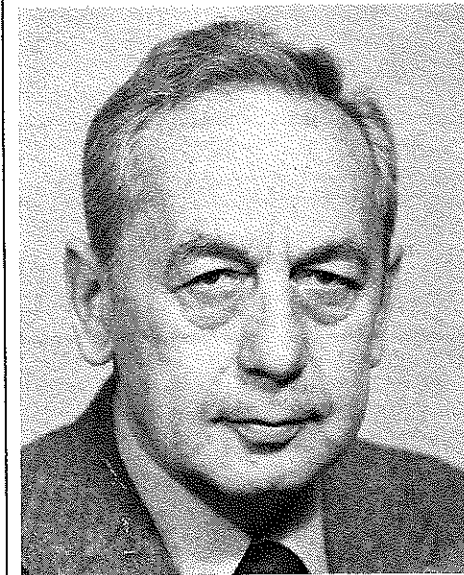
To honor **Irving Lavin** (Ph.D., Harvard) on his sixtieth birthday, a celebratory colloquium was presented at the Institute for Advanced Study in Princeton on December 11-12. The theme was the continuity between generations of art historians with all the colloquium speakers and discussants either Lavin's students or his teachers. The colloquium was organized by **Marilyn Aronberg Lavin**.

Christine L. Sundt was presented the Distinguished Service Award by the Visual Resources Association during VRA's Sixth Annual Conference in Houston, February 1988 "... in recognition for outstanding service as founder and first President of the Visual Resources Association ..." The award was presented by VRA president Eleanor E. Fink.

A tribute to **Robert C. Vose, Jr.**, of the Vose Galleries of Boston and a veteran member of the Copley Society, was presented by the Copley Society at the Harvard Club of Boston on November 6, 1987. A portion of a generous grant by the Shawmut Bank will be dedicated by the Copley Society to the establishment of a Robert C. Vose, Jr. Scholarship Fund for the study of American Art History, with the hope that this fund will continue to grow through the support of others.

Beth S. Wicker received grants from the South Carolina Arts Commission and the Cheraw Arts Commission for a project to create works based on aerial views of British agricultural lands. An exhibit of the works will be held in Cheraw, S.C. in May.

On the occasion of the Symposium *Culture et Revolution*, held at the University of Maryland, which celebrated the forthcoming bicentennial of the French Revolution, the French Government conferred on the organizer of the symposium, **George Levitine**, professor of art history, emeritus, University of Maryland, the title of *Chevalier de l'Ordre des Arts et des Lettres*, for his contributions to the study of French art and culture.



George Levitine

Thomas T. Solley, director emeritus of the Indiana University Art Museum, has been elected an honorary member of the Association of the Art Museum Directors, an honor toward those who have contributed distinguished and devoted service to the AAMD cause. Currently there are only 28 honorary members.

Susan Mayer of the art department faculty and the Archer M. Huntington Art Gallery staff at The University of Texas at Austin has been named Museum Educator of the Year by the National Art Education Association.

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artists selected in Reader's Digest artists at Giverny program

Three artists were selected to live and work for six months in Giverny, France through a three year program funded by Reader's Digest and administered by the College Art Association.

We received 661 completed applications, 74% were painters, 7.11% sculptors, 5.75% photographers, 3.9% drafters, 2.12% print-makers.

The recipients of the three 1988 artists' residencies are: **Priscilla Bender-Shore**, Santa Barbara, CA; **Ora Lerman**, New York, NY; and **Jon Swihart**, Santa Monica, CA. The first and second alternates are **Peter Waite**, Hartford, CT and **Dan Nadaner**, Berkeley, CA respectively. The other finalists are **Ken Ecker**, New York, NY and **M. Louise Stanley**, Emeryville, CA. Three artists were chosen as alternates in the event that finalists could not participate in the final jury process: **Johnnie Ross**, Portland, ME; **Nancy Brett**, New York, NY and **John Erickson**, Salt Lake City, UT.

Each of the three artists selected will receive a \$10,000 award and round trip airfare to Paris, funded jointly by Reader's Digest in Pleasantville, NY and Selection de Reader's Digest in Paris. The artists and their companions will live in Giverny in a newly renovated building on Claude Monet's estate which contains three furnished apartments and a large professionally equipped communal studio.

Two juries were involved in the selection process. For the first round of the jurying process three CAA board members—Paul Arnold, former president of CAA, artist, and professor emeritus, Oberlin College; **Ruth Weisberg**, vice-president of CAA, artist, and professor, University of Southern California; and **Irving Sandler**, art historian and professor, SUNY Purchase—initially viewed six unidentified slides by each applicant; in the

later stages applications and artist's statements were reviewed. The final jury composed of Janet Fish, artist; Count d'Hauteville, artist and former director of the Institut de France; and **Irving Sandler**, representing the original jury viewed the finalists actual artwork which was shipped to Pleasantville, NY, Reader's Digest headquarters.

The artists will arrive in Giverny at the end of April when the azaleas and the rhododendrons are about to bloom, soon to be followed by a chorus of peonies, poppies, irises, wisteria and veils of blue, white and pink clematis hanging on trellises that surround the edges of the garden. Listing the hundreds of varieties of flowers that grow in Monet's gardens is not the same as experiencing them, and we at the College Art Association wish the three artists inspiration as individual and dynamic as that of Monet himself.

We want to once again thank Reader's Digest for making this unique opportunity possible. We also want to thank all the applicants to the first year of the Reader's Digest Artists at Giverny Program. We were overwhelmed by the enthusiastic response to this new artists residency program—over 650 artists applied over the course of one month! We will send all applicants an application for the 1989 Reader's Digest Artists at Giverny Program and promise to allow more time to both prepare the application and, if successful, to make plans to go to France. The decision will be made by Fall 1988 for an April 1989 departure. Your enthusiasm and sense of adventure has assured the future of the program.

Applications will be mailed later this spring; if you are not a CAA member, contact the CAA office and request that a form be mailed to you.

information

For a research project and possible exhibition, the whereabouts of **Alfred Cornelius Howland's** paintings of Williamstown, Mass. are being sought. Howland was an American landscape painter of the late 19th Century, Margaret S. Moore, Curatorial Research Asst., Clark Art Institute, 225 South St., Box 8, Williamstown, MA 01267.

For a catalogue of works by German surrealist painter **Edgar Ende** (1901-1965), information from any possessors of his paintings is sought. Dr. Helmut Rauhut, Horwiesenstr. 3, 7750 Konstanz 18, West Germany.

For an upcoming exhibition on the French artist **Jean-Charles Cazin** (1841-1901), information from museums and private collections concerning his works is sought. Lisa Simpson, Curator of Collections, The Dixon Gallery & Gardens, 4339 Park Ave., Memphis, TN 38117.

For a catalogue and exhibition about **American Artists** who participated in the **1893 World's Columbian Exposition in Chicago**, information is sought on the whereabouts of paintings and sculptures exhibited in the Fine Arts Building. Carolyn Carr, Curator/Paintings, National Portrait Gallery, or George Gurney, Sculpture Dept., National Museum of American Art, Smithsonian Institution, Washington, DC 20560.

For an exhibition on **Christopher Columbus** being planned by the Smithsonian Institution and The Ohio State University for 1992, information is sought on images of Columbus. Collectors or institutions who own or know the location of any visual art related to Christopher Columbus should contact: Barbara Groseclose and Ann Abrams, 100 Hayes Hall, 108 North Oval Mall, OSU, Columbus, OH 43210-1318.

CAA elections

The officers elected for one year terms at the 76th annual meeting in Houston are **Phyllis Pray Bober**, Professor of Art History at Bryn Mawr College, president; **Ruth Weisberg**, Professor of Art at the University of Southern California, vice-president; **Egbert Haverkamp-Begeman**, Professor of Art History at the Institute of Fine Arts, N.Y.U., secretary.

Richard Brettell, Art Institute of Chicago and **Judith K. Brodsky**, Mason Gross School of Art, Rutgers University, both members of the Board of Directors were elected to the Executive Committee.

The new directors elected to serve until 1992 are: **Van Deren Coke**, Arizona State University; **Ruth Fine**, National Gallery of Art; **Audrey Flack**, painter, New York; **Marcia Hall**, Tyler School of Art, Temple University; **Danielle Rice**, Philadelphia College of Art; **Larry Silver**, Northwestern University.

John Hyland, Jr. was elected to serve as honorary treasurer; **Gilbert Edelson** chose not to stand for re-election, but has agreed to serve in an advisory capacity until his successor is elected.

new caa affiliated society

We welcome **Design Forum** to CAA as an Affiliated Society. See the Affiliated Society Update in the upcoming summer newsletter for details.

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.
- It possesses a formal organizational structure, i.e., elected officers, an identifiable membership, and such signs of on-going activity as a newsletter, periodical, exhibition record, or other documentation.

For further information and applications call or write to the CAA office.

To insure receipt of all CAA publications and announcements, please be sure to keep us informed of your current address.

attention all artists, writers, scholars: write, organize, lobby!!!

The College Art Association has joined a new coalition, *Artists for Tax Equity*, in order to help artists and scholars (including painters, sculptors, graphic artists, illustrators, video artists, independent filmmakers, as well as writers, and photographers) to obtain an exemption in the new tax law.

Attention All Artists!!!

The Tax Reform Act of 1986, according to tax attorneys, appears to require artists to comply with uniform tax capitalization rules for deducting business expenses . . . IRS Code (Section 263A). Under these rules, each expense incurred while producing a piece—studio rent and utilities, insurance, office and art materials, research and travel expenses, even light bulbs and phone calls—all the general business expenses that would logically be deducted as they occur—must now be matched to a specific piece of art and deducted only after payment is received. If the artwork does not sell, no deductions can be taken for *any* expenses incurred while creating it. The only exceptions are advertising, marketing, and promotional expenses. Commissioned artists must keep records for each item, each material, each postage stamp and phone call, and deduct only after receiving payment. Gallery artists will lose deductions altogether if a piece does not sell . . . unless they declare it "worthless" and a "business loss." Some tax attorneys say the law requires us to consider unsold works, resellable works, rentable works, and even copyrights as "inventory" or "capital assets," which may have to be re-assessed every year and deductions reassigned as its value fluctuates. This means we must "income forecast" . . . guess accurately the life and future income of a piece . . . for the life of the copyright (artist's life plus 50 years). It is clearly a bookkeeping impossibility. Capitalization cannot apply to art!!!

The capitalization rules were created for manufacturers of multiple articles, mass produced. They do not apply to the creative process. The bookkeeping alone will limit the time we have to work. Our accountant's fees will be more than doubled. It is difficult to believe our Congressmen and Senators would do this to us, but they did.

Many accountants are not aware of the rule or are depending on the IRS finding it unenforceable. But keep in mind that the taxpayer is responsible, not his accountant. If you take bad advice, you will possibly end up in trouble—not your accountant. No one knows as yet how this will come out. And we will not know, unless Congress clarifies its intentions, or until the IRS enforces the rules on an artist (they have on a writer), and it goes to court . . . a terrible experience for someone. IRS spokesmen indicate that we came under capitalization rules in 1987 and that they intend to enforce them. In short, we must comply, but compliance is impossible, since there are no IRS guidelines. Furthermore, there could be

severe penalties for errors or noncompliance. Nobody knows how to file taxes this year.

Changing the law

The only sane way out of this mess is to amend the Tax Law to exempt artists, retroactive to 1986. A coalition of over 40 artists' groups—Artists for Tax Equity, is working hard to do that. Congress may soon be writing a Technical Corrections Act; and we have a chance to influence them while they are doing it.

We have several obstacles to overcome—getting their attention and sympathy—and proving to them that we are not manufacturers of goods—and proving that the legacy of creative art will be greatly harmed.

Changing the law takes grassroots! You can: Write three personal letters immediately. One to your own Congressman and each of your Senators. If any of them are on the House Ways and Means Committee or the Senate Finance Committee, go after them!! Call their local offices for an appointment. Take a small group of well informed, well-spoken artists. Give them tear sheets to show how professional you are.

Important!!! In writing or making visits, make these points!

1. Compliance is impossible. The bookkeeping requirements cannot be applied to the way artists work.
2. The penalties are severe if we make mistakes.
3. Since writers and photographers were exempted in the first drafts of the Technical Corrections Act, Congress is not applying tax rules equitably. **It is not that we seek to avoid our fair share of taxes, we are only asking to be taxed as before under sensible rules that apply to the way we do business.**
4. The legacy of artistic culture will be destroyed.
5. What will happen to you if the exemption is not extended to artists. (Will you be forced to give up your career?)

Send copies to Artists for Tax Equity, 11 W. 20 St., NY, NY 10011. This will not go away! We need hundreds of letters to Congress to back up the lobbying effort in Washington. Nothing is as effective as a letter from home!!!

Filing your tax return.

No one knows. You can take the option of asking for a deferral until August 15—provided you pay at least 90% of the tax owed on April 15. You may choose to file the old way with a disclaimer letter stating your confusion and promise to amend your return when the law becomes clear. You may attempt to comply without guidelines.

Changing the law takes lobbying.

Lobbying costs money! Through the Graphic Artists Guild, AFTE hired a lobbying firm in Washington, Palumbo and Cerrell. With them, we have a chance. You can contribute to the effort by sending a check to, and writ-

ten to, the Society of Illustrators, 128 East 63rd St. N.Y., N.Y. 10021; or the Graphic Artist's Guild, 11 West 20 St. N.Y., N.Y. 10011. Note clearly that your check be used for the tax legislation and which artist group you belong to (for credit to that group). This could be the most important investment you have ever made! Don't procrastinate. Congress is going to start in March!!!

The other business professions have retained their previous reasonable systems of deductions. A lawyer can write off a business trip when he takes it, but an artist cannot. Artists alone have been singled out to carry the burden of unfair taxes.

Senate Committee on Finance

S.D. 205 Dirksen Senate Office Building
Washington, D.C. 20510

Chair, Sen. Lloyd Bentsen, Texas; Spark M. Matsunaga, Hawaii; Daniel P. Moynihan, New York; Max Baucus, Montana; David L. Boren, Oklahoma; Bill Bradley, New Jersey; George G. Mitchell, Maine; David Pryor, Arkansas; Donald W. Riegle, Jr., Michigan; John D. Rockefeller, III, West Virginia; Thomas A. Daschle, South Dakota.

Ranking Republican, Sen. Bob Packwood, Oregon; Robert Dole, Kansas; William V. Roth, Jr., Delaware; John G. Danforth, Missouri; John H. Chafee, Rhode Island; John Heinz, Pennsylvania; Malcolm Wallop, Wyoming; Dave Durenberger, Minnesota; William L. Armstrong, Colorado; Staff Director and Chief Counsel: Bill Wilkins.

House Committee on Ways and Means

1102 Longworth House Office Building
Washington, D.C. 20515

Chair, Congressman Dan Rostenkowski, Illinois; Sam W. Gibbons, Florida; Charles B. Rangel, New York; Fortney H. Stark, Georgia; Andrew Jacobs, Jr., Indiana; Harold E. Ford, Tennessee; Ed Jenkins, Georgia; Richard A. Gephardt, Missouri; Thomas J. Downey, New York; Frank J. Guarini, New Jersey; Marty Russo, Illinois; Don J. Pease, Ohio; Robert T. Matsui, California; Beryl F. Anthony, Jr., Arkansas; Ronnie G. Flippo, Alabama; Byron L. Dorgan, North Dakota; Barbara B. Kennelly, Connecticut; Brian Donnelly, Massachusetts; William J. Coyne, Pennsylvania; Michael A. Andrews, Texas; Sander M. Levin, Michigan; Jim Moody, Wisconsin; J. J. Pickle, Texas.

Ranking Republican, Congressman John J. Duncan, Tennessee; Bill Archer, Texas; Guy Vander Jagt, Michigan; Philip M. Crane, Illinois; Bill Frenzel, Minnesota; Richard T. Schulze, Pennsylvania; Willis D. Gradison, Jr., Ohio; William M. Thomas, California; Raymond J. McGrath, New York; Hal Daub, Nebraska; Judd Gregg, New Hampshire; Hank Brown, Colorado; Rod Chandler, Washington; Chief Counsel Robert J. Leonard.

CAA forms long range planning committee

In the Fall of 1987, CAA President Paul Arnold appointed a Long Range Planning Committee, co-chaired by Arnold, Phyllis Pray Bober, CAA Vice-President (president as of February 11, 1988), and Susan Ball, CAA Executive Director. The Committee was charged with analyzing the current structure and practices of the College Art Association and with developing a coherent and feasible long range plan for the association.

As a first step, the committee met to discuss the task at hand—the mission and purposes of the CAA, as well as the association's goals and objectives. The results of a questionnaire on the CAA's mission and purposes as stated in the By-laws which had been sent to all Board Members was circulated to the committee members prior to the meeting. Following the initial discussion, the committee broke up into three task forces that are examining: Structure and Governance, Membership and Development, and Outreach.

The entire committee and the task forces met in October, 1987. Notes on the general proceedings and the task force meetings were circulated to all committee members in November soliciting comments, corrections, additions. Arnold prepared a preliminary document based on these comments which was circulated in January. Those present at the CAA Annual Meeting in Houston in February met to discuss the document and make plans for subsequent meetings. In the interim, general committee and task force business has been conducted by telephone and mail. The next two meetings of the entire committee are scheduled for April 17, and October 23, 1988. Task forces will convene in person or in conference call more frequently. The committee expects to issue its draft report to the executive committee in the fall; the final report should be completed by February 1989.

In its efforts to be responsive to the membership, to have open channels of communi-

cation, and to provide the opportunity for a consultative process, the Long Range Planning Committee welcomes the participation of the membership. It will be delighted to accept written comments from members.

Long Range Planning Committee

Members:

Paul B. Arnold, artist, Oberlin College, emeritus, CAA past president.
Susan Ball, art historian, CAA executive director.
Phyllis Pray Bober, art historian, professor Bryn Mawr College, CAA president.
Judith K. Brodsky, artist, professor Rutgers, The State University of New Jersey, CAA board member.
Alan Fern, art historian, director National Portrait Gallery, CAA former board member.
Ofelia Garcia, artist, president Atlanta College of Art, CAA board member.
Anne Coffin Hanson, art historian, professor Yale University, CAA past president.
Martha Kingsbury, art historian, professor University of Washington, Seattle, CAA former board member.
Henry Millon, art historian, dean Center for Advanced Study in the Visual Arts, National Gallery of Art, CAA former board member.
David Pease, artist, dean Yale University School of Art.
Danielle Rice, art historian, curator of education Philadelphia Museum of Art, CAA board member.
Faith Ringgold, artist, professor University of California, San Diego, CAA board member.
Larry Silver, art historian, professor Northwestern University, CAA board member.
Ruth Weisberg, artist, professor University of Southern California, CAA vice president.
CAA Honorary Counsel and CAA Honorary Treasurer will serve as ex-officio members of the committee, providing advice and consultation.

/grants and awards

Bonnie G. Kelm (Ph.D., The Ohio State University), director of the Bunte Gallery and art history professor at Franklin University, received a Fulbright Award enabling her to participate in a seminar on the History, Culture and Society of the Netherlands.

Lilian Randall (Ph.D., Harvard), curator of manuscripts and rare books at the Walters Art Gallery, since 1974, was chosen to receive one of Mount Holyoke College's Sesquicentennial Awards honoring fifty of its alumnae world-wide, whose achievements and services to society reflect commitment and creativity.

Errata: In the winter 1987/88 newsletter, vol. 2 #4 we misspelled the name of an individual winner. It was **Bowdoin Davis**, Jr. who received the Trustee Award for Excellence in Teaching from the Maryland Institute.

/solo shows

Mimi Holmes. Kentuck Museum, Northport, Ala., January 17–February 20. Kennedy Gallery, Birmingham-Southern College, Birmingham, Ala., March 13–April 8. Mixed-media sculptures & drawings.

Barbara Kerne. Franz Bader Gallery, Washington, DC, February 9–27. Timeless Places: recent paintings & prints.

Don Kimes. Prince Street Gallery, N.Y.C., March 4–23. Collage/Paintings.

Lynn Kotula. Prince Street Gallery, N.Y.C., January 22–February 10. Paintings.

Marilyn Lanfear. Ruth Wiseman Gallery, Dallas, Tex., November 13, 1987–January 15, 1988. "Portraits: A Commentary on Social Armor," lead sculpture.

Jacqueline Lima. Blue Mountain Gallery, N.Y.C., April 15–May 4. Paintings & drawings using curvilinear perspective.

Gerald A. Matlick. Doshi Center for Contemporary Art, Harrisburg, Penn., February 20–March 20. Paintings.

Elizabeth McKinnie. Janet Steinberg Fine Arts, San Francisco, March 2–April 2. New works.

Yvonne Muller. Private viewing in New York City, March 25–April 14. Call Gina Farahnick, 212/490-0291. Works on paper.

Donna Page. Jeanne M. Godschalx Gallery, St. Norbert College, DePere, Wisc., October 20–November 6, 1987. Paintings & drawings.

Siena Porta. 14 Sculptors Gallery, N.Y.C., April 19–May 8. Sculpture.

Roberta Schofield. Teco Plaza Gallery, Tampa, Fla., February 1–29. Recent work.

Fritz Scholder. Marilyn Butler Fine Art, Scottsdale, Ariz., March 6–31. A Thirty Year Survey: paintings, monotypes, drawings, prints, sculpture.

Linda Schrank. Sarah Doyle Gallery, Brown University, Providence, R.I., April 9–28. Drawings.

David Seccombe. Sculpture Center Gallery, N.Y.C., May 3–31. Large scale sculpture, models, & drawings.

Anne Sharp. The New York Public Library, Epiphany Branch, N.Y.C., March 14–April 14. Manhattan Paintings–East River Views.

Hester Stinnett. Dolan/Maxwell Gallery, Philadelphia, March 2–April 2. Woodprints.

Tula Telfair. Paula Allen Gallery, N.Y.C., January 5–30. Large drawings. Michael C. Rockefeller Gallery, Fredonia, N.Y., June–July. Large drawings & paintings.

Howard Lee Theile. The Peace Museum, Chicago, February 7–August 31. "Bearing Witness," paintings on the Holocaust.

John von Bergen. 14 Sculptors Gallery, N.Y.C., January 26–February 13. New bronze sculpture.

Ruth Weisberg. Jean Paul Slusser Gallery, University of Michigan, Ann Arbor, March 9–April 3. DePree Art Center & Gallery, Hope College, Holland, Mich., May 29–July 5. College of Wooster Art Museum, Wooster, Ohio, August 24–October 16. Laguna Art Museum, Laguna Beach, Calif., November 11, 1988–January 8, 1989. Paintings, drawings, prints.

Beth S. Wicker. Rotunda Gallery, Meredith College, Raleigh, N.C., January 17–February 14. Prints, paintings, pulp paintings.

Louise Williams. Northern State College, Aberdeen, S.D. Artist's Residency & Solo Show.

people and programs

IN MEMORIAM

Isabel Bishop, a painter and printmaker, died in February at the age of 85. As John Russell noted in the *NY Times*, "Best known for her insight into the everyday activities of American women, young and old, and for her studies of life as it was lived in and near Union Square from 1930 until the present day, Miss Bishop was the living continuation of a specific and distinctively American idiom." Bishop moved to New York in 1918 to study at the New York School of Applied Design for Women. In 1932, she joined the Midtown Gallery in Manhattan, with which she remained affiliated for the rest of her life. Bishop was honored by the Women's Caucus for Art in 1979 for outstanding achievement in the visual arts.

Walter L. Strauss, writer, publisher and authority on Old Master drawings and prints, died in February at age 65. Strauss was the author of *The Complete Drawings of Albrecht Durer*, as well as 40 other books on the works of Old Master artists. A one-time importer of toys who spent the day at his office and wrote at night, Strauss decided in 1970 to devote himself full time to writing. Frustrated by problems in getting his book published Strauss founded Abaris Books in 1973.

Bertha Harris Wiles, who died in March 1987 at the age of 90 received a Ph.D. from Harvard (Radcliffe) in 1930. Her dissertation, *The Fountains of the Florentine Sculptors*, was published by the Harvard Press in 1933. Subsequently she wrote numerous articles and exhibition catalogues on sculptors like Tribolo and Francavilla and painters like Camillo Procacini. She was a senior member of the faculty of the department of art and curator of the Max Epstein Archive of Reproductions at the University of Chicago until her retirement in 1962. So effective was her teaching in a graduate course in methodology as well as courses in Renaissance sculpture and prints that she was asked to continue teaching after retirement. Her principal scholarly research in later years was in the field of chiaroscuro woodcuts, but unfortunate circumstances prevented her from bringing her profound and extensive knowledge to fruition before her death.

Francis H. Dowley,
Univ. of Chicago (retired)

Ulfert S. Wilke, appointed the first director of the University of Iowa Museum of Art in 1968, an artist known nationally for his calligraphic paintings, and a widely recognized art collector, died in December at the age of 80 in Hawaii.

George Wagner, a veteran Southern California assemblagist whose fantasy landscapes and shadowy figures rose from the artful junk he collected throughout his life, died in December at the age of 72. Most recently he and his fellow collectors of the curious were in an exhibition, *Southern California Assemblage: Past and Present* in Santa Barbara.

ACADEME

Midwest: After 32 years at the helm of Cleveland Institute of Art, president **Joseph McCullough** (MFA, Yale) has announced his plans to retire. McCullough's term of office is unprecedented among his peers at America's independent colleges of art. **Nancy Troy** (Ph.D., Yale), associate professor of art history at Northwestern University, has been appointed acting chair of the Northwestern art history department for 1988. Troy replaces **Sandra Hindman**, professor of art history, who will be on leave.

West: Participants in the Department of Fine Arts, University of Colorado, Boulder 17th annual exciting Visiting Artist Program for 1988-89 include: **Helen Mayer** and **Newton Harrison**, **Alfred Jaar**, **Howard Kottler**, **Linda Connor**, **Eric Bainbridge** (from London), **Susan Morgan**, **Hal Foster**, **Annette Lemieux**, **Walter Ostrom**, **Ned Smyth**, **Susan Coe**, the *Guerilla Girls*, **Robert Arneson**, **David Hickey**, **Tom Butter**, **Janis Provisor**, **Peter Saul**, **Anita Thacher** and **Richard Gordon**. **Jane P. Davidson**, professor of art history, was recently elected to serve as chair of the Art Department, University of Nevada-Reno. **Annabelle Simon Cahn** has been reappointed as chair of the Visual Arts program of the California State Summer School for the Arts. This summer it will be housed at Loyola/Marymount in Los Angeles.



Charles Chetman

Northeast: In July **Charles Chetman** will retire, completing his twenty-fifth year as director of the Smith College Museum of Art. **Suzette McAvoy** (MA, Cooperstown Graduate Program/SUNY Oneonta), has been ap-

pointed director of the University of Rhode Island Art Gallery at Kingston, RI. McAvoy was the former exhibitions coordinator for the Herbert F. Johnson Museum of Art at Cornell University, Ithaca, NY. **Walter Kaiser** (Ph.D., Harvard), professor of English and Comparative Literature at Harvard, has been appointed director of Harvard University's Center for Italian Renaissance Studies at Villa I Tatti in Florence, Italy. **Olivia Parker**, photographer and author was Artist-in-Residence at Dartmouth College during the winter term. **Nancy Mowll Mathews** (Ph.D., IFA, NYU), chair at Randolph-Macon Woman's College, has been appointed the first Pendergast curator of the Williams College Museum of Art, Williamstown, MA.



Nancy Mowll Mathews

MUSEUMS/GALLERIES

Canada: **Roger Boulet**, a specialist in historical Canadian works, was appointed head curator of the Edmonton Art Gallery in March. Previously he acted as director/curator with the Burnaby Art Gallery, as director of the Art Gallery of Victoria, and as curator at the Peter Whyte Gallery in Banff.

Southwest: **Holly Huston Kruger** (M.A. and conservation certificate, Cooperstown, SUNY, NY) has joined the Amon Carter Museum staff as conservator of works on paper. Kruger previously worked as an associate conservator at the Kimball Art Museum and as a paper conservator at the Western Regional Paper Conservation Laboratory at the California Palace of the Legion of Honor in San Francisco. **Richard Brettell** (Ph.D., Yale) curator of European painting at the Art Institute of Chicago, has been named director of the Dallas Museum of Art. Brettell a CAA

Board and Executive Committee member previously taught at the University of Texas in Austin, Northwestern University and the University of Chicago.

West: **Nancy Hock** (Ph.D., University of California, Berkeley) has been appointed associate curator of Southeast Asian Art of the Asian Art Museum of San Francisco. Hock has been AAM curatorial assistant of Indian and Southeast Asian Art since October 1985.

Thomas Rhoads (MA, New York University) has been appointed director of the Santa Monica Museum of Art. Rhoads was formerly the fiscal and program officer with the Visual Arts Division of the New York State Council on the Arts in New York City.

Northeast/Mid-Atlantic: **William Walker Robinson**, currently curator of drawings and prints at the Pierpont Morgan Library, NY, and former acting curator of drawings at the Fogg Art Museum, has been appointed Ian Woodner Curator of Drawings in the Fogg Art Museum, Harvard University. Robinson replaces **Konrad Oberhuber**, who resigned the curatorship last fall to accept the directorship of the Albertina in Vienna, Austria. **Thomas Krens** has been named director of The Solomon R. Guggenheim Foundation, effective July 1. Krens (MA, SUNY Albany, MPPM, Yale), who is currently the director of the Williams College Museum of Art in Williamstown, MA, will succeed **Thomas M. Messer**, who will retire on June 30, 1988. Messer has served as director of the foundation since 1980 and as director of the Solomon R. Guggenheim Museum since 1961. **Holliester Sturges III** has been appointed director of the Springfield Museum of Fine Arts and the George Walter Vincent Smith Art Museum. Sturges will replace **Richard Muhlbberger**, who left the position in August to become vice director for education at the Metropolitan Museum of Art in New York City. **Josephine Gear** former Director of the University Art Gallery, SUNY at Binghamton has been appointed director of the Whitney Museum of American Art at Phillip Morris, NYC. **Kurt Varnedoe** (Ph.D., Stanford) will become the new director of painting and sculpture at the Museum of Modern Art in NYC. Varnedoe has been an art history professor at New York University's Institute of Fine Arts and adjunct curator at MOMA since 1985 and will succeed **William S. Rubin**, who becomes director emeritus of the department after 22 years at the museum. **Stuart Wrede**, an architect with wide experience as teacher and museum curator, has been named director of the department of architecture and design at the Museum of Modern Art, NYC. Wrede who joined the museum as curator in 1985, has been acting

director of the department since the death of the former director, **Arthur Drexler** in January of 1987. **Vivian Patterson** (M.A., Williams) has been promoted to the position of associate curator for collections management at the Williams College Museum of Art. Winterthur Museum and Gardens has announced the appointment of **Robert F. Trent** (MA University of Delaware/Winterthur Program) as curator in charge of furniture. Trent is currently curator of the Connecticut Historical Society. **John Wilmerding**, the deputy director of the National Gallery of Art, has been appointed to a new, fully endowed professorship at Princeton University and will become a visiting curator of American art at the Metropolitan Museum of Art, NYC. **Majorie B. Searl** (M.Ed., Columbia, MA Cooperstown Graduate Program/SUNY Oneonta) has been appointed curator of education at the Memorial Art Museum. A specialist in school and family programming, Searl has been associated with the Gallery since 1979, primarily as a curriculum consultant.

Ruth Siegel Ltd. announces the appointment of its new director **Alexander V.J. Gaudieri** formerly the director of the Montreal Museum of Fine Arts.



Paula Hancock

Southeast: **Paula Hancock** has been appointed curator for research at the High Museum of Art, Atlanta, GA. Hancock has been associated with the museum for over 20 years and most recently served as chief curator of education. The High Museum of Art has announced the appointment of **Michael H. Sanden** (MA, University of Wisconsin, Superior) as deputy director. He

was the former director of the Terra Museum of American Art in Chicago and Evanston, IL. The High Museum of Art has also announced the promotion of **Ellen Dugan** (MA, Institute of Fine Arts, New York University) to chief curator of its department of education from associate curator of education for adult programs. She was previously director of community programs at the Indianapolis Museum of Art.

Midwest: **Deborah E. Blakeley** has been named Director of Public Relations and Audience Development at the Walker Art Center, Minneapolis. Formerly she was director of public relations at Sarah Lawrence College. **Claire Hoevel** (MA and Certificate of Advanced Study in Conservation, SUNY at Buffalo), Indianapolis Museum of Fine Art assistant conservator of paper, was recently elected a professional associate of the American Institute of Conservation. Prior to her employment at the IMA, she worked at the Folger Shakespeare Library, the Smithsonian Institution, and the Library of Congress, Washington, DC. **Gretchen A. Mehring** (BA, University of Cincinnati), coordinator of public services, has assumed the new post of assistant director for public affairs at the Cincinnati Art Museum. At the same time **Lois Hertz** will become acting assistant director for development on the retirement of **Robert W. Helms**. Hertz previously worked as manager of planned giving at the museum and served as development associate for the World Wildlife Fund in Washington, DC.

ORGANIZATIONS

Watercolor Honor Society

Sponsored by the Springfield Missouri Art Museum, WHS a national organization of watermedia artists established in 1986, was introduced at the CAA annual meeting in Houston. Membership is comprised of award winners and jurors from 25 years of competition held at the museum. The inaugural exhibition was held in November and December at Springfield, with a portion of the exhibit now on exhibition at the Federal Reserve Bank, Kansas City. The 1989 Biennial Exhibition will be held in Houston.

Women's Caucus for Art

At the WCA Annual Membership Banquet, **Anne Shaver-Crandell** (Medievalist at the City College of New York), the WCA National President from 1986-1988 literally passed the baton to **Christine Havice** (Medievalist at the University of Kentucky, Lexington) who will serve until 1990.

Continued on p. 15, col. 1

conferences and symposia

CALL FOR PAPERS

World War II—A 50 Year Perspective

Siena College is sponsoring its fourth annual multidisciplinary conference on the 50th anniversary of WWII, **June 1-2, 1989**. The focus for 1989 will be the year 1939, though papers dealing with broad issues of earlier years are welcome. Topics welcomed but not limited to: Fascism and Naziism, the War in Asia, Spain, Literature, Art, Film, Diplomatic, Political and Military History, Popular Culture and Women's and Jewish Studies dealing with the era. Post Munich Europe, Danzig, the Molotov-Ribbentrop Pact, etc., are particularly appropriate, as well as Asian and African and Near Eastern events of relevance. Replies and inquiries: Thomas O. Kelly, II, Dept. of History, SC, Loudonville, NY 12211.

CAA 1989 Annual Meeting Board-Sponsored Session: *Teaching Art History in the Boondocks*

Co-chair: Annabelle Simon Cahn, California State Summer School for the Arts and James McManus, California State University, Chico.

Many art historians teach students who not only have had little experience with the subject and may not be schooled in the visual arts, but are also without access to works of art and/or live in communities where there are few monuments and original objects tied to the Great Cultures of the World (Graeco-Roman and later European, African, Oriental or other historical styles).

Papers (fifteen minutes each) should offer methodologies used to make the discipline's concerns understandable and meaningful to students when limited cultural resources are available, and/or address questions related to shifting student populations, academic preparedness and cultural biases and their impact on teaching art history to the general studies student as well as the more advanced undergraduate student interested in the discipline. Address questions to: Annabelle Simon Cahn (203) 777-8242 or James McManus (916) 895-5331. Send abstracts to: James McManus, Art Dept., CSU/Chico, Ayres Hall, Chico, CA 95929. **Deadline: September 1.**

Secular Architecture and Art in the Middle Ages Twelfth-Fifteenth Century

Colloquium sponsored by the Comité International d'Histoire de l'Art (C.I.H.A.), **September 5-7, Munich, Germany**. Section I: The Challenging City: Art in a New Environment, Ellen J. Beer and Lieselotte E. Stamm-Saurma-Jeltsch, chairs. (Kunstgeschichtliches Seminar der Universität, Hodlerstrasse #12, 3000 Bern, Switzerland.) Section II: Architecture in the Medieval City, Cord Meckseper and Jürgen Paul, chairs. (Institut für Bau und Kunstgeschichte der Universität, Schlosswenderstrasse #1, 3000 Hannover 1, W. Germany.) Section III: City and Court in

the Late Middle Ages, Martin Warnke and Robert Suckale, chairs. (Kunstgeschichtliches Seminar der Universität, Moorweidenstrasse 18, 2 Hamburg 13, W. Germany). Scholars wishing to submit abstracts for papers should write to the chairs of the relevant sections. Registration fee of DM 20 payable by check to "Colloquium CIHA" may be sent to address at end of listing or to a special account at Deutsche Bank München, Sauerlander- CIHA, Konto-Nr 20 12344, Promenaderplatz 15, D 8000 München 2 (BLZ 700 700 10), W. Germany. An excursion to Regensburg is planned, **September 8-9**: DM 130 single, DM 200 double, (transportation, hotel costs and breakfast included), paid to "Colloquium CIHA" or the account of the Deutsche Bank at above address. Making your own room accommodations (no guarantees after May 1). For registration: "Colloquium CIHA" c/o Zentralinstitut für Kunstgeschichte, Meiserstrasse 10, D 8000 München 2, W. Germany. **Deadline: May 1.**

Second Pennsylvania Symposium on Medieval and Renaissance Studies

To be held **October 28-29** at the University of Pittsburgh. The theme is "Pilgrimage and Crusade in the Middle Ages and the Renaissance." One-page abstracts of twenty-minute papers on any aspect of the topic are requested. Further information: Barbara N. Sargent-Baur, Medieval and Renaissance Studies Program, 1328 C.L., Univ. of Pittsburgh, Pittsburgh, PA 15260. (This symposium will be followed in a week's time by one on the Codex Calixtinus, organized by John W. Williams, Dept. of Art History, Univ. of Pittsburgh, Pittsburgh, PA 15260.) **Abstracts deadline: May 15.**

Symposium on Contemporary Art

Rutgers University and Fashion Institute of Technology request papers on art after 1945. Jurors for the seventh annual symposium on **October 14**: Trevor Fairbrother, Museum of Fine Arts, Boston; Joan Marter, Rutgers Univ.; Richard Martin, F.I.T.; Patricia Mainardi, C.U.N.Y., Graduate Center. Send to: Joan Marter, Dept. of Art History, Voorhees Hall, Rutgers Univ., New Brunswick, NJ 08903. **Submission deadline: 1 June.**

1989 Society for Photographic Education

Proposals sought for presentations to the Women's Caucus programming committee for the 1989 SPE national conference. Send to: Jan Roddy, Washington University, School of Fine Arts, Box 1031, St. Louis, MO 63130. **Deadline: 15 June.**

Media and Society

The 1989 national conference of the Society for Photographic Education will take place **March 16-19, 1989** at the Riverside Convention Center in Rochester, N.Y. to coincide with the semi-annual conference of the National Alliance of Media Arts Centers and to commemorate the sesquicentennial of the in-

vention of photography. One page proposal abstracts are sought especially from women and minorities. Submissions that are interdisciplinary in character and that demonstrate diverse approaches to "Media and Society" are encouraged. All abstracts will be reviewed by a national committee comprised of artists, educators, historians and critics. Information: 716-442-8676. Send proposals: SPE 89 Rochester Conference, PO Box 564, Rochester, NY 14603. **Deadline: 1 August.**

1989 CAA Annual Meeting Affiliated Society Call for Papers

In conjunction with the 1989 CAA convention in San Francisco, the **American Society for Hispanic Art Historical Studies** will sponsor a session entitled "Artists and Patrons in Spain and Portugal to 1700." Both members and non-members of ASHAHS are invited to propose papers that will explore how works of Spanish and Portuguese art and architecture created before 1700 were intended to express the ideals and aspirations of the individuals and institutions that commissioned them. This session is intended to complement the CAA session on "Art and Patronage at the Spanish Bourbon Court 1700-1808." One-page abstracts (to be prepared in the same format as abstracts for regular CAA sessions) should be submitted by **September 30, 1988**, to Steven N. Orso, School of Art and Design, University of Illinois, 408 East Peabody Drive, Champaign, Illinois 61820.

CALL FOR MSS

Rutgers Art Review:

The Journal of Graduate Research in Art History

Articles of professional quality are sought for the tenth annual issue, to appear in 1989. RAR accepts articles on all facets of art history, including architectural history, art criticism, and the history of photography. Authors are asked to follow The Art Bulletin format; style sheets will be sent upon request. Send mss to: RAR, Art Dept., Voorhees Hall, Rutgers Univ., New Brunswick, NJ 08903. **Deadline: 1 December 1989.**

TO ATTEND

The Total History of Medieval Art

A symposium to be held at Northwestern University, **May 20-21**, on the issue of an historical synthesis of medieval art. It will address the question whether at the present stage of art historical research a comprehensive history of medieval art can be written, and what techniques, methods, and chronological criteria might be pursued in order to achieve a scholarly responsible, coherent synthesis of current knowledge in the field. Participants include Barbara Abou-El-Haj, S.U.N.Y., Binghamton; Jonathan Alexander, N.Y.U.; Michael Camille, Univ. of Chicago; Madeline Caviness, Tufts Univ.; Dieter Kimpel, Univ. of Oldenburg. Information: 312-491-3230.

Masters of Seventeenth-Century Dutch Landscape Painting

Symposium to be held at the Philadelphia Museum of Art, **June 11, 10:00 A.M.-5:00 P.M.**, in conjunction with the exhibition. Speakers are Albert Blankert, Alan Chong, Eveline Koolhaas-Grosfeld, Hans-Joachim Raupp, William B. Robinson, Cynthia B. Schneider, Seymour Slive. Further information/registration: 215-787-5455.

American Photography Conference

New York University Institute of Film and Television announces the establishment of the annual APC under the direction of Mary Virginia Swanson. The theme will be "NYC/NOW" (**June 6-July 15**). Master classes, technical and academic courses, and workshops will be offered in the Greenwich Village facilities. In addition, three thematic conferences will be held on consecutive weekends in June. Low cost university housing and scholarships will be available. Tuition will be waived for faculty members from other institutions who enroll a group of five or more students in the Institute. Housing will be available in "blocks" of rooms for such groups. Further details: Mary Virginia Swanson, 212-998-1795.

announcements

NEH Announces New Grants for Elementary and Secondary School Teachers

NEH's new Teacher-Scholar Program will provide grants to allow teachers sabbatical leave for one academic year of full-time, independent study in the humanities. Teachers-Scholars will receive NEH stipends that may be as high as \$27,500 to replace applicant's salary or to supplement sabbatical pay up to the amount of the academic-year salary.

NEH will have a **May deadline** for submissions. Grant-funded study could begin as early as September 1989. For more information contact: the Division of Education Programs, NEH, 1100 Pennsylvania Ave, NW, Washington, DC 20506. 202-786-0377.

Seminar on Appraisal and Conservation of Historical Records

The Northeast Document Conservation Center (NEDCC) will conduct a one-day seminar on **May 13** to take place at the Connecticut Historical Society in Hartford. The seminar will provide information about basic procedures for organization and appraising records, and for preventive preservation of documentary collections. Enrollment is limited. Further information: Gay Tracy, NEDCC, 24 School St., Andover, MA 01810.

National Creativity Institute

A week-long Institute of Creativity is being offered at the Yahara Conference Center in Madison, Wisc., **June 26-July 1**. The theme of the institute is "Energize Your Creativity: How to Generate, Manage, and Apply Ideas" and will feature several leaders in the field of creativity. Further information: 414-472-3165.

Beast Fable Society of America

First International Congress **August 2-9**. Agadir, Kingdom of Morocco: Scholars, critics, translators, from all languages are invited to submit papers dealing with any aspect of the beast fable (and sister genres). Submissions must be written in English. For \$750.00, Society members and participants will receive: round-trip air transportation from New York, week-long accommodations and meals, transfers, and taxes. Address all correspondence to: Professor Benjamin Bennani, Division of Language and Literature, Northeast Missouri State University, Kirksville, MO 63501.

NEH Conferences

The Division of Research Programs announced thirty-eight research conferences that are being or have been supported by the National Endowment for the Humanities in 1987-88. These conferences are designed to advance scholarly research in the humanities.

Those interested in additional information should call or write the conference project directors. Proceedings of conferences that have already taken place can be obtained from the project directors. For a complete listing write to the National Endowment for the Humanities, Washington, DC 20506. Listed below are a few which we felt CAA members might be interested in.

Conferences on Dutch Eighteenth-Century History, Politics, and Culture, March 14, 1987. Dr. Lena Orlin, The Folger Shakespeare Library, The Folger Institute, 201 East Capitol St., SE, Washington, DC 20003, 202-544-4600.

The English Eighteenth Century, April 1-3, 1987. Professor Richard Schwartz, The Graduate School, Georgetown University, Washington, DC 20057, 202-625-3421.

Hispanic Traditions in American Architecture and Urbanism, September 25-26, 1987. Professor Susana Torre, Temple Hoyne Buell Center, Columbia University, New York, NY 10027, 212-280-3023.

Women in the Ancient Near East, November 5-7, 1987. Dr. Barbara Lesko, Dept. of Egyptology, Box 1899, Brown University, Providence, RI 02912, 401-863-3141.

The Role of Christianity in the History of Russian Culture, May 21-24, 1988. Professor Robert Hughes, Dept. of Slavic Languages and Literatures, University of California, Berkeley, CA 94720, 415-643-6113.

Artists with Physical Disabilities Invited to Exhibit in October 1988 Art Show

Artists with physical disabilities from the U.S. and abroad are invited to exhibit their work at the 1988 Harmarville International, October 28-November 18. It is sponsored by the Federation of Independent School Alumnae, founder of the Harmarville Rehabilitation Center. The center is a comprehensive rehabilitation facility located in Pittsburgh. Any artist over eighteen years of age with a physical disability may enter. Entries may be made in the following categories: painting (any medium), drawing, ceramics, sculpture, graphics, collage, fiber, photography, poetry. The exhibit is an event to highlight and give tribute to the accomplishments of talented artists who are disabled. A minimum of \$3,000 in prize money will be awarded. Details and entry forms: 1988 Harmarville International, Harmarville Rehabilitation Center, Box 11460, Guys Run Rd., Pittsburgh, PA 15238. **Deadline: May 18.**

New York—NY 88, I.A.C., Annual International Art Competition

An open Multi-Media competition juried by: Dr. Sabine Rewald, Metropolitan Museum, NY; Janet Satz, Whitney Museum, CT; Cusie Pfeifer, Marcuse Pfeifer Gallery, NYC; Carl Little, *Art in America*, art critic. Winners will

exhibit in two SoHo New York City galleries: 1. Marcuse Pfeifer Gallery 2. Michael Inghar Gallery. \$6000 cash/purchase/awards. **Deadline: May 26.** For applications write to: I.A.C., Department PRR, P.O. Box 245, Eastchester, NY 10709, 914-699-0969.

An Alternative for Artists

Artists are invited to submit slides and to participate in the voting process of an Artists' Choice free exhibition at the Ward-Nasse Gallery, August 3-August 21. Limited to the first 200 applicants. **Postmark Entry Deadline: May 30.** Send to: Ward-Nasse Gallery/Artist Choice, 178 Prince St., New York, NY 10012, 212-925-6951.

Sculpture Competition

The Texas Sculpture Association's Third Annual National Juried Sculpture Competition and Exhibit, "Excellence 88" sponsored by Plaza of the Americas, Dallas, Texas will be held July 9-August 20th. The judging will be done by slides and selection of the awards will be by the jurors after the work is delivered for the exhibit. No restrictions as to medium, size or subject, both indoor and outdoor. Over \$3000 cash awards. Catalogue to be published. For information: TSA, Kaleta Doolin, 7105 Hillgreen, Dallas, TX 75214, 214-827-2354. **Deadline: June 1.**

Continued on p. 14, col. 1

/announcements

Design Competition

In conjunction with its ongoing endowment drive, the American Numismatic Society has announced an open competition for a new medal to be presented to individuals who contribute at least \$5,000 towards its goal of four million dollars.

The competition is open to all artists and entries may be submitted as drawings or models. For complete details: Mr. Leslie Elam, Director, American Numismatic Society, Broadway and 155th St., New York, NY 10032. 212-234-3130. **Deadline: June 1.**

1989-1990 NEH Fellowships

Applications may be made to the following programs: *Fellowships for University Teachers*—open to faculty members of departments and programs in universities that grant the Ph.D. and faculty members of post-graduate professional schools; *Fellowships for College Teachers and Independent Scholars*—open to faculty and staff members of two- and four-year colleges, that do not grant the Ph.D., individuals affiliated with institutions other than colleges and universities, and scholars and writers working independently. Applicants need not have advanced degrees, but neither candidates for degrees nor persons seeking support for work toward a degree are eligible to apply. Tenures are for six to twelve months, and stipends are up to \$27,500. For further information and application materials: Division of Fellowships and Seminars, Room 316, NEH, 1100 Pennsylvania Ave., NW, Washington, DC 20506. Application deadline: **1 June.**

Oxford Study Tours

The fifth annual summer program at Lincoln College, Oxford and London, **August 23.** The program consists of daily visits to important sites, accompanied by art and architectural historians. A special theme in 1988 will be the revival of Classical and Gothic Styles in the 18th and 19th Centuries. The program fee is £1,455 sterling which includes

accommodation, transportation, entrance charges, lectures, and breakfast, dinner and most lunches. Registration/information: Oxford Study Tours, PO Box 209, Oxford OX2 6YD, U.K. Telephone: 01144 865 514036. **Deadline: June 10.**

Fulbright Awards

For 1988-89 there are 300 grants in research and 700 grants in university lecturing for periods ranging from three months to a full academic year, with openings in more than 100 countries and, in many regions, the opportunity for multi-country research is available. Basic eligibility requirements are U.S. citizenship; the Ph.D. or comparable professional qualifications; university or college teaching experience; and, for selected countries, proficiency in the language. Application deadlines range from **June 15, 1988** (for Australasia, India, and Latin America) to **February 1, 1989.** For more information and applications: Council for International Exchange of Scholars, 11 Dupont Circle, NW, Washington, DC 20036-1257. 202-939-5403.

1989-90 Advanced Research Fellowships in India

The Indo-U.S. Subcommittee on Education and Culture is offering twelve long-term (6-10 months) and nine short-term (2-3 months) awards for 1989-90 research in India. Applicants must be U.S. citizens at the postdoctoral or equivalent professional level. The fellowship program seeks to open new channels of communication between academic and professional groups in the U.S. and India. Scholars and professionals with limited experience in India are encouraged to apply. Applications and information: Council for International Exchange of Scholars, Attn: Indo-American Fellowship Program, 11 Dupont Circle, NW, Suite 300, Washington, DC 20036-1257. Tel: Lydia Z. Gomes, 202-939-5469. Application deadline: **June 15.**

Annual Seminars on American Culture

The New York State Historical Association announces the 1988 course offerings to be held **July 3-9** in Cooperstown. The program features special courses of interest to museum professionals and amateur historians, ranging from landscaping for historic homes and textile history to genealogical research and techniques for historic interpretation. Professionals and experts will provide lectures, tours, and sharing sessions in the facilities of the NYSHA and The Farmers' Museums. For a descriptive catalogue and registration form: Seminars on American Culture, NYSHA, PO Box 800, Cooperstown NY 13326. 607-547-2533.

Art in Oxford

St. Hilda's College, Oxford is the location for a residential art course featuring drawing and painting running through the month of **August.** Daily three-hour classes will take place in the college, each consisting of fifteen students. There will be scope for experimental or specialized work both in and out of tutorial. Field trips and lecture tours are offered around art galleries, museums and sites of historical or architectural interest. *Art in Oxford* is run exclusively by resident Oxford tutors. Further information: Andrew McDonnell, 14B Kingston Road, Oxford OX2 6RQ, G.B. Telephone: 0865 56788.

An English Artist's Country Studio

A chance to learn from and share in the professional life of **Owen Wood**, an established English Artist. Live in a studio complex in Suffolk where the practical and theoretical involvement are not confined to set hours, where creation and sociability happily intertwine and where spontaneous interchange of ideas and experience in a comfortable, civilized and happy environment is the norm. Weekly cost from £299 (approx. \$524). For information: International Art Studios, Kingsbury Farmhouse, Upper Road, Little Conrad, Sudbury, Suffolk CO10 0NZ, Great Britain. *Continued on p. 15, col. 1*



Patricia Mainardi

Art Journal book review editor

Patricia Mainardi, associate professor at Brooklyn College and the Graduate School of the City University of New York, has been named the new Reviews Editor of *Art Journal*, replacing CAA Executive Director Susan Ball. Mainardi became Reviews Editor-designate January 1, 1988, and as of that date has been commissioning reviews which will start appearing in the Fall 1988 issue.

Mainardi received her Ph.D. in art history from CUNY; she also holds a BA in English and anthropology from Vassar College, an MFA in studio art from Brooklyn College, and an MA in art history from Hunter College. She has been teaching at Brooklyn College since 1985. Prior to that Mainardi taught at Goddard College where she was director of the MFA Visual Arts Program, and at Harvard.

Mainardi has written extensively on 19th and 20th century European and American art, having recently published the highly acclaimed *Art and Politics of the Second Empire. The Universal Expositions of 1855 and 1867* (Yale 1987), in addition to numerous articles and reviews in *Art in America*, *Art Journal*, *Art News*, *Arts Magazine*, *Gazette des Beaux Arts*, *October*, *Journal of the Society of Architectural Historians*, etc. She is a former editor of the *Feminist Art Journal*, and currently associate editor of *Arts Magazine*.

Nor is Mainardi any stranger to the CAA; she has been very active in the association, participating as either session chair or speaker in six of the last ten CAA annual meetings. We welcome this additional service from such an active and dedicated member!

/announcements

New Publication Grant

The Architectural History Foundation announces a research grant in honor of Vincent Scully, Jr., to stimulate book publication on an American architect or a group worthy of intense investigation. The yearly \$5,000 grant will be announced in April 1988. Further information: AHF, 350 Madison Ave., New York, NY 10017.

Fellowships for Women

The Mary Ingraham Bunting Institute of Radcliffe College provides fellowships and opportunities for affiliation to women scholars and artists at the postdoctoral level or equivalent professional stage to complete a substantial project in the field. Office or studio space, stipend, access to Radcliffe/Harvard facilities are provided. Contact: Fellowship Program, Bunting Inst. of Radcliffe College, 34 Concord Ave., Cambridge, MA 02138, 617-495-8212. **Deadline: October 1.**

An Inventory of Iconclass Users

Visual Resources: an International Journal of Documentation is compiling a list of Iconclass users for the purpose of disseminating information about Iconclass. The list is scheduled for publication in the summer issue, vol. V, no. 3, 1988. (Vol. IV, no. 3, Fall 1987, contains an article about the history of Iconclass. The first updating of the published system is planned to appear in vol. V.) Users of Iconclass are asked to send their name, address and brief description of their project to: Helene Roberts, Editor, *Visual Resources*, Fine Arts Library, Fogg Art Museum, Harvard University, Cambridge, MA 02138.

NEH Conferences

The National Endowment for the Humanities supports conferences designed to advance the state of research in a field or topic of major importance in the humanities. Persons interested in proposing a conference should write to: Crale D. Hopkins, Senior Program Officer, Reagents/Conferences, NEH, Room 318R, 1100 Pennsylvania Ave., NW, Washington, DC 20506 or call 202-786-0204. ■



Minerva Navarrete

It is with regret we say good bye to Associate Director **Minerva Navarrete** who after sixteen years of dedicated service has left CAA to pursue a new career. Minerva was first hired in 1972 as Book Service Secretary by then Business Manager Gene Lessard. Within a year, Minerva was named Business Manager and remained in that position until 1986 when she was appointed Associate Director. Minerva was a key figure in the effective administration of this organization and deserves our thanks for her years of selfless dedication. We wish her the best in her future pursuits.

/people and programs

Northeast/Mid-Atlantic: Robert M. Murock has joined the American Federation of Arts' (AFA) staff as director of exhibitions. Previously his positions included program director at the IBM Gallery of Science and Art, NY; chief curator of the Walker Art Center, Minneapolis; curator of contemporary art at the Dallas Museum of Fine Arts; and director of the Grand Rapids Art Museum, MI. **Edee Mezirow** has been appointed the AFA's director of development. Most recently Mezirow was the director of development for the Alvin Ailey American Dance Theater. **Marie-Therese Brincard** has been named exhibition coordinator of the AFA. Formerly she was the director of the art program at the African American Institute in NY. **Ricki Lederman** has joined the AFA as the new administrative coordinator for the Museum Management Institute. Lederman served as program director for the Learning Annex in NY, a national continuing education organization.

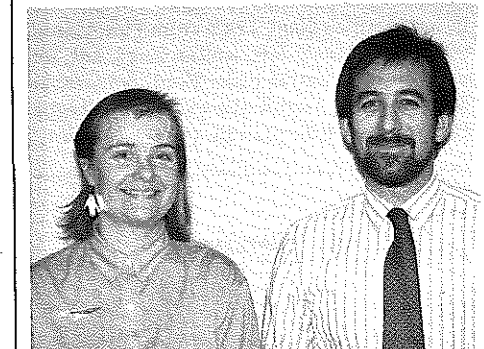
Midwest: William Hunt (MFA, The Ohio State University) Editor of *Ceramics Monthly* magazine has been named the new president of Ohio Designer Craftsmen, replacing Curt Benzle.

West: T. Rose Holdcraft, recently resigned her position as textile conservation technician after more than three years at the textile conservation center in the Museum of American Textile History, North Andover, MA, to become the assistant textile conservator at the University of Denver's Rocky Mountain Regional Conservation Center.



Sydelle Zemerling
Photo: Carol Grape

Congratulations Sydelle! On April 1, 1988, CAA Placement Secretary **Sydelle Zemerling** celebrated her twentieth anniversary as an employee of the College Art Association. Sydelle, a familiar figure to legions of annual meeting placement service users, started with the then two-person CAA office in 1968 as a clerical worker. She soon took on additional duties, and in 1972 assumed responsibility for the Placement Service. She started attending annual meetings in 1973, and has been taking care of the placement activities at the meeting ever since. She continues to be a dedicated and faithful employee, committed to providing a humane and efficient service to our varied constituencies.



Carol Grape and Jeffrey Larris
Photo: Susan Ball

With Minerva Navarrete's departure, we are pleased to announce the appointment of **Jeffrey Larris** as CAA Assistant Director. Jeffrey comes to us from the Brooklyn Academy of Music where he was Business Manager and prior to that, the New York City Department of Cultural Affairs where he was the Director of Institutional services.

In addition, **Carol Grape**, a sculptor, has joined CAA staff as Administrative Assistant/Special Projects Coordinator. Carol has spent the last two years as the Assistant to the President of the Women's Caucus for Art. Carol holds a BFA in sculpture from the Portland School of Art, Portland, Maine and a MFA in sculpture from Kent State University. ■

classifieds

The CAA newsletter will accept classifieds of a professional or semi-professional nature (sale of libraries, summer rental or exchange of homes, etc.). The charge is 50¢ per word, minimum charge \$10.00, advance payment required. Make checks payable to CAA.

ROBERT BEVERLY HALE. Now, on videotape, Hale's famous series of 10 original demonstration lectures on Artistic Anatomy and Figure Drawing given by him at the Art Students League, NY (in 1976). Fourteen hours of instruction. VHS, Beta, call/write: Jo-An Pictures Ltd., P.O. Box 6020, NY, NY 10150. (212) 532-5003.

DISCOUNT EXHIBITION ANNOUNCEMENTS. Full color separation, coated stock. 2-4 week delivery. **IMAGES FOR ARTISTS,** 308 E. 8th, Cincinnati, OH 45202.

ART WORKSHOP, ASSISI, ITALY. July 9-29, 1988. Painting and drawing in all media with two NY artists/teachers. Live and work in a convent. Write: Art Workshop, 463 West St. 1028H, NY, NY 10014. (212) 691-1159.

LONDON. Beautiful, two-floor APARTMENT AVAILABLE. August-September, 2-BR, LR, kitchen-dining room, sunny conservatory, 1½-bathroom, washer/dryer. Near buses, tube, shops, Hampstead Heath. £250/week. Radice, 58A Dartmouth Park Rd., London, NW5, England.

SCULPTURE SABBATICAL? Small house in panoramic village 15km from Pietrasanta, 90km Florence. 2-BR, studio, study, LR, kitchen, bath, central heat. From September, \$750/month. August also available at higher rate. Further information: (203) 927-3684.

SUMMER IN SIENA. July 24-August 28. Five-week credit courses in art and art history with McMaster Univ. and the Dundas Valley School of Art: Painting and Drawing #2A4 and Giotto to Pontormo #3V3. \$2,425 includes residence accommodation in double room with private kitchen and bathroom, tuition, entrance fees, studio, classroom, library, and excursions to Florence, Assisi, Padua, Venice, Orvieto, Rome, Arezzo, Borgo San Sepolcro, Monterchi, San Gimignano, Monte Oliveto Maggiore and Pienza with hotel accommodation where necessary. Courses are also available on two and three week non-credit basis. Brochure: Dept. of Art and Art History, McMaster Univ., 1280 Main St. West, Hamilton, Ont., L8S 4M2, Canada. 416-252-9140, ext. 3082; or Butterfield & Robinson Travel, 1-800-387-1147 from U.S.; or 1-800-268-8415 from Canada.

VISITING LOS ANGELES? Stay at the CHANCELLOR HOTEL, midway between MOCA and LACMA, next to the Ambassador Hotel. \$45/night, \$275/week (single), with full breakfast and dinner included (except Saturday). Spacious rooms, with private baths, phone, AC, maid service. Pool, club room, coin laundry, free parking. Super Shuttle to/from LAX for \$11. For reservations or brochure: 3191 W. 7th, Los Angeles, CA 90005. (213) 383-1183.

GALLERY OPENING. Seeks work on consignment: sculpture (bronze, terracotta); oils; prints. Traditional and modern. All mediums considered. Interiors By David. (201) 941-6562.

RACAR (Revue d'art canadienne/Canadian Art Review), Canada's learned journal for the publication of all art historical areas, welcomes manuscripts on Canadian art and on all other aspects of the discipline from antiquity to today. Scholars wishing to have their manuscripts considered for RACAR should send them to one of the two editors: Clifford M. Brown, Charleton Univ., (home address: 510 Orkney/Priv., Ottawa, Ont. K2C 3M7), or Luis de Moura Sobral, Dépt. d'histoire de l'art, Univ. de Montréal, C.P. 6128, succursale A, Montréal, Que. H3C 3J7. A style sheet may be obtained from the editors. Other information may be requested from the managing editor, W. Chandler Kirwin, Dept. of Fine Art, Univ. of Guelph, Guelph, Ont. N1G 2W1, Canada.

EUROPE-RESEARCH. Paris based office does research in European libraries and archives for researchers abroad. Specializing in art history. Languages: Dutch (mother tongue), French, English, German. Research/translations. Anne van der Jagt, 36 av. Fr. Roosevelt, 94300 Vincennes, France.

Charles Brand 30" x 50" LITHOGRAPHIC PRESS, 20:1 gear ratio, mint condition (never used). \$6,500. Stamford, CT. 203-325-2464 evenings.

Limited Number of 1988 Annual Meeting Abstracts Left. Send \$9.75 postpaid to the CAA national office.

CAA newsletter

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Editor: Susan L. Ball
Editorial Assistants: JoAnne Capozzelli
Carol Grape

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Material for inclusion in the Summer 1988 issue should be sent to CAA Newsletter, 275 Seventh Avenue, N.Y.C. 10001. Deadline: 15 May.