CAAWARDS

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-

Continued on p. 2, col. 1
The Arthur Kingsley Porter Prize for the best article in the Art Bulletin by a scholar at the beginning of his or her academic career was awarded in 1987 to John Malcolm Russell for his article, "Bull's for the Palace and Order in the Empire: The斯基 refuge Program of Senenmut's Court VI at Nineteenth" in Volume LXXI, No. 4, December 1987 issue.

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

The Arthur Prize for A Distinguished Body of Work was to Jacob Lawrence. The exhibition, Jacob Lawrence, American Painter, which originated at the Seattle Art Museum and was given on many occasions in post-Vassar years, one image a colleague retains of you is your treatment of Latin translations at 11 o'clock in the evening, and an allusion wrote, "She was an enormously intelligent and knowledgeable; in the classroom she studied seven feet tall, and we were in awe of her." All write of you, the gifted teacher, with affection and reducing heartfelt thanks for enriching their lives.

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

Pamela Askew Response: Hearing these words, I am quite overwhelmed of how fortunate I have been in the career. They have launched themselves in particular profession; and the choice is more the continuing challenge of teaching art. A teacher provides a meticulous triangulation of the book for its ambitious exposure and abundant figures in the 1970s. They included: Michelangelo Pittelilo, Mario Meier, Richard Longo, Joseph Beuys, Jan Dibbets, Eva Hesse, Robert Smithson, and others.


As critic, editor and curator, Ger­ mano Celant has been a virtual force on the international scene, an effective and admit­ ted advocate who writes with great under­ standing 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 "precious and contingent document." Celant has reminded himself and others that the apex of Black American art is "a knowledge of the experience and continual." The virtual, congruous, 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 crit­ icism also requires self-examination and constant self-renewal.

Committee: Susan Larsen; Thomas McEvilley.

Citation for the Charles Rufus Mer­ cy Award presented in 1988 for the year 1986 to Jack Flam for his Moises: The Man and His Art, 1683–1689, the first of a projected two-volume study. We recognize the book for its ambitious scope and abun­ dantly documented exploration of the cho­ rological parallels and how it has observed and nourished Moises's art. Rejecting a read­ ing of the artist purely as a compositor per­ son always paying to an aesthetic mask, the author provides a miraculous triangulation of his work, play, and style, a methodology that makes us an owner in the various "topography can be seen as both revelatory autobiography and successful visual meta­ phor."

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

Citation for The Alfred H. Barr, Jr. Award presented in 1988 for the year 1988 in the past decade, museum catalogs have created the broader international discourse on the wide-ranging impact. In this regard, we are pleased to announce that The Blotting of Kings: Dynasty and Rebellion in Maya Art by Linda Schele and Mary Ellen Miller is the winner for the year 1988.

Until recently, Maya art presented to us as the most recent found stories. Now, by breaking the code of Maya hieroglyphs, researchers have demonstrated
The Blood

Cynthia Carlson, University Art Galleries, State University of New York, Purchase, N.Y.


Michael Aurbach, Tishman Gallery, Austin Peay State University, Clarksville, Tenn., March 28–April 14. Recent work

Denise Belasseo, Ditmar Memorial Gallery, Northeastern University, Boston, Mass., February 14–March 12. Mixed media


Spring 1989

Cynthia Carlson, University Art Galleries, Purchase State University of New York, Purchase, N.Y.


Michael Aurbach, Tishman Gallery, Austin Peay State University, Clarksville, Tenn., March 28–April 14. Recent work

Denise Belasseo, Ditmar Memorial Gallery, Northeastern University, Boston, Mass., February 14–March 12. Mixed media


Citation for Distinguished Artist Award for Lifetime Achievement

Kings is on the board of 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 enlivened in our studio; our exhibitions produce among other things, the returns, but never a tangible sign from those who engage in the same artistic pursuit and struggle. It is the gratitude and the touching kindness for one's lifetime work that most greatly unexpressed. The nominations and the election committee faced were all magnificently deserving. But there was one person we all agreed on that this honor should go to. That person is Joan Mitchell.

John Mitchell distinguishes himself as a model of artistic achievement and a powerful influence on a great array of younger artists. From 1950, when she set up her studio and began exhibiting in New York, her work has been recognised 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 onward with the Xavier Fourt Gallery in New York. Joan Mitchell has had numerous one and international exhibitions and her work has been acclaimed by critics for decades and is represented in important collections around the world. A retrospective exhibit of her work opened 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 maintained 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 with a finely tuned field-of view; in her words, the essential impressionist concept—but the large scale, the monumental painting and the rich sensibility mark her as an unmistakable American artist. It is perfectly trite 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 sense of newness and edge usually evoked by work that has just been discovered. From 1950, when she set up her studio and began exhibiting in New York, her work has been recognised 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 onward with the Xavier Fourt Gallery in New York. Joan Mitchell has had numerous one and international exhibitions and her work has been acclaimed by critics for decades and is represented in important collections around the world. A retrospective exhibit of her work opened 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 maintained 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 with a finely tuned field-of view; in her words, the essential impressionist concept—but the large scale, the monumental painting and the rich sensibility mark her as an unmistakable American artist. It is perfectly trite 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 sense of newness and edge usually evoked by work that has just been discovered. From 1950, when she set up her studio and began exhibiting in New York, her work has been recognised 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 onward with the Xavier Fourt Gallery in New York. Joan Mitchell has had numerous one and international exhibitions and her work has been acclaimed by critics for decades and is represented in important collections around the world. A retrospective exhibit of her work opened 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 maintained 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 with a finely tuned field-of view; in her words, the essential impressionist concept—but the large scale, the monumental painting and the rich sensibility mark her as an unmistakable American artist. It is perfectly trite 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 sense of newness and edge usually evoked by work that has just been discovered. From 1950, when she set up her studio and began exhibiting in New York, her work has been recognised 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 onward with the Xavier Fourt Gallery in New York. Joan Mitchell has had numerous one and international exhibitions and her work has been acclaimed by critics for decades and is represented in important collections around the world. A retrospective exhibit of her work opened 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 maintained 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 with a finely tuned field-of view; in her words, the essential impressionist concept—but the large scale, the monumental painting and the rich sensibility mark her as an unmistakable American artist. It is perfectly trite 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 sense of newness and edge usually evoked by work that has just been discovered. From 1950, when she set up her studio and began exhibiting in New York, her work has been recognised 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 onward with the Xavier Fourt Gallery in New York. Joan Mitchell has had numerous one and international exhibitions and her work has been acclaimed by critics for decades and is represented in important collections around the world. A retrospective exhibit of her work opened 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 maintained 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 with a finely tuned field-of view; in her words, the essential impressionist concept—but the large scale, the monumental painting and the rich sensibility mark her as an unmistakable American artist. It is perfectly trite 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 sense of newness and edge usually evoked by work that has just been discovered. From 1950, when she set up her studio and began exhibiting in New York, her work has been recognised 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 onward with the Xavier Fourt Gallery in New York. Joan Mitchell has had numerous one and international exhibitions and her work has been acclaimed by critics for decades and is represented in important collections around the world. A retrospective exhibit of her work opened 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 maintained 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 with a finely tuned field-of view; in her words, the essential impressionist concept—but the large scale, the monumental painting and the rich sensibility mark her as an unmistakable American artist. It is perfectly trite 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 sense of newness and edge usually evoked by work that has just been discovered. From 1950, when she set up her studio and began exhibiting in New York, her work has been recognised 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 onward with the Xavier Fourt Gallery in New York. Joan Mitchell has had numerous one and international exhibitions and her work has been acclaimed by critics for decades and is represented in important collections around the world. A retrospective exhibit of her work opened at the Corcoran Museum of Art in Washington, DC in February 1988 and travels to four other museums across the United States.
Among the twenty-five recipients of the Rome Prize, for 1987, awarded eight subsidies in the Fall of 1987:}\n
- Sat'nt-Yved Felix 16th-Century Flemish Painting, Press; Alice T. Friedman, History Foundation; Walter E. J. Brill; Jeffrey M. Muller, Women's Caucus for Art Awards University of African-American History in Chicago; The WCA 1988 Honor Awards for Feminist Art, and for 1988-89, which will be held in Cherrv, S.C. in May.

The theme was the continuity between the first generation of art historians with all the contributors to the field of American Art History, with the hope that this fund will continue to grow through the support of former students or his teachers. The colloquium was presented at the Institute for American Art History, sponsored by the Copley Society, was presented by the University Art Museum, has been elected an honorary member of the National Art Education Association.

For a research project and possible exhibition, the whereabouts of Alfred Cornelius Los Angeles, was sought. Dr. Helmut Rauhut, Horwiesenstr. 3, 74% were painters, 7.11% sculptors, 5.75% architects; in recognition of his contributions to the conservation of the architecture of the Augustinianum in Vatican City. The Accademia Tiberina elected Der Merssini... to an American society for her work in the field of Ilmenian and architecture. She is the only American to be made a member.

The theme was the continuity between the first generation of art historians with all the contributors to the field of American Art History, with the hope that this fund will continue to grow through the support of former students or his teachers. The colloquium was presented at the Institute for American Art History, sponsored by the Copley Society, was presented by the University Art Museum, has been elected an honorary member of the National Art Education Association.

For a research project and possible exhibition, the whereabouts of Alfred Cornelius Los Angeles, was sought. Dr. Helmut Rauhut, Horwiesenstr. 3, 74% were painters, 7.11% sculptors, 5.75% architects; in recognition of his contributions to the conservation of the architecture of the Augustinianum in Vatican City. The Accademia Tiberina elected Der Merssini... to an American society for her work in the field of Ilmenian and architecture. She is the only American to be made a member.

The theme was the continuity between the first generation of art historians with all the contributors to the field of American Art History, with the hope that this fund will continue to grow through the support of former students or his teachers. The colloquium was presented at the Institute for American Art History, sponsored by the Copley Society, was presented by the University Art Museum, has been elected an honorary member of the National Art Education Association.

For a research project and possible exhibition, the whereabouts of Alfred Cornelius Los Angeles, was sought. Dr. Helmut Rauhut, Horwiesenstr. 3, 74% were painters, 7.11% sculptors, 5.75% architects; in recognition of his contributions to the conservation of the architecture of the Augustinianum in Vatican City. The Accademia Tiberina elected Der Merssini... to an American society for her work in the field of Ilmenian and architecture. She is the only American to be made a member.
The College Art Association has joined a new coalition, Artists for Tax Equity, in order to help artists and art historians and museums to comply with the new tax law. The coalition was formed as a response to the tax reform legislation of 1986, which requires artists to report income from sales of art and other activities. The coalition's primary goal is to get the government to establish tax guidelines that are fair and reasonable to artists.

Attention All Artists!

The Tax Reform Act of 1986 requires artists to report income on their 1040 tax returns, which can be extremely difficult and burdensome. The coalition aims to help artists understand the new tax law and provide them with resources to comply.

This new coalition is led by Barbara B. Kennelly, former Secretary of Commerce for the State of Connecticut, and John Rangel, Representative for the 15th District of New York.

You can help by attending the next two meetings of the entire coalition at the Art Gallery of the Walters Art Museum in Baltimore on February 22 and March 7. The final report should be completed by the end of March.

If you are interested in attending, please contact the CAA office at 202-737-4200 or send an email to info@artstor.org. The next two meetings of the entire coalition will be held at the Walters Art Museum in Baltimore on February 22 and March 7. The final report should be completed by the end of March.

For more information, please contact the CAA office at 202-737-4200 or send an email to info@artstor.org.
In Memoriam

Ishbel 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 prints, which turn the everyday lives of American women, young and old, and for her studies of life as it was lived in the house to 1910 until the present day. Miss Bishop was the living conformation of a specific and distinctive American spirit". Bishop moved to New York in 1918 to study at the New York School of the Arts for Women. In 1952, she joined the Midtown Gallery in Manhattan, with which she remained affiliated for the rest of her life. Bishop was honored by the Woman's Caucus for her outstanding achievements in the visual arts.

Walter L. Strauss, writer, publisher and authority on old Master drawings and prints, died in February at age 69. Strauss was the author of "The Complete Drawings of Albrecht Dürer". He had spent the last 25 years of his life researching the works of old Master artists. A fine art major of sorts, he was the first to curate an entire season devoted to the works of old Master artists. He was a senior member of the Department of Fine Arts, University of Colorado, and was a visiting professor at the University of Chicago until his death. Strauss is survived by his wifebud and his two sons.

Nancy Moell Mathews, a painter and printmaker who was a member of the faculty of the Department of Fine Arts, University of California, Berkeley, died in February at the age of 85. As a printmaker and curator of drawings at the Metropolitan Museum of Art, she was known for her expertise in Old Master drawings and prints. She was a senior member of the Department of Fine Arts, University of Colorado, and was a visiting professor at the University of Chicago until her death. Strauss is survived by his wifebud and his two sons.

West: Nancy Stock (Ph.D., University of California), associate professor of history at the George Washington University, has been appointed associate curator of the George Washington University Art Museum in San Francisco. Stock will be responsible for all aspects of the museum's operations, including the museum's collection, exhibitions, and publications. She will be the first female curator at the museum, succeeding Robert F. Trent (MA, University of Delaware/Winterthur Program) as director in charge of the museum.

Nancy Moell Mathews, a painter and printmaker who was a member of the faculty of the Department of Fine Arts, University of California, Berkeley, died in February at the age of 85. As a printmaker and curator of drawings at the Metropolitan Museum of Art, she was known for her expertise in Old Master drawings and prints. She was a senior member of the Department of Fine Arts, University of Colorado, and was a visiting professor at the University of Chicago until her death. Strauss is survived by his wifebud and his two sons.

Northwest/Mid-Atlantic: William Walker Robinson, currently curatorial director of drawsings and prints at the Pierpont Morgan Library, and former curator of drawings at the Fogg Art Museum, has been appointed Ian Woodruff Curator of Drawings at the Fogg Art Museum, Harvard University. Robinson replaces Kees Scherer, who resigned this past summer to become director of the Albertina in Vienna, Austria. Robinson was previously the curator of prints and drawings at the Solomon R. Guggenheim Foundation, located in New York City. He is a specialist in the history of modern and contemporary art, and has published extensively on the subject. He will be the first curator of drawings and prints at the Fogg Art Museum.

New England: Helen Mayer and Newton Merritt, authors of "The Art of the Home" and "The Art of the Studio", have been appointed as co-curators of the "American Art in the Home" exhibition at the DeCordova Museum in Lincoln, Massachusetts. The exhibition will feature over 400 works of art, including paintings, sculptures, and decorative objects, that were created for the home. Mayer and Merritt are well-known for their scholarship in the field of American art, and have written extensively on the subject. They will be on leave from their positions at the University of Maryland, College Park, until the exhibition opens in October 1989.

Midwest: After 32 years at the helm of Chicago's Museum of Art, president Joseph C. Colburn (MFA, Yale) has announced his plans to retire. Colburn's tenure at the museum spanned five decades, from 1939 to 1991. He is succeeded by John I. H. Sudler, who has been appointed acting president of the museum.

Nancy Moell Mathews, a painter and printmaker who was a member of the faculty of the Department of Fine Arts, University of California, Berkeley, died in February at the age of 85. As a printmaker and curator of drawings at the Metropolitan Museum of Art, she was known for her expertise in Old Master drawings and prints. She was a senior member of the Department of Fine Arts, University of Colorado, and was a visiting professor at the University of Chicago until her death. Strauss is survived by his wifebud and his two sons.

Northwest/Mid-Atlantic: William Walker Robinson, currently curatorial director of drawsings and prints at the Pierpont Morgan Library, and former curator of drawings at the Fogg Art Museum, has been appointed Ian Woodruff Curator of Drawings at the Fogg Art Museum, Harvard University. Robinson replaces Kees Scherer, who resigned this past summer to become director of the Albertina in Vienna, Austria. Robinson was previously the curator of prints and drawings at the Solomon R. Guggenheim Foundation, located in New York City. He is a specialist in the history of modern and contemporary art, and has published extensively on the subject. He will be the first curator of drawings and prints at the Fogg Art Museum.

New England: Helen Mayer and Newton Merritt, authors of "The Art of the Home" and "The Art of the Studio", have been appointed as co-curators of the "American Art in the Home" exhibition at the DeCordova Museum in Lincoln, Massachusetts. The exhibition will feature over 400 works of art, including paintings, sculptures, and decorative objects, that were created for the home. Mayer and Merritt are well-known for their scholarship in the field of American art, and have written extensively on the subject. They will be on leave from their positions at the University of Maryland, College Park, until the exhibition opens in October 1989.

Midwest: After 32 years at the helm of Chicago's Museum of Art, president Joseph C. Colburn (MFA, Yale) has announced his plans to retire. Colburn's tenure at the museum spanned five decades, from 1939 to 1991. He is succeeded by John I. H. Sudler, who has been appointed acting president of the museum.
CALL FOR PAPERS

World War I — A 50 Year Perspective
Sponsored by the Dennis Foundation and the 1989 Spring
multidisciplinary conference on the 50th anniversary of WWI, June 1-2, 1989.
The focus for 1989 will be the peer reviewed papers dealing with broad issues of earlier wars. Questions to be addressed include: the limited to: Fascism and Naziism, the War in Asia, Literature, Art, Film, Diplomacy, Popular Culture and Women's and Jewish Studies Dealing with War. Deadline: August 19, 1989. For further information, contact: Annette Daniël, 203-777-8242 or James McManus, c/o Zentralinstitut fur Geschichte, Meiserstrasse 1, D-8000 Munich 2, Germany. Deadline: August 19, 1989.

Cultural Arcana and Art in the Middle Ages
Twelfth-Fifteenth Century
Cultural Arcana is sponsored by the Consortium International d’Etude de l’Art (C.I.E.A.), September 5-7, 1989. Call for Papers: Deadline: 1:

The Challenging City: Art in a New Environment:
Environnement, Elle J. Beer and Lieven De Stoppelaere, Seminari der Kultur der Architektur, Hannover 1, 53000, Germany. Section 2: Art and Architecture: Architektur und Kunst, Prof. Dr. Paul J. Berg, Institut für Kunstgeschichte, Universitat Zürich, Schweizstrasse 30, 8000 Zürich, Switzerland. Section 3: Art and Modernity: Kunst und Moderne, Prof. Dr. Hans-Peter Künzli, Universitat Zürich, Universitätsstrasse 26, 8050 Zürich, Switzerland. Deadline: 1:

Archaeological and Art History in Art Theory
Articles of professional quality are sought for the seventh annual symposium on Art Theory, to be held October 14-16, 1989. The symposium will feature presentations by a number of scholars and will provide an opportunity to interact with other scholars. All topics related to Art Theory are welcome. The symposium will be sponsored by the Department of Art History at the University of Pittsburgh, 407 East Peabody Drive, Champaign, Illinois 61820. Abstracts are due by February 1, 1989.

CALL FOR ART

Arts and Physical Disabilities Invitation to Exhibit in October 1989 Art Show
Arts and Physical Disabilities is an annual exhibition designed to promote the art produced by disabled artists. The show is open to artists with physical disabilities from the U.S. and abroad. All are invited to submit entries for the 1989 Hammarize International, October 15-21, 1989. Call for Submissions: Deadline: May 1, 1989.

National Creativity Institute

Week-long International Creativity Conference will be offered at the Yabara Conference Center in Madison, Wisconsin, June 28-July 2, 1989. The conference focuses on the complements of intrinsic creativity. For information: 414-472-3165.

Ball State Society of America


American Photography Conference

New York University Institute of Film and Television announces the exhibition of the annual American Photography Conference of New York. The theme will be "NYC: Home of the American Photographer." The conference will be held in conjunction with the exhibition of the New York photo. Student and professional conference participants will receive up to 12 credits for the conference.

Private Collections

Artworks generated in the past 10 years by any artist over 18 years of age are eligible for inclusion in the exhibition. The exhibition will be held at the Jack Shear Gallery, 110 East 16th Street, New York City. The deadline for the submission of entries is May 1, 1989. For further information: 212-925-6951.

The English Eighteenth Century


gue.-to-the-works-in-prize-money-will-be-awarded. Any artist over eighteen years of age with a physical disability may enter. Entries may be made under the following categories: paintings, drawings, ceramic, graphics, collage, fiber, photography, poetry. The exhibit will be opened to the public for a week and will close with a reception to highlight the accomplishments of talented artists who are disabled. A minimum of $700.00 in prize money will be awarded. Entry deadline: May 1989. For further information: 214-795-5320.

Sculpture Competition

The Sculpture Competition will be held in conjunction with the Third Annual National Juried Sculpture Competition on the Plaza of the Americas, Dallas, Texas will be held July 5-August 10. The judging will be done on a blind basis. Entries must be postmarked by the jury's last day of work for the selection of winners. There are $250 cash awards. Catalogue to be published. For further information: 716-548-1989.
An Annual Seminar on American Culture
The New York State Historical Association announces the 1988 course offerings for its Annual Seminar on American Culture to be held at Cooperstown, New York, May 5-17. The program features special courses of interest to museum professionals, teachers, and students ranging from landscaping for historic homes and territory to genealogical research and research techniques. Further information and applications for admission may be had by writing to: The New York State Historical Association, 5403 Old Stone Road, Cooperstown, New York 13326.214-354-3130.

Fellowships for Women
The Mary Irygnah Bunting Institute of Radcliffe College provides grants for advanced research in the humanities for women in any field of the arts and letters working independently. Tenure is for six to twelve months, and stipends are up to $27,500. Applications must be postmarked by October 1, 1988. For further information and application deadlines range from June 15, 1988 (for Australasia, India, and Latin America) to February 1, 1989. For more information or applications: Council for International Exchange of Scholars, 1100 Church St., NW, Washington, DC 20035-2127. 202-546-4953.

Art in Oxford
St. Hilda's College, Oxford, is the location for a residential art course featuring 19th century drawing and painting running through the month of August. Daily three-hour classes will take place in the college, each afternoons and evenings. The program is designed for artists 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. Tuition fees are for six to twelve months, and stipends are up to $7,500. For further information and application material: Oxford Study Tours, Room 316, NEH, 10032-212-234-3130.

Announcements
Northeast/Mid-Atlantic: Robert M. Mur­ dani has joined the staff of Art (AFA) as head of exhibitions. Previously his positions included program director at the Smithsonian American Art Museum, Washington, DC; curator of the Art in America; and curator of the Arthur Roeder Gallery of American 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. Formerly Meister was the executive director of the AFA. Most recently Murdani was the director of development for the Alva American Dance Theater. Marie-Therese Brinamide has been named exhibition coordinator of the AFA. Formerly she was the director of the art programs at the African American Institute in NY. Ricki Lederman has joined the AFA as the new administrative coordinator for the Museum Management Institute. Lederman has been a program director for the Leadership Institute in NY, a national conserving education organization.

Midwest: William Hunt (MFA, The Ohio State University) Editor of Ceramics Monthly magazine has been named the new president of Ohio Designers' Councils, replacing Curt Beadle.

West: T. Race Halderman, recently resigned his position as executive director of the Jewish Museum of San Francisco, has become the associate director of the University of Denver's Rocky Mountain Regional Conservation Center.

An Invention of Iconclasm Users
Firewalls, Internal: Firewalls (Journal of Documentation) is compiling a list of Iconclasm users for the purpose of disseminating information. The list is scheduled for publication in the summer issue, vol. 5, no. 3, 1988. (Vol. IV, no. 5, Fall 1987, contains a call for abstracts about the history of Iconclasm. The final updating of the published system is scheduled for publication in the Fall.)

N.E.H. Fellowships
The National Endowment for the Humanities announces a competition for a new grant in honor of Vincent Scully, Jr., to stimulate book publication on an aspect of American architecture. The program is designed to make possible the publication of a book that would bring the results of intensive investigation. Further information and application deadlines range from June 15, 1988 (for Australasia, India, and Latin America) to February 1, 1989. For more information or applications: Council for International Exchange of Scholars, 1100 Church St., NW, Washington, DC 20035-2127. 202-546-4953.

Art Journal
A book review editor review
Patricia Mainardi, associate professor at Brooklyn College and the Graduate School of the University of Pennsylvania, has been named the new Reviews Editor of Art Journal, replacing CAA Executive Director Sydelle R. Cook. Mainardi received her Ph.D. in art history from CUNY; she also holds a BA in English and anthropology from Williams College, an MFA in studio art from Brooklyn College and a MA in art history from Hunter College. Mainardi has been teaching at Brooklyn College since 1982. Prior to that Mainardi served as the director of the AFA Visual Arts Program and as an active and dedicated member of the AFA community.
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 $0.50 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) 582-5003.

DISCOUNT EXHIBITION ANNOUNCEMENTS. Full color separation, coated stock. 2-4 week delivery. IMAGES FOR ARTISTS, 308 2-4 week delivery. LONDON. DISCOUNT and Figure Drawing given a professional required. Make checks payable to CAA.


SCULPTURE SABBATICAL? Small house in panoramic village 15km from Pietrasanta, 90km Florence. 2-BR, studio, study, L.R., 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. 5082; 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, Charleston Univ., (home address: 510 Orkney, Priv., Ottawa, Ont. K2C 3M7), or Luis de Moura Sobral, Dép. 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.


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

CAA newsletter
© 1988
College Art Association of America
275 Seventh Avenue, New York, N.Y. 10001
Editor: Susan L. Ball
Editorial Assistants: JoAnne Capozzelli
Carol Grape

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

Spring 1988