

CAA newsletter

Volume 14, Number 1

Spring 1989

1989 ANNUAL MEETING AWARDS AND CONVOCATION

CAA CONVOCATION HELD AT THE PALACE OF FINE ARTS THEATER

Awards for excellence in scholarship, teaching, criticism and studio work were presented at the Convocation ceremonies of the 77th CAA Annual Meeting held on Friday evening, February 17, in the Palace of Fine Arts Theatre. **Harry S. Parker, III**, Director of the Fine Arts Museums of San Francisco, delivered the opening greeting. **Phyllis Pray Bober**, President of the College Art Association, presided.

Awards were presented to twelve individuals:

The Distinguished Teaching of Art History Award was given to two people: **Fred Licht** of Boston University and **Whitney Oddard** of Williams College "because they so eminently deserve the award that it would be unjust to indicate a preference."

The Distinguished Teaching of Art Award went to **Vivian Browne** of Rutgers University.

The Charles Rufus Morey Book Award went to **Patricia Mainardi** of Brooklyn College and The Graduate Center, C.U.N.Y. for *Art & Politics of the Second Empire: The Universal Expositions of 1855 & 1867*, Yale University Press.

The Frank Jewett Mather Award went to **Douglas Crimp**, editor of *October* magazine.

The Alfred H. Barr, Jr. Award went to **Jonathan Wordsworth, Michael C. Jaye, Robert Woof**, with the assistance of **Peter Funnell** for the book *William Wordsworth and the Age of English Romantics*, Rutgers University Press co-published with The Wordsworth Trust, funded in large part by the National Endowment for the Humanities.

The Arthur Kingsley Porter Prize went to **Edward Kaufman** of Columbia University for his article "E.B. Lamb: A Case Study in Victorian Architectural Patronage" which appeared in the June 1988 issue of *The Art Bulletin*.

The Artist Award for A Distinguished Body of Work went to **Elizabeth Murray**, for the exhibition *Elizabeth Murray: Paintings and Drawings* which originated from the Dallas Museum of Art and was organized by Sue Graze and Kathy Halbreich.

The Distinguished Artist Award for Lifetime Achievement went to **Louise Bourgeois** "as a sign of our appreciation of this important artist's distinguished career and ongoing creative achievements."

In addition, the College Art Association is very pleased to announce that the **Librairie Leonce Laget**, a prominent international bookseller located in Paris, which specializes in fine arts and design, has generously presented the College Art Association with a grant of \$750 to support the travel of a foreign art historian residing outside of North America to attend the meeting in San Francisco. The first recipient of the grant was **Patricia Simons** of The Power Institute of Fine Arts, The University of Sydney, Australia. **Veronique Delvaux**, manager of Librairie Leonce Laget, made the

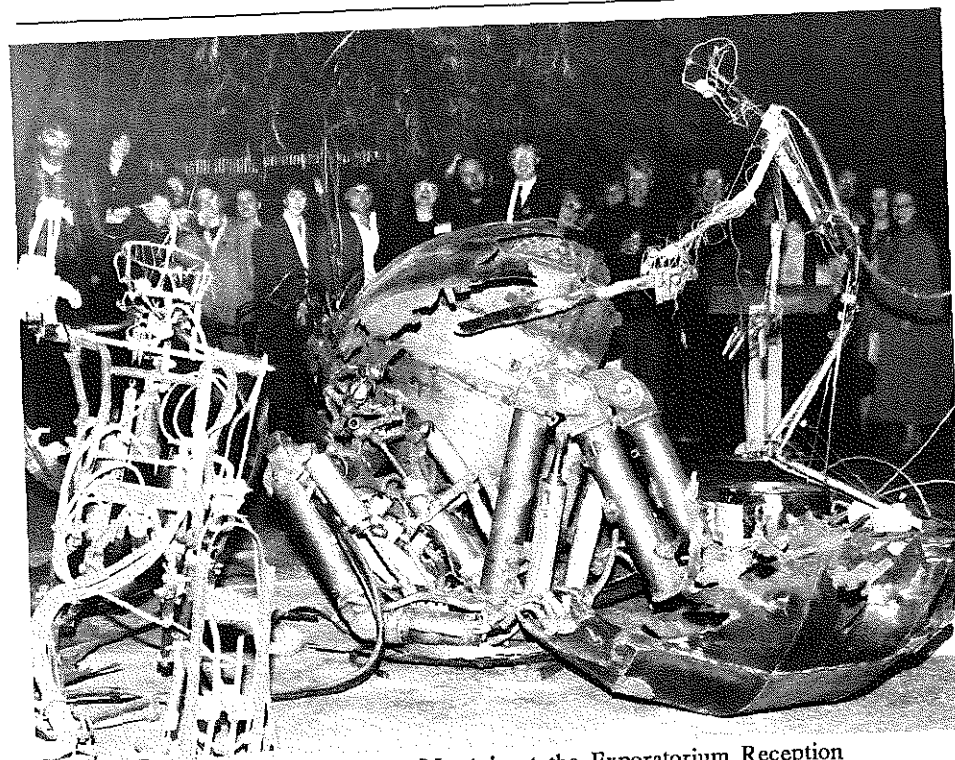
presentation at the CAA Convocation. Any foreign scholars who reside outside of North America are eligible for the grant for the 1990 meeting in New York. Please write to the CAA offices in New York to request an application form.

The Convocation was followed by a reception at The Exploratorium at which box dinners were available. An unusual performance entitled *Pneumatic Men* was given by **Chico MacMurtrie** and his mechanical/hydraulic performers. Also, there was the lively **Leung's White Crane Kung Fu Association** in dragon costumes celebrating the Chinese New Year. The Exploratorium itself with its hands-on arts/educational/scientific gadgets proved interesting and fun. Everyone who attended appeared to be having a good time.



Louise Bourgeois

Photo: © Robert Mapplethorpe



"Pneumatic Men" by Chico MacMurtrie at the Exporatorium Reception
Photo: Tom Erikson

CAA AWARDS

Citations for the awards are presented below. In some cases we are able to include the responses.

Distinguished Teaching of Art History Award presented by James Ackerman:

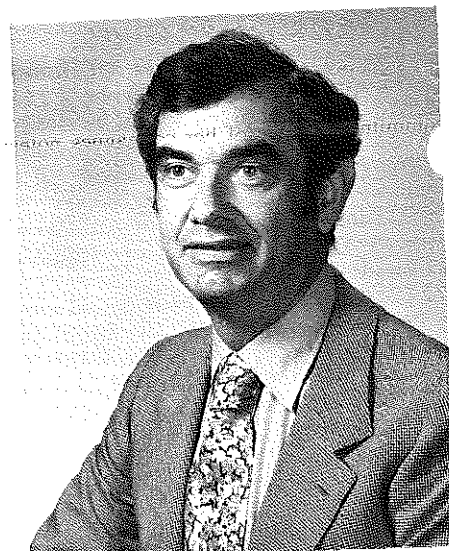
The committee recommended two awards for distinguished teaching for 1988, not because one recipient is retired and one not, but because both so eminently deserve the award that it would be unjust to indicate a preference.

Whitney Stoddard, in over half a century of teaching at Williams College you awakened students at all levels to the enticements of works of art, of teaching as a calling, of meticulous research and of archaeological excavation. Your primary focus has consistently been on the object, and an astonishingly high proportion of the directors and curators of major museums have been your pupils. In illuminating, deceptively casual lectures you appear to be conversing individually with each member of your audience, and your engagement with students carries on into supportive personal attention and tireless assistance with assigned tasks. Your modesty and your enthusiasm for communicating your insights transform the devotion you inspire into companionship. Today, at 76, you continue, for the sheer love of teaching, to conduct sections in Williams' introductory course.



Whitney Stoddard
Photo: Wm. Tague

Fred Licht, in your years as a teacher in Italy and in the United States you have constantly faced the challenge of introducing a generation of unsophisticated and apparently unsusceptible young Americans to the arts, and you have changed their lives. You have performed prodigies of enlightenment in the streets, churches and museums of Italian towns, where you have introduced your pupils to the experience of looking knowingly at great works of art in the original and often in the place for which they were made. In the classroom at home, you have recreated this experience, and have inspired many who set out with quite different goals to continue in careers as professors and curators. And you have consistently put aside your own priorities to give your students personal attention, encouragement and counsel. Your book on Goya, a model of critical history, is among the most enlightening and engaging introductions to an artist in recent times. It teaches teachers as well as students.
Committee: James Ackerman, Chair; Charles Cutler; Beatrice Farwell.



Fred Licht

Fred Licht responds from Italy: I can only believe that this award has been given me because I had the great good luck to have an unusually large number of enormously gifted students who went on, just as I hoped they would, to careers far more outstanding than my own. To them I owe thanks. But I owe as much gratitude towards all those students whose interest in art was peripheral and momentary but who nevertheless allowed me the pleasure of watching them as they opened their eyes to a great world of human generosity, nobility and hope made manifest in art. I hesitate to believe in the justice of the committee's choice. But "chi non accetta no merita" and I do very much want to merit their kindness.

The Distinguished Teaching of Art Award presented by Nancy Macko:

This year's CAA award for Distinguished Teacher of Studio Art honors a woman whose influence has been felt by hundreds of aspiring young art students. As a teacher of painting and drawing for almost twenty years, Vivian Browne has had a profound impact in the art department on the Newark Campus of Rutgers University. Her intellect, her personal ethics and her serious commitment to her students have lent her a very special grace as a teacher.

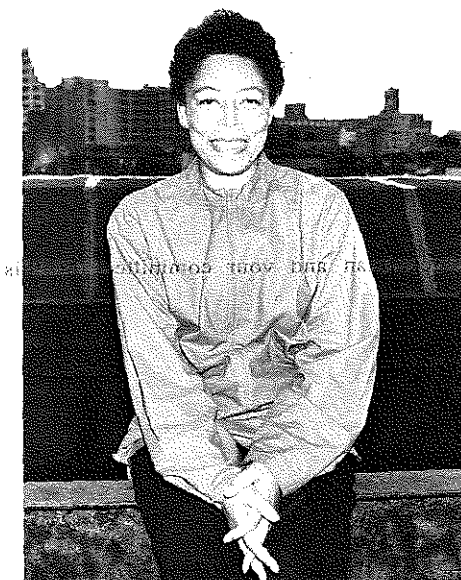
Professor Vivian Browne exemplifies the role of the artist/university art professor. As a visible and active member of the university community, she has taken on many obligations on the Rutgers' campus as well as on university committees in the service of the development of a diverse and representative student body. As an artist who has integrated her own art and life experience over the course of a long and thoughtful career, Vivian Browne has had a significant impact on students who come from minority and ethnic backgrounds, and who are often the first generation of their families to attend college. Her actions past and present on behalf of civil rights and social causes stand as an example to young artists that they do not have to exist outside of the real world of politics and personal commitment. One of her colleagues notes: "She has been active for many years in organizing the Women Artists Series [at Rutgers], and has effectively been an activist for issues involving African American artists and women artists. She is most deserving of recognition for her outstanding record as an instructor, as an artist, as a dedicated professional."

Vivian hasn't distinguished herself only as an educator. She has contributed her time and services to organizations and educational institutions in many ways: such as guest curator at Franklin and Marshall College; juror for the NEA and CAPS NY State Grants; moderator and panel member for numerous seminars and conferences; guest artist at Franklin and Marshall College, Pratt Institute and Santa Cruz Porter College; and visiting artist at the University of California, Santa Cruz campus.

Yet her influence as a black educator on the college level has been national in scope. A former graduate student from the University of California, Santa Cruz recalls: "Vivian really managed to 'go beyond' the usual teacher-student process, to provide support and critical encouragement in a respectful but passionately caring mode. She gave herself to understanding and encouraging students with a rare combination of humor, warmth and insight. Her own life of teaching and maintaining the integrity and productiveness of her own work provided a

wonderful role model for us all..."

A longtime colleague at Rutgers remarks: "One of her great talents is her ability to work with any student in the context of his or her capability and training. She is enthusiastic and encouraging and at the same time provides firm grounding in the aesthetics and techniques of the areas she teaches. Her approach combines the best traditions of visual and technical developments in studio learning. Students are encouraged to nurture their individuality, but not at the expense of understanding their medium and not without attention to the history of art past and present. Her convictions are expressed in her own accomplishments as well as her quiet strength as a person and a teacher."



Vivian E. Browne
Photo: Mary Ellen Andrews

The recipient of many awards, including the MacDowell Colony Fellowship and the Huntington Hartford Painting Fellowship, Ms. Browne has also distinguished herself through the exhibition of her nature-based paintings and prints. Her exhibition record includes many one woman shows in New York City and Los Angeles, exhibitions at numerous university art galleries and participation in major museums like the Museum of Modern Art.

Her dedication to the teaching of art has been unwavering--in the classroom, during her term as chair of the Rutgers Art Department, in her relations with colleagues and with students for whom she has been a mentor and a role model. Her standards are high, and she believes in challenging students to develop their own

high standards. It gives me great pride to present the 1989 Distinguished Teacher of Studio Art Award to Professor Vivian E. Browne.

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

Vivian Browne responds: To the Board of Directors of the College Art Association, the Awards Committee chair and members, and the colleagues and associates who participated in the selection process I would like to express my deep appreciation for being chosen Distinguished Teacher of Art for 1989. It is a great honor and privilege to be the first woman of color to receive this award. I would also like to publicly thank my mother who is really responsible for my becoming a teacher in the first place. She insisted, despite my grave reluctance to do so, that I accept my very first teaching job away from New York. Therefore, and of course, I began teaching at Booker T. Washington High School in Columbia, South Carolina at the age of 20. It was a startling experience. I have been teaching ever since. That initial insistence has led to this evening--this prestigious event. I should like to accept this most distinctive award with pride and warm appreciation for myself and, if I may, for those wonderful dedicated people who were my teachers, for my colleagues in the classroom and for my associates and friends who continue to make extraordinary contributions in the art field. I thank you.

Alfred H. Barr, Jr. Award, 1987
presented by George Goldner:

William Wordsworth and the Age of English Romanticism is one of the most successful publications that has ever accompanied an exhibition. The authors -- Jonathan Wordsworth, Michael C. Jaye, Robert Woof, and Peter Funnell -- have created a catalogue that preserves the spirit, thrust, and intellectual experience of the exhibition. Since catalogues always survive the exhibitions themselves, their importance is paramount. For the many people who are always unable to see exhibitions, catalogues must be successful surrogates, and Messrs. Wordsworth, Jay, Woof, and Funnell have succeeded admirably. Although readers must forego the direct experience of the actual works of art and documents in the exhibition, the exceedingly well-designed and printed catalogue brings life to the assemblage of imagery, literature, documentation, and ideas. Moreover, as a project that straddles the disciplines of history, literature, criticism, art history, and the history of ideas, the exhibition and the catalogue have provided the inspiration for others of a similar kind, as well as the standard to which they must aspire. Finally, it must be said that in the age of

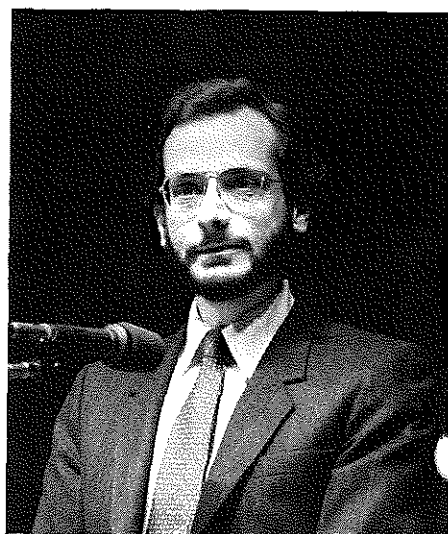


Jonathan Wordsworth, far left; Michael C. Jaye, second from the right; Robert Woof, far right

Committee: Kathryn Linduff, Chair; David Cast; Jack Flam

The Arthur Kingsley Porter Prize, 1988 presented by Elizabeth Johns: In "E.B. Lamb: A Case Study in Victorian Architectural Patronage," Edward Kaufman imaginatively and definitively demolishes the supposed-but previously untested-linkage between old money and good taste. Kaufman demonstrates that nearly all of the patrons for Lamb's eccentric but endearing projects were not nouveau riche, as had been supposed, but members of the hereditary landed classes. He then sets out to reconstruct the motives of these patrons in hiring Lamb, and in so doing, revises the very terms of the study of architectural patronage. As it turns out, the affairs of these patrons were far from private. In the course of Kaufman's scrutiny of their genealogies, landholdings, income, and social positions, it becomes clear that patronage by this group had little to do with taste, and everything to do with social obligations. The pattern of their commissions corresponded to what Kaufman calls a "geography of patronage," in which the architectural offices of London played no part and where distances were reckoned not in miles, but by the space between branches of the family tree. By showing the specific types of building these patrons commissioned and why, he is able to demonstrate just what kind of architectural career (and as a sort of residual issue, what kind of style) an architect working for this social group could build. Kaufman's elegantly crafted argument, both flexible and nuanced, provides a new type of model for future studies of architectural patronage.

Committee: John Russell, Chair; Elizabeth Johns; Thomas Reese



Edward Kaufman
Photo: Tom Erikson

the six-pound, six-hundred page catalogue, *William Wordsworth and the Age of English Romanticism*, only two-hundred-and sixty-one pages in length, is a model of clarity, brevity, and synthesis that belies the complexity of the subject and the achievement of the authors.

In conclusion, the Barr Award Committee notes that the exhibition and catalogue were produced by a team of American and British scholars, a frequent and commendable situation in this period. Furthermore, it applauds the support of the National Endowment for the Humanities and other public and private organizations (Rutgers, the State University of New Jersey in Newark and The Wordsworth Trust, England) who made the exhibition possible.

Committee: George Goldner, Chair; Linda Ayres; Charles Moffett

The Charles Rufus Morey Award, 1988 presented by Jack Flam: The Charles Rufus Morey Book Award is given each year to the author of the book deemed most outstanding in our field. This year the award goes to Patricia Mainardi for her book, *Art and Politics of the Second Empire: The Universal Expositions of 1855 and 1867*, published by Yale University Press. The shift from large public to small private works by artists in the mid-nineteenth century France is seen in relation to political and institutional factors. With great care, Professor Mainardi has searched out

relevant bits of evidence to create a picture of a shift in attitude as well as in policy. This is at once a precise and engaging study, written with wit as well as with erudition; with a deep feeling for the art as well as for the social and human issues involved. Moreover, this book shows us all that art historical studies can make profound discoveries about socio-political change and offer unique insights into social and political history while at the same time keeping a sharp focus on the art itself.

Informative, comprehensive, and precise, this book is also a pleasure to read. To Patricia Mainardi our congratulations and our thanks.



Patricia Mainardi
Photo: Tom Erikson

The Distinguished Artist Award for Lifetime Achievement

presented by Sharon Gold:

This is the second time the College Art Association is presenting the Distinguished Artist Award for Lifetime Achievement; it is with great pleasure that we, as a group of her peers, are able to acknowledge and celebrate Louise Bourgeois' life and work.

For over fifty years Louise Bourgeois' outstanding visual intelligence and instinct has produced an extraordinary, highly psychological and personally symbolic oeuvre. She has been recognized by the major museums, galleries, critics, collectors, universities and foundations, and has been an enormous influence on generations of artists.

Louise Bourgeois' artistic achievements are many. Two are particularly noteworthy. She has shown how an artist's deepest commitment to her work, often independent of mainstream concerns, must be followed in order to weather the storms and succeed in the face of adversity. The other achievement, which can be said of even fewer of us, is that after such a lengthy and prodigious career of creating significant bodies of work, Louise Bourgeois' sculpture continues to transcend itself in output and rigor. In fact, her work in the 1980s is astonishingly potent and a reflection of her artistic concerns at this contemporary moment. She is therefore the rarest of artists who continually has something to say and always finds a way to say it brilliantly.

This award is given as a sign of our appreciation of this important artist's distinguished career and ongoing creative achievements.

Committee: Sharon Gold, Chair; Deborah Butterfield; Sam Gilliam; Douglas Huebler; Joan Semmel

Louise Bourgeois responds: It is with great pleasure that I accept this award for lifetime artistic achievement. It is a distinguished honor that I cherish deeply. I am very sorry to be unable to accept the award in person, my absence has nothing to do with you. It reflects on me. I travel very badly. Many of you of course, love to travel. I unfortunately do not. Travel can bring out strange behavior in certain people, including me. Under the pressure of traveling, some people start dressing strangely. Others become loquacious, or they can't stand still, or they become promiscuous, or they start prancing around the room, or give into expressing uncontrollable criticism and snide remarks. Some even inflict outright violence on innocent bystanders. And there is something else. I dread questions.

Appearing in front of an audience usually grants the right to ask questions of the speaker. This situation terrifies me. It makes me feel like St. Sebastian about to be punctured with arrows. I tell stories to keep questions at bay. Being put on the spot gives me a shot of adrenaline which I sense as a physical challenge, and whatever form my behavior takes, it makes me ashamed. In Charcot's time, in La Petriere, doctors theorized that under extreme stress, a person's body automatically arches into a rigid, bow-like figure. I try to avoid this. There is a last advantage to my absence, I sympathize with the account of a man who was horrified at the idea of having to speak in public. Once, when he absolutely had to, he was in the building and was on his way to the auditorium, when he passed an office with its door open. He went in. He saw a computer terminal. Unable to control himself, he unplugged the computer, picked it up, and tried to leave the building. And he was caught, which is too bad. You see, because I didn't come to San Francisco, at least the computers in this building are safe. Unfortunately I cannot be here today.

But I very much hope that, when you are in New York, individuals among you will come and visit me. I enjoy meeting people on a one-to-one basis. I am a friendly, accessible person, and I look forward to your visits. The honor you are bestowing on me means a great deal to me. I am extremely grateful. But in a way I don't deserve your kindness, your showering me with your gifts. What did I do to deserve it? I was just trying to have a good time by telling my own story without fear and with a touch of humor. Thank you very much.

The Artist Award for A Distinguished Body of Work, Exhibition, Presentation or Performance, 1988

presented by Diane Burko:

As artist members of the CAA we applaud this recognition from the CAA that artists are, indeed, the building blocks of this Association. Identifying one artist to receive the Award for Distinguished Body of Work has been a difficult task . . . and also a gratifying one.



Elizabeth Murray
Photo: © Barry Kornbluh

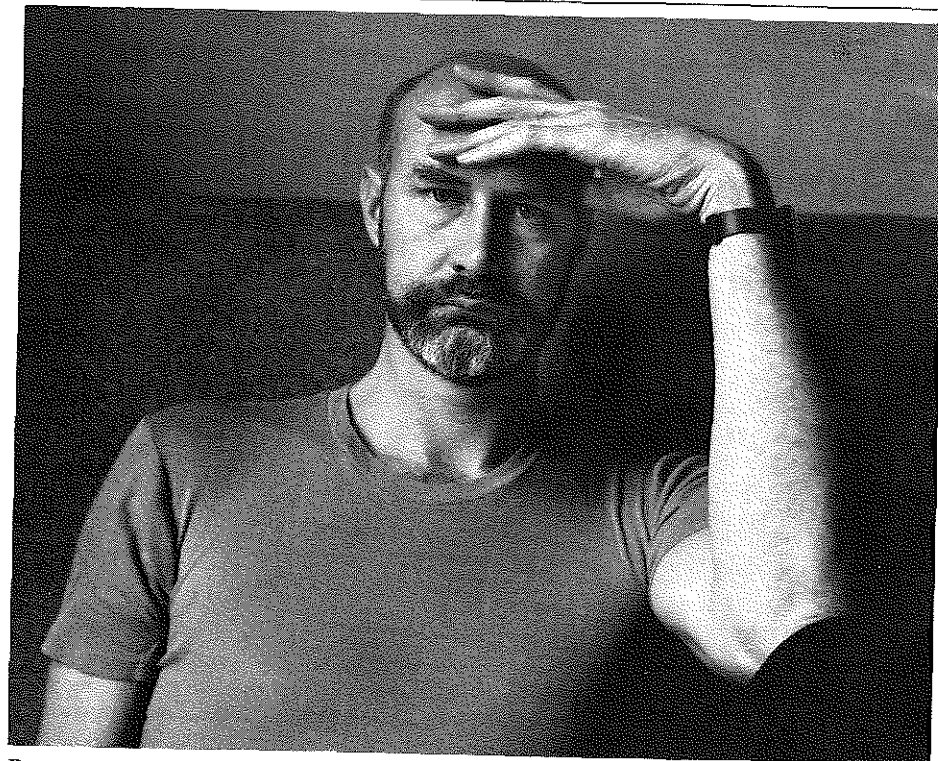
1989 ANNUAL MEETING AWARDS AND CONVOCATION ...

Our difficulty came from choosing only one from a broadly inclusive list of peers. We were not interested in citing obvious celebrities. Rather, we looked for a certain authenticity and commitment, for someone who, during their career, had also spent some time in the classroom sharing their ideas. We believe that **Elizabeth Murray** is that kind of artist. She is awarded this citation specifically for the two year touring exhibition, which featured the last ten years of her development. *Elizabeth Murray: Paintings and Drawings* originated from the Dallas Museum of Art and was organized by Sue Graze and Kathy Halbreich. Kay Larsen wrote in 1986 that Elizabeth Murray, "... increasingly looks like one of the finest American painters ... to emerge out of the seventies. Her reluctance to push her career -- a stubborn refusal to do anything but paint -- has kept her reputation something of a secret outside the art world." Today, with almost everything an "appropriated commodity" it is indeed refreshing to acknowledge an artist who dares to rely on her own life for her art. Her teenage fantasy to be a cartoonist, her art school training in Chicago and California, her experience as a sculptor, and her deep ties to art history and formalism, are all intertwined in her work. She has found a way to simultaneously deal with issues of abstraction and formalism, along with figurative content that spans the personal, domestic, religious and sexual. The physical constructions of her three dimensional paintings are as complex as the layered messages of her imagery. And the evolution of these forms was a natural one that reflects her efforts to always move forward in trying to, as she has said, "... devise a new way of painting." And so we award this citation for what Elizabeth Murray has done, and how she has done it, and we look forward to more in the future.

Committee: Diane Burko, Chair; Houston Conwill; James McFarrell; Gladys Nilsson; Betty Woodman



Patricia Simons, Laget awardee
Photo: Tom Erikson



Douglas Crimp
Photo: © 1986 Robert Giard

The Frank Jewett Mather Award, 1988 presented by Robert Storr:

The Mather Award for Art Criticism has many purposes. In singling out a critic the committee not only recognizes an individual's achievement, and calls attention to the ideas he or she has championed, but focuses on the context in which criticism is written and the various institutions to which it addresses itself. In short, inherent in bestowing any such award is consideration of art's social as well as aesthetic dimensions. This year in giving the Mather Award to **Douglas Crimp** we honor the sustained work of a writer who, as much as any, has tackled the political problems which condition the making of art and frame perceptions of it. Total agreement with his premises is not at issue, but rather an appreciation of the importance of our differences as well as our shared views and of the crucial role dissent plays in the furtherance of serious art writing. We are unanimous, however, in our respect for and endorsement of Douglas Crimp's contribution to the struggle to bring the AIDS crisis to the attention of the art world and the resources of art and artists to the assistance of those who have been stricken. In particular, we want to cite his role as editor of the special AIDS issue of *October*. Finally, we wish to take this opportunity to express our solidarity with those in the art community and beyond who confront AIDS personally and we urge members of the CAA to actively support the efforts in which Douglas Crimp has already

taken a leading role.

Committee: Robert Storr, Chair; Yve-Alain Bois; Arlene Raven

Douglas Crimp responds: I'm extremely pleased that this award acknowledges the work that I've done on AIDS, not only because this work has brought to fruition ten years of critical work urging a reestablishment of the relationship of art to our lived social lives, but also because my work on AIDS has been, more than anything I've ever done, a collective enterprise. And for this reason I want to share this award with my fellow activists in ACT UP, the AIDS Coalition to Unleash Power, and with everyone else who worked with me on the special issue of *October* devoted to AIDS. I'm also very happy to be accepting this award in San Francisco, something I might be able to explain by way of an anecdote. Today I got my hair cut at a barber shop in the Castro. There were six of us there waiting for haircuts, three of whom were visibly very sick with AIDS. I was very touched by this, because I realized that I was in probably one of the only barber shops in the entire United States where people who are visibly symptomatic would feel comfortable and safe doing something as simple as getting a haircut--the direct result of the creation of a cohesive and self-affirming gay community. And finally I want to say how happy I am to be accepting this award at the CAA meeting in which a gay and lesbian caucus is being formed. It's none too soon. Thank you.

1989 WINNERS SELECTED IN READER'S DIGEST ARTISTS AT GIVERNY PROGRAM



from left to right: Daryl Lyew, Diane Burko, Frances Chaves, Sally Apfelbaum, Xin Han. Daryl is the CAA administrator of the Reader's Digest Artists at Giverny Program and Frances is the curator for the Reader's Digest Collection.

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

Recipients of the three artists residencies are: **Sally Apfelbaum** of New York City, **Diane Burko** of Philadelphia, PA, and **Xin Han** of Worthington, OH. Each of the artists will receive a \$12,000 cash award, the opportunity to live in separate furnished apartments and use of a professionally equipped studio at Giverny for a six-month period. The 1989 recipients will begin their residency at the home of Impressionist artist Claude Monet April 1 and will remain there through September 30. Their stay at Giverny coincides with the peak blooming season of the gardens.

Sally Apfelbaum, 34, is a photographer, sculptor, and professor of photography at the School of Visual Arts in New York City. For the past four years, she has been photographing public sites in New York and presenting the work in installations that show a row of 8x10 prints on one wall in a gallery with a row of 40x60-inch photomurals of the same images on the opposite wall. The prints function as documents of records of a place while the photomurals become a photographic recreation of it. She has had exhibitions at P.S. 122 in New York, Bridgewater Gallery in New York and the Alb City Museum of Sezze, Italy.

Diane Burko, 43, professor of art at Community College of Philadelphia, has been a landscape painter for 20 years. She

visits the actual locations portrayed in her paintings -- Etretat in Normandy (made famous by Monet himself), the Grand Canyon, the California coast, the waterways of Pennsylvania -- often working from aerial photographs. Her one woman shows include Marian Locks Gallery in Philadelphia, Hollins College in Roanoke, VA, and the Pennsylvania Academy of the Fine Arts, Morris Gallery in Philadelphia.

Xin Han, 33, a self-employed artist born in China, interprets life in urban America in his paintings. His works show a special fascination for the New York subway system. He has had various exhibitions, including the Columbus (OH) Museum of Art, Fairbank Center in Harvard University, the Los Angeles Municipal Art Gallery, and Art Waves Gallery in New York City. Among his honors are the Columbus Museum of Art Award for Painting and a National Endowment for the Arts Visual Artist Award in Painting.

Applicants for the residency were drawn primarily from among CAA's 10,000 members. This year CAA received 621 applications from artists residing in most geographic areas throughout the country, although some 24% were from New York and 21% from California alone. 70% of the applicants were painters, 7% were mixed media artists, 6% worked in sculpture or ceramics, 6% worked on paper, 5% were photographers, and the remaining arts disciplines made up collectively less than 5% of the applicants. Women applicants outnumbered men by 57% to 42%. An examination of career status found that most applicants were evenly divided among "emerging" (a recent college graduate with

few shows) or "mid-career" (an artist with a number of exhibitions, awards and fellowships), while only a few were "established."

Finalists for the award and residency were: **Nancy Beal**, **Nancy Friese**, **Claudia Hart**, **Linda Lowry**, **Barbara Morris** and **Andrew Spear**.

The winners were selected by a jury chosen by the Institut de France and the CAA. It consisted of Cynthia Carlson, artist and professor at Queens College; Leo Castelli, noted art dealer; and Faith Ringgold, artist and professor at the University of California, San Diego. A preliminary jury had narrowed the field to nine finalists. It comprised Carlson, Sam Gilliam, artist and professor at Carnegie Mellon University, and Irving Sandler, art historian and professor at SUNY, Purchase. Faith Ringgold is a CAA Board member and Cynthia Carlson, Sam Gilliam and Irving Sandler are former CAA Board members.

FOR SALE: ANNUAL MEETING ABSTRACTS AND PROGRAM STATEMENTS

For the price of \$10, plus \$2.50 for shipping and handling, you can have your own copy of the 77th Annual Meeting *Abstracts and Program Statements* edited by Charles S. Rhyne. Here is your chance to learn about the papers presented in the sessions you were not able to attend, as well as to be reminded of the presentations you did hear. CAA's *Abstracts and Program Statements* is the publication of record for the annual meeting. Published before the annual meeting and available each year in the registration area, it serves as a preview of the sessions and, thereafter, as the only published access to much new research and to important discussions of critical issues in the field. The improved format this year is intended to make the abstracts more readable and the volume more suitable as a permanent addition to personal and institutional libraries. The statements on Art History Sessions tend to be more complete than those on Studio Art Sessions, because of the more formal nature of many of the art historians' remarks. The *Abstracts* do present, at the very least, statements from the chair or co-chairs of each Studio Art Session and, in some cases where prepared papers were given, abstracts. CAA hopes to move closer to its goal of presenting statements, however brief, from all speakers, including all speakers at Studio Art Sessions, at next year's meeting in New York.

With this issue, the *Newsletter* begins a column on art and the law. The column will highlight significant case law and legislative developments which impact the constituencies served by CAA.

THE BERNE CONVENTION AND INTERNATIONAL COPYRIGHT

On October 31, 1988, President Reagan signed into law enabling legislation to allow the United States to adhere to the *Berne Convention for the Protection of Literary and Artistic Works*. The Senate ratified the treaty on October 20, 1988 which entered into force with respect to the United States on March 1, 1989. The Berne Convention is not self-executing, but requires enabling legislation. "The Berne Convention Implementation Act of 1988" (the 1988 Act) amends the Copyright Act and takes effect the same day.

For over 100 years, the Berne Convention has provided the framework for international copyright relations. Today, 81 nations are signatories of Berne. Each Berne member nation is required to extend to works from all other member states, the same copyright rules it applies to its own citizens. Berne also establishes minimum copyright standards that each member must meet.

Differences between U.S. law and Berne have kept the U.S. from joining Berne. Instead the U.S. has relied for international copyright protection on the less comprehensive and less effective Universal Copyright Convention of UNESCO.

Until recently, a major obstacle to joining Berne lay in the peculiarities of American copyright law, specifically: 1) the manufacturing clause; 2) technical formalities of registration and notice; and 3) the Berne requirements concerning moral rights. The 1976 amendments to the U.S. Copyright Act eliminated several difficulties and the 1988 Act purports to qualify the U.S. for Berne Convention protection by eliminating additional formalities. The 1988 Act states that the Convention is not self-executing and that the obligations of the U.S. are met only through domestic law.

Significant changes resulting from the 1988 Act are that: 1) it amends the definition of pictorial, graphic and sculptural works to include architectural plans; 2) the required notice provisions i.e. © date are no longer mandatory after March 1, 1989 (Notice, however, may still affect damages in an infringement

case and have evidentiary weight); 3) omission of copyright notice after March 1, 1989 no longer results in possible loss of copyright protection; 4) the transfer of copyright does not have to be recorded with the Copyright Office; and 5) foreign copyright owners do not have to register prior to bringing an infringement suit. The 1988 Act has no retroactive effect.

One issue raised by Berne and, in the past, the major stumbling block to U.S. adherence, was the impact in the U.S. of the moral rights provision- Article 6 *bis* of the Berne Convention. Article 6 *bis* requires the recognition that "the author shall have the right to claim authorship of the work and to object to any distortion, mutilation or other modification of, or other derogatory action in relation to, the said work, which would be prejudicial to his (or her) honor or reputation."

There has been debate as to whether these "moral rights" already exist under U.S. laws or whether new laws must be created ensuring these rights to artists before U.S. law can become compatible with Berne. After consideration, Congress concluded that protection adequate to conform to Berne is provided for under existing U.S. laws. These existing U.S. laws include various provisions of the Copyright Act and the Lanham (trademark) Act, various state statutes and common law principles such as defamation, misrepresentation and unfair competition. The legislative history and the specific language of the 1988 Act specifically foreclose any suggestion that artists' moral rights are increased as a result of Berne. The 1988 Act expressly states that the Convention provisions, the United States adherence thereto, and satisfaction of the United States obligations thereunder "do not expand or reduce any right of an author of a work, whether claimed under Federal, State or the common law: 1) to claim authorship of the work; or 2) to object to any distortion of other modification of, or other derogatory action in relation to, the work that would prejudice the author's honor or reputation." An 11th hour effort to save Richard Serra's *Tilted Arc* based on adherence to Berne was abandoned when Serra's lawyers confronted the moral rights neutrality of the legislation. The site specific sculpture has now been dismantled and stored.

It can be questioned whether the existence of 8 state moral rights statutes (Calif, Louisiana, Maine, Mass, New Mexico, New York, Penn and Rhode Island) and random state court decisions actually comply with the Berne mandate. In any event, it is likely that in the future there will be substantial efforts to expand artists' moral rights in the United States. The film colorization issue and the Visual

Rights Act of 1988 (S. 1619, H.R. 3221) introduced by Senator Kennedy are such examples. An informed source has advised CAA that the Kennedy bill will be reintroduced after the congressional recess by Senator Kennedy in the Senate and Congressman Markey in the House.

The Kennedy bill, as most recently amended during committee consideration, defines a "work of visual art" as a "painting, drawing, print or sculpture existing in a single copy or a limited edition of fewer than 200 copies." A work of visual art specifically does not include any photograph, poster, map, technical drawing, motion picture or other audio visual work or work of applied art. The bill as introduced would provide full copyright protection for works of visual art without notice of copyright - a result now achieved by Berne. It would additionally permit the artist to claim authorship of any work of visual art publicly displayed, or to disclaim any such work on account of material mutilation or alteration that harms the artists' reputation. It would also extend existing copyright sanctions to make them applicable to destruction, material mutilation or alteration of a publicly displayed work if caused by an intentional act or gross negligence. An earlier resale royalty has been dropped in favor of a provision directing the National Endowment for the Arts and the Register of Copyrights to study the feasibility of the "incentives to enable authors of works of visual art to participate in the communal exploitation of the work after the first sale."

WORK FOR HIRE

On March 29, 1989, the United States Supreme Court will hear oral arguments in the case of Community for Creative NonViolence v. James Earl Reid.

At issue is application of the "work made for hire" doctrine of the copyright law. Under that doctrine, the rights of authorship and of copyright ownership are initially held not by the creator, but rather the employer or the party that commissions the work. This doctrine is an exception to the basic copyright principle that the "author," and initial copyright owner of an original creation, is the creator of the work.

In enacting a definition of "work made for hire" in the 1976 Copyright Act, Congress provided in Section 101, Subsection (1) that any work prepared by an "employee" in the scope of his or her "employment" would be considered a work made for hire even without a written

instrument. While the legislative history of the 1976 Act suggests that Congress intended the concept of employment to extend only to salaried employees, the term is not defined.

The lack of an express definition has led to disagreement in the courts of appeals. Section 101, subsection (2) of the 1976 Act provides that if a commissioned work falls within one of nine categories, the work could be considered a work for hire if there is a written agreement to that effect. A commissioned sculpture or original painting are not included among the nine categories. Reid involves the definition of employee within subsection (1). Reid did not enter into any copyright agreement with the not-for-profit organization which commissioned him to do a sculpture. In Reid, the District of Columbia Court of Appeals, applied an agency approach to resolve the issue. Under this approach, if consideration of the factors leads to the conclusion that the creator of a commissioned work is not an employer, the work cannot be a work for hire unless it meets the criteria and falls within the categories of subdivision (2). Under the approach of the federal court in New York, an employee for work for hire purposes is determined by the right to supervise and control the creator's work. In Reid, the sculptor's lawyers have argued in their brief to the Supreme Court that the salaried employee test recently adopted by the federal court in California in the Dumas case is the correct test. A number of organizations including the New York Volunteer Lawyers for the Arts have submitted briefs in support of Reid, the sculptor.

Legislation was introduced by Senator Thad Cochran (R. MS) S. 1223 to amend the copyright law regarding work for hire intended to protect the work product of writers, artists, photographers, composers and other creators of works of art. The legislation which died in the Senate Judiciary Committee provided a narrow definition of employee (i.e., salaries), provided that the nine categories of commissioned works could only be considered works for hire if a written agreement was entered into prior to the commission and provided that joint copyright had to be negotiated contractually in advance.

To date, the unfair and burdensome operation of work for hire agreements and some courts expansive interpretation of "employee" have severely diminished the benefits to creators under the copyright law.

THE REPEAL OF UNIFORM CAPITALIZATION

As reported in the Winter 1988/89 *Newsletter*, after a successful lobbying effort was waged by artists, the Technical and Miscellaneous Revenue Act (TAMRA) of 1988 was signed by President Reagan on November 11, 1988. TAMRA repeals Internal Revenue Section 263-A requiring capitalization for "free lance authors, photographers, and artists" effective for the 1987 tax year: i.e., as if it had never applied to artists.

Excerpts from an article which follows are written by Jody Blazek, a CPA with the firm Blazek & Rogers in Houston, TX (they specialize in taxation and financial planning for artists) which appeared in the Winter 1989 issue of the Women's Caucus for the Arts' WCA *national update* helps to further define the impact of the repeal.

WHAT THE REPEAL APPLIES TO

"Qualified creative expenses" (QCE) can be deducted in the year paid rather than matching them with income they generate (need not be capitalized). QCE's are those expenses paid by a self-employed (not employed) writer, photographer, or artist. Any expenses related to printing, photographic plates, motion picture films, video tapes, or similar items are specifically subject to capitalization and not immediately deductible.

Congress was careful to define the creative disciplines now able to deduct costs immediately, as follows:

"Writer" means any individual if the personal efforts of such individual create (or may reasonably be expected to create) a literary manuscript, musical composition (including any accompanying words) or dance score.

"Photographer" means any individual if the personal efforts of such individual create (or may be reasonably expected to create) a photograph or photographic negative or transparency.

"Artist" means any individual if the personal effect of such individual create (or be reasonably expected to create) a picture, painting, sculpture, statue, etching, drawing, cartoon, graphic design or original print edition." Further the code provides that in determining whether any expense is paid in the trade or business of being an artist, the following criteria must be taken into account:

- the originality and uniqueness of the item created;
- the predominance of its aesthetic value over utilitarian value.

The Congress commented that jewelry, silverware, pottery, furniture, and similar household items generally are not to be considered created in the trade or business

of being an artist. Craftspeople will continue to be subject to capitalization of their business expenses unless they can overcome the above presumption. (For the ongoing discussion about the particular plight of the craftspeople, see *The Craft Report*, Vol. 14, No. 148 (June 1988), "Vexatious Taxation" by Leonard D. DuBoff).

SECTION 263-A OR "SAFE HARBOR" ELECTED FOR 1987 RETURNS

Artists filed their 1987 tax returns one of three ways: 1) electing capitalization of their art inventory and assigning specific costs to all items produced and only deducting costs attributable to items actually sold; 2) using "safe harbor" provided by the IRS in May, 1988; or 3) ignoring or unaware of rules claiming all expenses paid as in 1986 and prior years.

Artists filing under method 3) need do nothing. They deducted all of the expenses paid during 1987 and continue to do so unless they made films, videos or handicrafts.

Method 2) "safe harbor" electees have two choices: amend 1987 income tax return claiming the one-half of the 1987 artistic expenses capitalized and not deducted on the original 1987 return and ask for a refund OR leave 1987 as it is and claim the capitalized (nondeducted or deferred) 1987 expenses all on the 1988 return.

Method 1) artists have no clear direction at his time. The minutes of the congressional discussion of artist repeal make no mention of artists who elected to specifically follow 263-A and capitalize individual object costs. The committee reports are silent on revocation of the 263-A inventory method. Artists who elected to specifically assign costs to objects under 263-A have formally adopted a change of accounting method. Until technical advice is issued, these artists

(continues on page 18, col. 2)



Barbara Hoffman, Esq. is a CAA Board member and Honorary Counsel. She is a practicing arts lawyer and law professor. Her recent publications include a book on the Richard Serra controversy entitled, *The Tilted Arc on Trial*.

THE DISINTEGRATION OF OUR LIBRARIES AND THE CASE FOR ALKALINE PAPER

The Association of Research Libraries, the Commission on Preservation and Access, and the National Humanities Alliance have alerted CAA to their joint effort to stop a national crisis in the making, namely the threatened disintegration of an estimated 80 million books in North American research libraries. Surveys confirm that "slow fires," triggered by the acids in paper, are spreading through most research libraries, transforming book and journal collections into piles of paper fragments. The catastrophic implication for scholarship and for society is the loss of significant portions of distinctive research collections representing important elements of our intellectual heritage. The most cost-effective solution to this problem is to discontinue use of acidic paper for book production and to use alkaline, durable paper instead. The magnitude of the problem requires an accelerated collaborative effort among leaders in the library community, academic institutions, publishing industry, paper industry, as well as concerned scholars, authors, and others to make the case for alkaline paper.

In response to this issue, the Association of Research Libraries has issued *Briefing Package Number 3, Preserving Knowledge: The Case for Alkaline Paper*. The Briefing Package which includes articles, excerpts and reports under the headings overview and background, paper industry update, author

and publisher support, and government response, is available for \$7 through the Association of Research Libraries, 1527 New Hampshire Avenue, NW, Washington, DC 10036 (202/232-2466). The package highlights recent encouraging developments that suggest a solution to the problem is closer at hand than may be generally perceived. For example:

1) a commitment by the members of the Association of American University Presses to use permanent paper for most titles published;

2) a successful beginning by a New York Public Library based Committee of Authors and Publishers to persuade two major publishers -- Random House and Simon & Schuster -- to switch to alkaline paper for first printings of hardcover trade books; and

3) confirmation at a TAPPI (Technical Association of the Pulp and Paper Industry) symposium on paper permanency of steadily increasing supply of alkaline paper at competitive prices.

HOW YOU CAN HELP ESTABLISH A NATIONAL POLICY ON PERMANENT PAPER

Senator Claiborne Pell of Rhode Island is presently sponsoring a bill, S.J. Res. 57 (Senate Joint Resolution 57) to "establish a national policy on permanent paper" which needs co-sponsors (other Senators who will sign in support of the bill). A large number

of co-sponsors can speed congressional action on the bill. Thus, CAA urges all its members to write urgent letters to your Senators urging them to sign-up as co-sponsors on Pell's S.J. Res. 57. In your letter emphasize that:

1) The resolution calls attention to a critical problem for scholars, libraries and society - that is, the loss of significant portions of library collections due to the use of acidic paper for publishing books and journals. Nationally, close to 80 million volumes have become so brittle that the pages break or crumble with use.

2) Printing books on permanent paper is the most effective solution to the problem, as publications printed on acid-free or alkaline paper last for centuries rather than decades.

3) Possibly the greatest barriers to use of permanent paper for publishing are lack of awareness of the problem of acidic paper and/or misperceptions about the availability and price of alkaline paper. Congressional consideration of the resolution will highlight the fact that in the last two years, the production of alkaline paper in the U.S. has increased steadily and priced competitively.

4) The resolution increases awareness of the problem of acidic paper by recommending (not requiring) the use of alkaline for publications and archival records of permanent value. It is a common sense, no cost strategy to address a serious problem.

Information and some of text for the above article was obtained from *Preserving Knowledge: The Case for Alkaline Paper* from the Association of Research Libraries, the Commission on Preservation and Access, and the National Humanities Alliance.

NEW: JULY ISSUE OF POSITION LISTINGS TO BE PRINTED

Beginning this summer, CAA will begin printing a sixth issue of *Position Listings*, our listing of job opportunities in academia and the visual arts. This additional listing will be mailed to all CAA members on 3 July. While most job vacancies are posted during the academic year, there have been enough inquiries about positions to be filled during the summer months to justify this additional service. Institutions should send notices to CAA, Placement Service, 275 Seventh Avenue, New York, NY 10001. Deadline: 23 June for inclusion in the 3 July *Listings*.

SOLO SHOWS BY ARTIST MEMBERS

Publications Policy: This is a listing of exhibitions by artists who are members of the CAA. Those sending information should include name of artist, gallery or museum, city, dates of exhibition, and medium. Please indicate CAA membership if sending gallery invitation or press release.

Based on a suggestion made by Emma Amos during the Board Sponsored Session: What do Artists Want from the CAA, Anyway?, we are now organizing this column by region where the exhibition is occurring or has occurred. Thanks to Emma for her fine idea.

West: Karen Atkinson. XS Gallery, Western Nevada Community College, Carson City, NV, January 26--February 27. Era After Era.

Leslie Barta. The Rotunda Gallery, University of Arizona, Tucson, February 8--March 5. Photocollages, "The Power of Decision."

Fritz Scholder. Marilyn Butler Fine Art, Scottsdale, AZ, March 5--31. Recent Work: paintings, monotypes, drawings, bronzes.

Midwest: Raymond C. Bryan. Rifle Sport Gallery, Minneapolis, MN, March 25--April 22. The Dao and Zen of Metal Art and Computer Music.

Gretchen Garner. Western Michigan University, Kalamazoo, February 1989. "Flowers." Grand Rapids Art Museum, Grand Rapids, MI, February 17-April 2. Landscape photographs, "Landscapes 1981--88."

Lee Hall. Elliot Smith Gallery, St. Louis, MO, December 2--31, 1988. Paintings, "Very Small Landscapes."

William Hawk. Elliot Smith Gallery, St. Louis, MO, February 10--March 12. Paintings.

Donna Meeks. Dorothea Thiel Gallery, South Holland, IL, February 13--March 3. Paintings & Drawings.

Eugene Narrett. Lannon Gallery, Chicago, March 22--April 22. Paintings & pastels, "Gamesters."

Yasue Sakaoka. Capital University Schumacher Gallery, March 6--April 4, 1988. Current Works.

Jeanne E. Salis. A.R.C., Chicago, January 4--February 4. Works on Paper.

Northeast: Everett Mayo Adelman. Helio Galleries, N.Y.C., January 11--29. Recent High Pattern Image Shift Paintings. Fred Badalamenti. First Street Gallery, N.Y.C., April 18--May 6. Paintings & Drawings.

Rande Barke. E.M. Donahue Gallery, N.Y.C., February 1--25. New Paintings.

Charles Cajori. New York Studio School of Drawing, Painting & Sculpture, N.Y.C., October 6--November 12, 1988. Paintings.

Michael Chelminski. Blue Mountain Gallery, N.Y.C., March 3--22. Paintings. Robert Cronin. Gimpel & Weitzenhoffer Gallery, N.Y.C., February 7--March 4. Paintings & Sculpture.

Barbara Gallucci. P.S.1 (Project Studio One), Long Island City, NY, January 15--March 12. Sculpture.

Janet Goldner. Soho 20 Gallery, N.Y.C., February 21--March 11.

Richard Haas. Brooke Alexander Gallery, N.Y.C., January 5--February 4. Architectural Projects: Maquettes, Drawings & Prints 1982--1989.

Nicholas Hill. Green Art Gallery, Guilford, CT, January 28--February 28. Paintings.

Margia Kramer. M.I.T. List Visual Arts Center, Cambridge, MA, March 4--April 23. Installation, "Looking at Militarism." Artspace, San Francisco, May 9--June 12. Installation, "I a WO/MAN; The FBI File on Andy Warhol."

George T. Lavere. Lawrence Gallery, N.Y.C., May 22--June 3.

Richard Lewis. The Puchong Gallery, N.Y.C., January 12--February 8. Color photographs, "Unknown Landscapes."

Iain Macell. Koussevitzky Gallery, Berkshire Community College, Pittsfield, MA, March 2--31. Sculpture, drawings & paintings, "More Questions."

Agnes Murray. Frederic Remington Art Museum, Ogdensburg, NY, February 26--April 8. Lithographs, etchings, drawings, watercolors, "The Italian Suite."

Paula Rendino. Cambridge Multicultural Art Center, Cambridge, MA, February 16--March 19. Installation, "Other Worlds: An Environment of Illuminating Painting & Sculpture, Changing Light and Sound."

Claire Rosenfeld. Prince Street Gallery, N.Y.C., January 20--February 8. Waves, Trees, Songs of Night.

Allen Schill. Nicholas Roerich Museum, N.Y.C., April 2--26. Works in various media, "Mandalas & Related Works, 1972--1988."

Mike Solomon. The Queens Museum, Flushing, NY, December 3, 1988--January 15, 1989.

M.A. Thomsen. Thomsen Gallery, Tappan, NY, March 4--April 1. Oil Paintings.

Linda Troeller. Wall Gallery, John Jay College of Criminal Justice, N.Y.C., March 6--April 7. Photographs, "TB-Aids Diary."

Dan Welden. Benton Gallery, Southampton, NY, October 22--November 17, 1988. Paintings.

Barbara Zucker. The Sculpture Center, N.Y.C., April 1--29. Sculpture, "A Collection of Opinions."

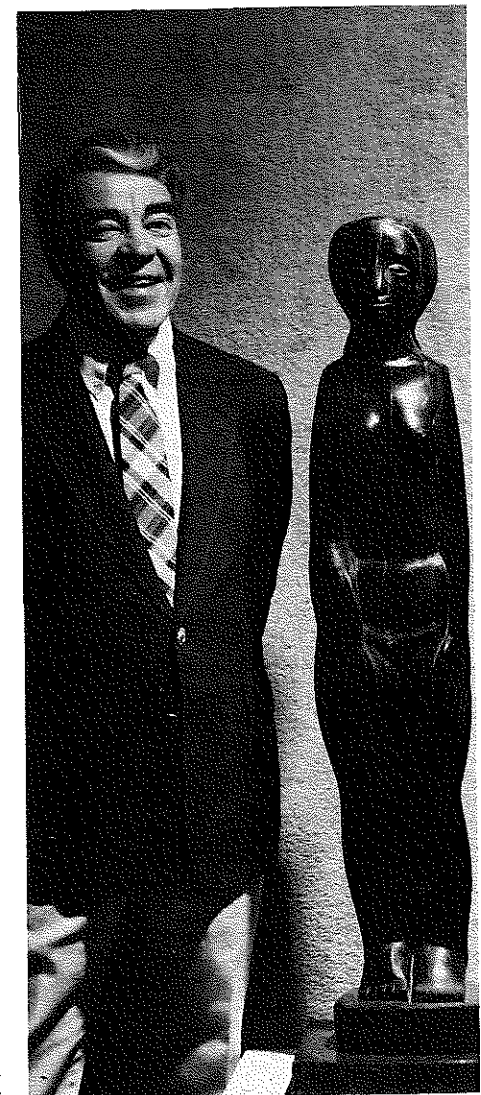
Midatlantic: Dean Carter. Virginia Tech Northern Virginia Graduate Center, Falls Church, VA, October 24--November 10, 1988. Sculpture.

James Schneck. Susan Isaacs Gallery, Wilmington, DE, March 3--31. Recent Paintings.

South: Barbara Elam. San Angelo Museum of Fine Arts, San Angelo, TX, January 12--February 12. Works on Paper. Anne Haugh. The Savannah College of Art & Design, Savannah, GA, December 4--11, 1988. Thesis Exhibit.

Europe: Ellen Y. Brieskorn. Gallery of the BGA, Berlin, Federal Republic of Germany, May 1--June 30. Semiabstract oil paintings, "Nuda Obscura."

Bogdan Grom. Yugoslavia: Novi-Sad, October 6--16, 1988; Subotica, October 18--27, 1988; Sowbor, October 28--November 10, 1988. Paper Assemblages & Tapestries.



Dean Carter with his sculpture "Ebony Bather"

IMPORTANT NOTICE TO ALL ARTIST MEMBERS

TO: CAA ARTIST MEMBERS

FROM: ART JOURNAL EDITORIAL BOARD (Susan Ball, Cynthia Carlson, Ellen Lanyon, Barbara Novak, Irving Sandler, Robert Storr)

The Art Journal Editorial Board has heard loud and clear from artist members of the CAA that they want *Art Journal* to be more responsive to the CAA artist constituency. We, the members of the *Art Journal* Editorial Board, have been and continue to be in total agreement. The constitution of the Editorial Board reflects an active commitment to the artist constituency. The Board, however, must receive proposals from artists for *Art Journal* theme issues. Please consider this as a direct and open solicitation for proposals! Inquiries regarding proposals may be made to the *Art Journal* managing editor, Jane Edelson, 275 Seventh Avenue, New York, NY 10001.

SUGGESTIONS FOR PLACEMENT BUREAU AND ANNUAL MEETING PROGRAM GUIDE SOUGHT

CAA staff wants to know how we can make the Placement Bureau at the Annual Meeting work better to serve all parties fairly and more efficiently. This includes both the Candidates' Center, the Interviewers' Center (including assignment and use of Interviewers' Tables), and the Candidates' Message Center. And while you are at it, what did you think about the new format for our Annual Meeting program guide? It is larger now with new graphics. Any thoughts you have on how it can be improved for easier use during the meeting, are appreciated. What information could we include that we do not include currently? Were you confused by any CAA Annual Meeting policy, fee, service or program that could be described more clearly in the program? Send your comments and ideas for improvements to: Jeffrey Larris, Deputy Director, CAA, 275 Seventh Avenue, New York, NY 10001.

PEOPLE AND PROGRAMS

IN MEMORIAM

Edward A. Maser, a professor of art in the department of art at the University of Chicago since 1961, died in October 1988 in Chicago at the age of 64. He received a Ph.D. from the University of Chicago in 1958. During his lifetime, he was awarded several Fulbright Fellowships and a Guggenheim Fellowship. In 1975 the Republic of Austria bestowed on him the Cross of Honor for Letters and Art for his work on Austrian Baroque Art. Besides 26 articles, he was the author of: *Gian Domenico Ferretti* (a monograph), and *Disegni inediti di Johann Michael Rottmayr catalogo a cura di E. A. Maser, Monumenta Bergamensis*.

Patricia Toomey, slide and photography curator at the department of art and art history at Rice University, died in September of 1988 at the age of 44. She was nationally known as a consultant and teacher in the classification and preservation of slide collections. In her 20 years as curator she significantly expanded Rice University's slide collection. She earned a B.S. in art from the University of Texas. In 1967, Ms. Toomey came to Houston as slide and photograph curator at the University of St. Thomas when it was chaired by Dominique de Menil, and took over the Rice collection when the St. Thomas department moved to Rice. Memorials may be given to: Brown Art Library, Rice University, P.O. Box 1892 Houston, TX, 77251. 713/527-4815.

Jan Bialostocki, member of the Polish Academy of Sciences, professor of the history of art at the University of Warsaw, and chief conservator of the department of European Art at the National Museum of Warsaw, died in December 1988.

Howard Kottler, a major influence in contemporary ceramics, died in January of this year in Seattle at the age of 57. Kottler was a professor and chair of the ceramics department at the University of Washington. He was noted for his exceptional technical skills and early use of political imagery.

John Michael McCarron, former artistic director of Artspace in San Francisco, died in January of this year at the age of 34. McCarron was with L.A. Louver for three years then became the director of the Arts Commission Gallery in San Francisco, leaving in 1983 to establish an exhibition program at Artspace. Memorials may be sent to: John McCarron New Writing in Arts Criticism Grants, c/o Artspace, 1286 Folsom Street, San Francisco, CA 94103.

Elaine de Kooning, artist, teacher and writer, died in February of this year at the age of 68. She attended Hunter College and Leonardo da Vinci Art School in Manhattan. Throughout her life, de Kooning held teaching posts at many colleges and universities, including Yale, Carnegie-Mellon, the University of Pennsylvania, the University of Georgia, Bard College, the Cooper Union and the Parsons School of Fine Art in New York. In 1962, she was commissioned to do a portrait of President John F. Kennedy for the Truman Library. Her work is in the collections of the Museum of Modern Art, the Guggenheim Museum in New York and in a number of other institutions throughout the country. She is survived by her husband, Willem de Kooning, whom she married in 1943.

Robert Mapplethorpe, artist and photographer, died in March in New York City at the age of 42. Mapplethorpe was known for his celebrity portraits (including the photo of Louise Bourgeois on our cover), stark black and whites of nudes and flowers, and homoerotic imagery. His career peaked last summer with a large and immensely popular retrospective held at the Whitney Museum of American Art.

ACADEME

Midwest: At the University of Iowa School of Art and Art History: **Richard de Puma**, professor, has been elected to membership in the Istituto di Studi Etruschi ed Italici, Florence; **Ann Roberts**, assistant professor, has returned to the school after serving for two years as the assistant director of the Center for Renaissance Studies at the Newberry Library; **Daniel Smartt** has been added to the faculty; and **Joy Sperling**, assistant professor, has been awarded a postdoctoral fellowship at the National Museum of American Art. In November, **Walter S. Gibson**, Mellon Professor of Humanities at Case Western Reserve University, was the Murphy Lecturer in Art at the University of Kansas and during the spring semester he will be the Clark Visiting Professor of Art History at Williams College. **Jean Sutherland Boggs** will be the Mather Visiting Professor in Art History at Case Western Reserve University, while **Jenifer Neils**, chair of the art department, will serve as the Whitehead Visiting Professor of Classical Studies at the American School of Classical Studies in Athens. **Diane Olivier**, assistant professor of fine arts, has returned to the University of Cincinnati to chair the Mid America College Art Association's annual conference after a six month residency at P.S.1 in New York.

Northeast: Three new faculty members have joined the art and art history department of Providence College, Providence, Rhode Island, as of September 1988. **James Janecek**, instructor in printmaking; **Karen Foster**, assistant professor of ancient art, formerly of Wesleyan University; and **Deborah Johnson**, assistant professor of modern art, formerly curator of prints, drawings, and photographs at the Museum of Art, Rhode Island School of Design. **Jane Ford Aebersold** has been named dean of studies at Bennington College. She is the first woman and the first studio artist to have been appointed to this position.

Midatlantic: **Carol Veth Sky** has been named dean of academic affairs at the Maryland College of Art and Design. At the University of Maryland, College Park Campus: **James Douglas Farguhar** has been named chair of the art department; **Homer L. Thomas** is a visiting professor of art history and archeology; **Arthur Miller**, professor of Pre-Columbian art, taught last spring at the Ecole pratique des hautes etudes; **W. R. Rearick** returned from Venice, after preparing a Veronese exhibition for the Cini Foundation, to open a second Veronese exhibition at the National Gallery of Art; and **David Brown, C. Douglas Lewis** and **Milo Beach** have taught or will teach courses in the department.

Southwest: **J. Robert Wills**, dean of The University of Texas at Austin College of Fine Arts since 1981, will resign that position June 30 to become provost of Pacific Lutheran University in Tacoma, Washington.

West: At the University of California, **Lynn Matteson** has been appointed dean of the school of fine arts, **David Brunn** has joined the studio art department as assistant professor in photography, **Glenn Harcourt** has been hired as an assistant professor in the field of Northern Renaissance and Baroque art history, **John Pollini** has been brought on as an associate professor in Classical art and archaeology, and adjunct professors, **Gillian Wilson**, **Edward Maeder**, **Leslie Bowman**, **Shelley Bennett** and **Marion True** have been also hired. **Nancy Macko** has been appointed assistant professor of art in printmaking, drawing, and computer graphics at Scripps College.

CORRECTIONS

Ronald D. Rarick's name was incorrectly spelled in the Winter 1988/89 Newsletter.

ORGANIZATIONS

Southeast: **Eilene Leistner** has been named director of corporate development and head of the New York office by the National Foundation for Advancement in the Arts. **James J. Kamm** has been named associate director of the Wolfsonian Foundation.

West: **Lisa Lyons** has been named as director of art programs for the Lannan Foundation. Most recently she was the director of acquisitions at the Museum Fund.

Southwest: **Lynette Korenic** of the University of California, Santa Barbara, **Anita Gilden** of the Museum of Art in Baltimore, **Edward Teague** of the University of Florida and **Eileen Fry** of Indiana University have been elected to the Executive Board of the Art Libraries Society of North America (ARLIS NA).

Northeast: **Irma B. Jaffe** has been appointed as executive director of cultural affairs for the Istituto della Enciclopedia Italiana Fondata da Giovanni Treccani in New York. **Joy L. Gordon** has assumed the post of executive director of Guild Hall, East Hampton, New York. **Julie Silliman**, previously a fellow with the National Endowment for the Arts Research Division, has joined the staff of CAA as an associate administrator.

Canada: **Joyce Zemans** has been appointed director and **Robert Spickler** has been appointed associate director of the Canada Council.

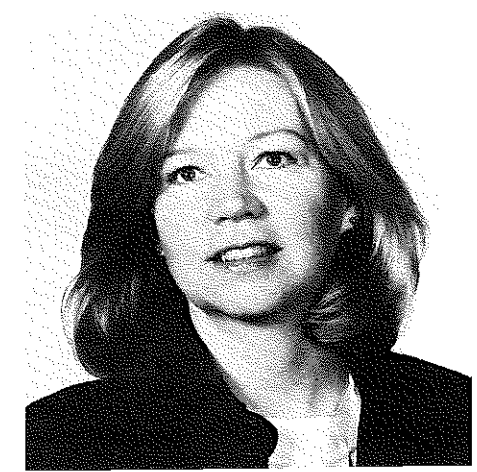
Europe: **Ruth Kamen** has been appointed director of the British Architectural Library and Sir Banister Fletcher Librarian.

MUSEUMS/GALLERIES

Midwest: At the Indianapolis Museum of Art: **Martin F. Krause**, formerly associate curator of prints and drawings, has been promoted to curator; **Theodore Celenko** has been appointed curator of ethnographic art; **Anna M. Thompson** has been appointed performance arts coordinator in the education division; and **Barry Shifman** has been appointed associate curator in charge of decorative arts. **Patrick M. de Winter** has resigned from the Cleveland Museum of Art to pursue a fellowship at the Camargo Foundation in Cassis, France. The Missouri Historical Society, which operates the History Museum in the Jefferson Memorial Building in St. Louis' Forest Park, has named **Robert R. Archibald** to be its executive director.



Colin B. Bailey
Kimbell Art Museum



Naomi Vine
High Museum of Art

Kathryn Howarth Ryan has been named as the curator of education for the Madison Art Center.

Northeast: **Germano Celant**, internationally acclaimed art critic and curator, and past recipient of the CAA Mather Award, has joined the staff of the Solomon R. Guggenheim Museum as curator of contemporary art. At the International Museum of Photography at George Eastman House, **Robert Mayer** has resigned as the director and **James Enyeart**, formerly director of the Center for Creative Photography at the University of Arizona in Tucson, has been hired to replace him. New members of the Board of Governors of the Hill-Stead Museum are **Alice DeLana**, teacher, **Anne Coffin Hanson**, art historian and past CAA president, and **Lucius M. Whitaker**, businessman. **Peter Nisbet**, presently associate curator of the Busch-Reisinger Museum of Harvard University, has been appointed first Daimler-Benz curator of the Busch-Reisinger Museum of Central and Northern European Art. **Jennifer Spohn** has been appointed to the position of chief conservator at the Worcester Art Museum. **Hongnam Kim**, formerly an assistant professor of art history at the University of Maryland, has been appointed curator at The Asia Society Gallery. **Steven Schlough** has been appointed to the position of public relations officer of the Whitney Museum of American Art. At the Metropolitan Museum of Art: **Laurence B. Kanter** has been elected curator of the Robert Lehman Collection; **William M. Griswold** has been appointed assistant curator in the department of drawings; **Donald J. Larocca** has been appointed assistant curator in the department of arms and armor; **Jeffrey K. Smith** has been hired as the new head of evaluative research; and **Marilyn Hirsh** has been appointed to serve in the division of education as assistant museum educator.

Southeast: **Naomi Vine** has been appointed to the position of associate director for programs and curatorial affairs for the High Museum of Art in Atlanta. **Joy Patty** has been appointed as the new curator of education and adult programs, and **Carrie Przybilla** has been named assistant curator of 20th-Century art at the High Museum of Art in Atlanta.

South: **Susan J. Barnes**, formerly chief curator at the North Carolina Museum of Art, has been named senior curator of Western art at the Dallas Museum of Art. **J. Richard Gruber** has resigned as director of the Memphis Brooks Museum of Art to accept a similar position with The Wichita Art Museum in Wichita, Kansas.

Midatlantic: **Milo Cleveland Beach** has been named director of the Arthur M. Sackler Gallery and the Freer Gallery of Art, two museums of the Smithsonian Institution devoted to the study and exhibition of the arts of Asia. **Eliza Rathbone**, formerly curator of 20th-Century art, has been named curator of The Phillips Collection in Washington, D.C. **Franklin Kelly** has been hired as the curator of collections of The Corcoran Gallery of Art, Washington, D.C. **Mark Rosenthal**, the Muriel and Philip Berman curator of 20th-Century art at the Philadelphia of Art, has resigned to pursue independent writing and exhibition projects.

West: At the J. Paul Getty Museum in Malibu: **Myron Laskin** has resigned as curator of paintings to pursue scholarly research and publication, in part for the Getty Museum; **George Goldner** has assumed the role of acting curator of paintings; and **Brian Considine** has been appointed as conservator of decorative (continues on page 18, col. 1)

GRANTS/AWARDS/HONORS

Publication policy: Only grants and awards received by individual and institutional members, or awarded by institutional members, of the College Art Association will be published. We do not publish the award/grant amount. Please note the following format:

Individual members: cite name, institutional affiliation, grant or award title.
Institutional members: cite name of institution/organization; the full title of the grant or award; and (optional) use or purpose of grant.

In all cases, please note that you are a CAA member.

INDIVIDUALS

Edgar Allen Been, writer and art critic for *Maine Times*, has won first place in the Manufacturers Hanover Art/World Awards Program for Distinguished Newspaper Art Criticism.

John Bender, Stanford University, has been awarded the Louis Gottschalk Prize funded by the American Society for Eighteenth-Century Studies for *Imagining the Penitentiary: Fiction and the Architecture of Mind in Eighteenth-Century England*, published in 1987 by the University of Chicago Press. **Michael McKeeon**, Stanford University Humanities Center, came in a very close second for his book *The Origins of the English Novel 1600-1740*, published by the Johns Hopkins University Press.

The Rockefeller Archive Center announced 1988 grant-in-aid program awards were made to: **Aaron Betsky**, Southern California Institute of Architecture, for research on the architecture of James Gamble Rogers; and **Susan L. Klaus**, George Washington University, for research on the planning of Forest Hills Gardens.

The American Society for Hispanic Art Historical Studies (ASHAHS) has presented its 1989 Distinguished Publication Award to **Herschel B. Chipp** for his book *Picasso's Guernica: History, Transformations, Meanings* published in 1988 by the University of California Press.

Patrick M. de Winter has been awarded a National Endowment for the Humanities grant to work on a book dealing with the French Renaissance.

Jonathan Fineberg, University of Illinois, has been named a 1988 University Scholar which provides a three year stipend to support scholarly activities.

Richard Hamwi, Cumberland College, received the Jurors' Award for Excellence in the Drawing Division of Kentucky Graphics '88.

Eloise Johnson has been awarded a grant from the National Endowment for the Humanities which will allow her to complete her doctoral dissertation on Afro-American artists of the Harlem Renaissance.

Julie Johnson, received a 1988-89 Fulbright Fellowship and will spend the year in Vienna conducting research on the Secessionists.

Margla Kramer has received a New York Foundation for the Arts Artist's Fellowship for 1988-89.

Nancy Macko, Scripps College, Claremont, CA was awarded two grants funded by the Sloan Foundation.

Alexander Coburn Soper III of the Institute of Fine Arts, New York University was awarded the Charles Lang Freer Medal of the Smithsonian Institution's Freer Gallery of Art.

The Jewish Museum of New York and the art publishing house IRSA Verlag, Vienna (Austria) have announced the joint publication of a special issue in honor of **Rachel Wischnitzer**, one of the first women to train as an architect and a founder of the study of the history of Jewish art. She is presently living in New York and recently turned 104.

THE DECORATIVE ARTS SOCIETY ANNOUNCES AWARDS

Craig Gilborn of the Adirondack Museum of Blue Mountain Lake, New York has been awarded the Montgomery Award for an outstanding first scholar publication in the field of American decorative arts by The Decorative Arts Society for his publication *Adirondack Furniture and the Rustic Tradition*; and the late **Benno M. Forman** has received the Society's Montgomery Prize for the most distinguished study of American decorative arts published in the last year for his publication *American Seating Furniture, 1630-1730: An Interpretive Catalogue*.

MITCHELL PRIZES AWARDED TO BOOKS ON ART SUBJECTS

Thomas DeCosta Kaufmann, Princeton University, was awarded the 1988 Mitchell Prize for his book *The School of Prague: Painting at the Court of Rudolf II*, published by the University of Chicago Press. **Stanley Meltzoff** was awarded the Eric Mitchell Prize, for a first book by a promising scholar, for his book *Botticelli, Signorelli and Savonarola: Theologica Poetica and Painting from Boccaccio and Poliziano*, published in Florence by Leo S.

Olschki. The 20th-Century Mitchell Prize was awarded to **Angelica Zander Rudenstine** for her catalogue *Modern Painting, Drawing and Sculpture Collected by Emily and Joseph Pulitzer, Jr.*, published by the Harvard University Art Museums.

1988-89 FULBRIGHT SCHOLARS

The Council for International Exchange of Scholars has published its *Directory of American Fulbright Scholars, 1988-89*. CAA members, listed as 1988-89 Fulbright Scholars, are: **Avis Louise Allman**, independent scholar, Brooklyn, NY, for research on images from museums of Turkish and Islamic arts; **Phyllis M. Bramson**, University of Illinois, Chicago and CAA Board Member, for lecturing on art at the Victorian College of Arts, Melbourne, Australia; **Melvin E. Edwards**, Rutgers University, for research and consulting on metalwork art at the Zimbabwe National Gallery, Harare, Zimbabwe; **Donn Walden Hedman**, Indiana University of Pennsylvania, for research on folkcrafts of the Pare and Usambara Mountains of Northeastern Tanzania; **Ora Lerman**, Suffolk County Community College, for research on Indian masks - transformation through linear decoration at the Crafts Museum, New Delhi, India; **Maria Martha Makela**, School of the Art Institute of Chicago, for research on the founding and early years of the Munich Secession - art and politics during the regency of Prince Luitpold of Bavaria at the University of Munich, West Germany; **Shelley Enid Rice**, New York University, for research on social, political, aesthetic, and cultural dimensions of the early years of French photography at the Paris Musee Carnavalet, Paris, France; **Leonard J. Slatkes**, CUNY, Queens College, for research for a monograph of Hendrick Ter Brugghen (1588-1629).

NEA ANNOUNCES GRANTS FOR PHOTOGRAPHY, CRAFTS AND SCULPTURE

The Visual Arts Program of the National Endowment for the Arts has announced the names of recipients of grants in photography, sculpture and crafts categories. Five artists received the highest grant award of \$25,000, 81 artists received the \$15,000 amount, and 166 received \$5,000. Recommendations were based on the quality of the artists' submitted work and past record of artistic achievement. CAA members among the list of award recipients were the following: **Mauro Altamura**, **Steve Barry**, **Joseph Bartscherer**, **Steve Beyer**, **Patt Blue**, **Gina Bobrowski**, **Drex Brooks**, **Pam Brown**, **Lance Carlson**,

James Carpenter, **Eleanor Clough**, **Lawrence Crombez**, **Barbara DeGenevieve**, **Maria Gonzalez**, **Robert Howard**, **Richard Kooyman**, **Kathryn Lehar**, **Ken Little**, **Roger Machin**, **Mike Mandel**, **William Maxwell**, **Eileen Neff**, **Richard Notkin**, **James Olson**, **Michael Pestel**, **Susan Rankaitis**, **Gail Simpson**, **Jonathan Sires**, **Nancy Slagle**, **Karen Stahlecker**, **Christopher Staley**, **Jessica Stockholder**, **Rachelle Thiewes**, **Richard Usrey**, **Connie Utterback**, **Jack Wax**.

ORGANIZATIONS

The **Solomon R. Guggenheim Museum** has been awarded a grant from the GTE Corporation to implement Phase II of the museum's collection sharing program.

The **Royal Institute of British Architects** has been awarded a grant by the British Library towards the preservation of the RIBA archive. Funds for award were provided by the Wolfson Foundation and Family Trust.

The **Art Institute of Southern California** has received a cultural grant from the Festival of Arts in Laguna Beach and a grant from the Van Camp Foundation to support operations and endow scholarships.

The **Museum of Fine Arts, Houston** has been awarded a grant from the William Randolph Hearst Foundation to establish an endowment for educational outreach programs.

The **J. Paul Getty Trust** has announced three grants under its new Architectural Conservation Grant category. Recipients are: the **Hacienda de los Luceros** in Alcalde, New Mexico; **Frank Lloyd Wright's Freeman House** in Los Angeles, and the **Spencer Pierce Little House** in Newbury, Massachusetts.

Challenge II Grants from the National Endowment for the Arts have been awarded to the **Henry Art Gallery** of the University of Washington, Seattle, WA and to **The Tyler School of Temple University**, Elkins Park, PA.

Preservation Microfilming: A Guide for Librarians and Archivists edited by **Nancy Gwinn** and jointly produced by the **Northeast Document Conservation Center (NEDCC)** and the **Association of Research Libraries (ARL)**, has received the **Waldo Gifford Leland Prize** awarded by the Society of American Archivists (SAA).

Artpark, Lewiston, New York has been awarded a two year grant from the **Lila Wallace-Reader's Digest Fund** in support of the park's visual art projects program.

NEA ANNOUNCES ORGANIZATIONAL GRANTS FOR VISUAL ARTS FORUMS AND DESIGN COLLABORATIONS

The Design Arts and Visual Arts Programs of the National Endowment of the Arts announced the award of grants in a pilot series aimed at encouraging professional collaboration between design professionals and visual artists. The four grants went to: the **Bi-State Development Agency**, St. Louis, MO, for the design of a light rail system; the **Consanti Foundation**, Scottsdale, AZ, for the colorful painting of three kilometers of desert road; the **City of Dallas, Parks and Recreation Department**, for the renovation of a half-century-old historic site; and **Texas A & M University**, College Station, TX, for the redesign of a major Houston freeway interchange.

The Visual Arts Program of the National Endowment for the Arts has announced awards made under the Artists Forums category. CAA institutional members or affiliated societies who received a grant are the following: **University of Akron**, OH; **University of Arizona**, Tucson; **Art Academy of Cincinnati**, OH; **Atlanta College of Art**, GA; **California College of Arts and Crafts**, Oakland, CA; **University of California**, San Diego; **University of Colorado**, Boulder; **Cornell University**, Ithaca, NY; **East Carolina University**, Greenville, NC; **University of Illinois**, Chicago, IL; **Kansas City Art Institute**, MO; **Louisiana State University**, Baton Rouge; **Mills College**, Oakland, CA; **Montana State University**, Bozeman; **New Mexico State University**, Las Cruces; **University of New Mexico**, Albuquerque; **City University of New York**, New York; **State University of New York**, Stony Brook; **Opportunities for the Arts**, Columbus; **Rutgers**, The State University, New Brunswick, NJ; **School of the Art Institute of Chicago**; **Southern Illinois University**, Carbondale; **Virginia Commonwealth University**, Richmond; **Wadsworth Athenaeum**, Hartford, CT; **Washington State University**, Pullman; and the **Women's Caucus for Art**, Berkeley, CA.

NOMINATIONS INVITED FOR CAA AWARDS

Nominations from the membership are invited for the **Distinguished Teaching of Art** and the **Distinguished Teaching of Art History Awards**. Letters of recommendation and supporting materials should be sent to CAA, Teaching Nominations, 275 Seventh Avenue, New York, NY 10001 by **1 November**. The names and letters of nomination for any candidates who are strong contenders will be passed on to the award committees for the following year. Past winners are not eligible. Please specify if recommending for the DTOAH or the DTOA award.

The Board of Directors also invites nominations from the membership for the following awards: **Award for a Distinguished Body of Work**, **Exhibition**, **Presentation** or **Performance**, mounted in the year preceeding the award (1988-89 academic year for 1990 award), by a living artist who is a citizen or permanent resident of the United States, its possessions, Canada, or Mexico. The award will be based on the recommendation of a national selection committee in consultation with regional committees. The committee would like to emphasize that this is a peer award - artists nominate and a committee of artists selects the most outstanding individual. The committee invites your thoughtful and thought provoking nominations. Send a minimum of 6 and a maximum of 20 slides, a catalogue if applicable, as well as the invitation or announcement of the exhibition or event to: The Award Committee for a Distinguished Body of Work, CAA, 275 Seventh Avenue, New York, NY 10001. No self-nominations please. **Deadline: 1 October**.

Distinguished Artist Award for Lifetime Achievement by a living artist who is a citizen or permanent resident of the United States, its possessions, Canada, or Mexico are also being accepted. The award will be based on the recommendation of a national selection committee organized with attention to geographic representation as well as media or disciplinary representation. Nominees must have national credibility. Send nominations and appropriate documentation to: Distinguished Artist Award Committee, CAA, 275 Seventh Avenue, New York, NY 10001. No self-nominations please. **Deadline: 1 October**.

OPPORTUNITIES

The Women's Studio Workshop is looking for artists to work as studio assistants in its summer classes in printmaking, artists' books, book arts, fabric printing, silkscreen and papermaking during its Summer Arts Institute in July and August. Contact: WSW, P.O. Box 489, Rosendale, NY 12472. 914/658-9133. **Deadline: 15 April 1989.**

The National Art Review, an annual exhibit surveying the emerging, the established, the traditional and the unconventional in contemporary art, has placed a call for artists. Artists in all media are eligible, open to U.S. residents, wall-to-wall insurance and shipping expenses to be provided for 4 to 6 artists selected for this group show to be held in September 1989. Send 6-12 slides (designate one slide to be retained for permanent file), resume, and SASE to: Director, Sawhill Gallery, Art Department, James Madison University, Harrisonburg, VA 22807. **Deadline: 1 May 1989.**

AQUA (A Quest for Urgent Action...Clean Water Now) is accepting entries for its first annual poster competition. The winning artist will be invited to have their proposal printed in a limited edition, hand-screened print, in collaboration with the Lower East Side Printshop. For more information send a self-addressed stamped envelope to: AQUA, 255 West 84th Street, Suite 2C, New York, NY 10024; or call: Leslie Gabriel at 212/740-8135, or Ruth Ely at 212/580-9049. **Deadline: 1 May 1989.**

The Ezra Jack Keats Memorial Fellowship from the Ezra Jack Keats Foundation will provide \$1,500 to a talented writer and/or illustrator of children's books who wishes to use the Kerland Collection for the furtherance of his or her artistic development. For application materials or further information contact: Ezra Keats Memorial Fellowship Committee, The Kerland Collection, 109 Walter Library, 117 Pleasant St, SE, University of Minnesota, Minneapolis, MN 55455. 612/624-4576. **Deadline: 1 May 1989.**

The International Typeface Corporation has placed a call for entries in its fifth **Herb Lubalin International Student Design Competition**, this year titled *Illiteracy - The Price*. Undergraduate, graduate or special students of bona fide art or graphic design schools or departments, any place in the world, may enter. First prize is \$5,000, second prize is \$2,500 and 8 third prizes are \$500 each. Selected winners will be exhibited in an art show at the ITC Center in New York. For entry form and competition rules write or call: Illiteracy -

The Price, ITC Center, 2 Hammarckjold Plaza, New York, NY 10017. 212/371-0699. Deadline: 12 May 1989.

Winterthur Museum and Gardens invites applications for graduate or postdoctoral fellowships for 1-6 months of resident study at Winterthur in American decorative arts, American art, American architectural history, and American material culture. For information about requirements and applications, call or write: Advanced Studies Division, Winterthur Museum and Gardens, Winterthur, DE 19735, 302/888-4649. **Deadline: 15 May 1989.**

Arts Midwest has announced the initiation of the **Midwest Acquisitions Program**, a pilot effort to assist nonprofit midwestern museums, galleries, and art centers in purchasing works of twenty award-winning midwestern artists. This program will make subsidies of up to \$500 each available to eligible nonprofit exhibition spaces in Arts Midwest's nine states: IL, IN, IA, MI, MN, ND, OH, SD, WI. Contact: Jeanne R. Lasko or Wayne K. Self at 612/341-0755. **Deadline: Applications will be accepted until 1 June 1989.**

Ball State University Art Gallery has announced its **35th Annual Drawing and Small Sculpture Show** competition. The show will be held 5 November - 3 December with 10-15 selected artists showing 5-10 works each. A catalogue will be published. Juried by slides only, \$10 fee for 10 works. For required prospectus, call or write: 35th D/SSS, Ball State University Art Gallery, Muncie, IN 47306. 317/285-5242. **Deadline: 2 June 1989.**

The Indo-U.S. Subcommission on Education and Culture is offering twelve long-term (6-10 months) and nine short-term (2-3 months) awards for 1990-91 research in India. These grants will be available in all academic disciplines, except clinical medicine. 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 and to encourage a wider range of research activity. Fellowship terms include \$1,500 per month, an allowance for books and study/travel and some additional benefits. For application forms and further information, contact: Council for International Exchange of Scholars, Attn: Indo-American Fellowship Program, 3400 International Drive, Suite M-500, Washington, D.C. 20008-3097. 212/686-4013. **Deadline: 15 June 1989.**

The Council for International Exchange of Scholars has announced the opening of competition for **1990-91 Fulbright grants** in research and university lecturing abroad. Application materials will be available in April. For more information and applications, call or write: Council for International Exchange of Scholars, 3400 International Drive, Suite M-500, Washington, D.C. 20008-3097. 202/686-7866. **Deadlines: 15 June 1989** for Australasia, India, and Latin America, except lecturing awards to Mexico, Venezuela, and the Caribbean; **15 September 1989** for Africa, Asia, Europe, the Middle East, and lecturing awards to Mexico, Venezuela, and the Caribbean, and travel-only awards to France, Italy, and West Germany; **1 November 1989** for institutional proposals for Scholar-in-Residence Program, for International Education Administrators Program in West Germany, United Kingdom, and Japan, and for the Seminar in German Civilization; **1 January 1990** for NATO Research Fellowships and Spain Research Fellowships.

Artitudes, New York - 1989, an international multi-media art competition seeks entries. Winners will exhibit at Art 54 Gallery in New York's SoHo district. \$7,000 in cash prizes and awards (in total). Write for an application to: Artitudes Department RA, P.O. Box 380, Hartsdale, NY 10530; or call: 914/633-5333. **Deadline: 23 June 1989.**

CAA OFFERS PUBLICATION SUBSIDIES THROUGH THE MILLARD MEISS PUBLICATION FUND

Millard Meiss Publication Fund grants are given out by CAA twice annually for publication subsidies. Applications will be considered only for authors whose book-length scholarly manuscripts have been accepted by a publisher on their merit but cannot be published without a subsidy. Publishers, not authors, must submit the application. Commercial as well as university presses are eligible. While all periods and all areas of art history may be considered, eligibility does not embrace catalogues, excavation reports, articles, or multi-author volumes. Subsidy is interpreted to mean less than the total costs of production, that is, a substantial portion of production costs must be met by the publisher or from other sources. Awards are not restricted to scholars of any nation. Applicants must be CAA members in good standing. The Committee meets in the spring and the fall to consider awards. Please call CAA office at 212/691-1053 for an application form. **Deadlines: 1 October 1989 and 1 March 1990.**

The Institute for Research in Humanities of the University of Wisconsin-Madison invites applications for several postdoctoral fellowships, tenable at the Institute during the academic year 1990-91. Applicants must have a doctor's degree at the time of application. The Institute supports research in history, philosophy, language and literature. The stipend is currently \$22,000, but may be adjusted for inflation. Contact: the Institute for Research in the Humanities, Old Observatory, University of Wisconsin-Madison, Madison, Wisconsin 53706. 608/262-3855. **Deadline: 15 October 1989.**

The Basil H. Alkazzi Award is an annual travel award of \$2,000 to be given to the best art student and/or artist to spend a period of time in London. This award is open only to United States citizens, aged 18-30. There are no application forms. Applicants must send 6 transparencies, 4 color or b&w prints of your work, a full resume, place and date of birth, a head & shoulder photograph, a handwritten statement as to why you want/need this award, and how best you expect to use the time in London. International Reply Coupons should be enclosed to cover the cost of return postage of entry. The award will be juried by Basil Alkazzi and an art critic yet to be named. Entries must be sent now to: The Basil H. Alkazzi Award, BCM Box 6314, London, WC1N 3XX, England. **Deadline: 31 October 1989.**

Camelot Publishing Company is sponsoring a **Computer Art Contest for students** (secondary school and college/adult) or artists engaged in producing computer art. Winning entries will be published in a new annual publication *Computer Images 1990* and prizes of computer science/computer graphic library books ranging from \$200 to \$50 will be awarded. Categories for entries are: 1) Secondary Schools (grades 6-12) color art; 2) same, but for black and white art; 3) College Level/Adult (over 18 years of age) color art; 4) same, but for black and white art. Contact: Camelot Publishing Company, Computer Art Contest, P.O. Box 1357, Ormond Beach, FL 32075. **Deadline: 31 December 1989.**

Exhibition Opportunity in Edinburgh, Scotland. American artists interested in having their work exhibited in Edinburgh, Scotland should write a letter of interest and include slides and/or photographs of their work to: Peter Adams, 1 Cramond Park, Edinburgh EH4 6PX, Scotland, Great Britain. **Deadline: Open.**

Work exchange grants, teachers' grants, and 12 week work/staff residencies are

available at the **Vermont Studio School** from mid-May to mid-October. These grants offer the opportunity to study with some of this country's top artists and faculty. For more information write or call: Vermont Studio School, Box 613, Johnson, VT 05656. 802/635-2727. **Deadline: Open application period, monthly review.**

The **Vermont Studio Colony** has also announced the availability of grants for 4 or 8 week residencies for painters and sculptors. Call or write the Colony at the above address. **Deadline: Open.**

The **Nantucket Island School for Design and the Arts** announced the expansion in fall 1988 of its **Artists Interdisciplinary Residency Program**. NISDA's expanded residency is designed to provide artists in painting, sculpture, photography, multi-media, new-media, fiberarts, and writers a setting to work undisturbed at their own pace using NISDA's facilities and fellow residents as resources. Residencies are 1 to 3, 6 or 8 1/2 months in length. For application information write or call: Glen Weimer, Program Coordinator, NISDA, Box 1848, Nantucket, MA 02554. 617/228-9248. **Deadline: Applications are accepted until such time as all spaces are filled.**

The **J. Paul Getty Trust** invites inquiries on its recently established **Architectural Conservation Grants** for nonprofit organizations that own nationally listed properties in countries throughout the world. John Sanday, program officer, and the grant program staff are available to assist applicants in developing their projects. For more information call or write: Getty Grant Program, Architectural Conservation Grants, 401 Wilshire Boulevard, Suite 1000, Santa Monica, CA 90401. 213/277-9188.

The **American Society for Eighteenth-Century Studies** has announced six fellowship programs funded jointly by the Society and six leading research institutions. For information and deadlines contact any of these libraries directly: **American Antiquarian Society**, John B. Hensch, Assoc Dir of Research and Publication, 185 Salisbury Street, Worcester, MA 01609-1634, 617/755-5221; **Clark Library**, Fellowships, William Andrews, 2520 Cimarron Street, Los Angeles, CA 90018, 213/731-8529; **Folger Library and Institute**, Lean Cowen Orlin, Exec Dir, Folger Inst of Renaissance and 18th-Century Studies, 201 East Capitol St, SE, Washington, DC 20003, 202/544-4600; **McMaster University Library**, Charlotte Stewart, Dir, Archives and

Research Collections, 1280 Main St West, Hamilton, Ontario, L8S 4L6, Canada, 416/525-9140; **Newberry Library**, Committee on Awards, 60 West Walton Street, Chicago, IL 60610, 312/943-9090; **Yale Center for British Art**, Office of the Dir, Box 2120 Yale Station, New Haven, CT 06520. 203/432-2822.

SUMMER SCHOOLS

Pratt Institute has announced its 1989 summer school term, 7 June through 20 July, in drawing, art history and painting open to undergraduates and graduates, to be held in Venice, Italy. For information and application materials write: **Pratt in Venice**, The Art History Department, School of Art and Design, Pratt Institute, 200 Willoughby Avenue, Brooklyn, NY 11205; or call: Diana Gisolfi-Pechukas at 718/636-3598.

Cambridge University announced its summer school schedule as follows: 1) International Summer School, term I, 10 July - 4 August, and term II, 6-9 August; 2) Summer School in Art History, 9-29 July; and 3) Summer School in English Literature, 30 July - 19 August. For further information and application forms write: International Division, University of Cambridge Board of Extra-mural Studies, Maddingley Hall, Maddingley, Cambridge CB3 8AQ, England, or call: 44-954-210636 (International). **Deadline: Applications must be received by 1 June 1989.**

New York University's Summer Abroad '89 Humanities in China session will run from 24 June to 16 August. For application form and further information, write or call: Office of Special Programs, New York University, School of Education, Health, Nursing, and Arts Professions, 32 Washington Place, Rm. 42, New York, NY 10003-9903. 212/998-5090.

Studio Art Centers International has announced its summer term and academic year in Florence, Italy. The summer term runs for six weeks from early July to mid-August. For further information write: U.S. Student Programs Division, Institute of International Education, 809 United Nations Plaza, New York, NY 10017.

OPPORTUNITIES ...

PROGRAMS

Tufts University has announced the formation of a program in museum studies and administration beginning in the summer of 1989. Address inquiries to: Pamela Allara, Art History Department, Tufts University, Medford, MA 02155. 617/381-3567.

The University of Maryland, Department of Art History and the Graduate School at the University of Maryland have begun a program of Maryland Museum Fellows. For more information, contact: The Univ of Maryland, College Park Campus, Dept of Art History, College Park, Maryland 20742. 301/454-3431.

The Coupeville Arts and Crafts Center has announced Photo Focus II, a workshop series for photographers on scenic Whidbey Island, Washington to be held during the month of May 1989. For a free brochure contact: Coupeville Arts and Crafts Center, P.O. Box 711N, Coupeville, WA 98239. 206/678-3396.

PUBLICATIONS

Teaching Abroad, a new edition of the IIE (Information About International Exchange) information-packed guide to the rapidly expanding artistic and management options for public art. It includes brief case profiles, a list of resources, sample documents, and a national listing of 200 public art programs. teaching abroad for U.S. teachers and faculty is now available. Its 130 pages list some 360 entries on formal exchange programs and sources of employment in

112 nations with a special section on 200 study-abroad programs. For information on ordering this, or other publications from IIE write to: IIE Books, 809 United Nations Plaza, New York, NY 10017; or call: 212/984-5412.

Now available from Art Resources International, published in cooperation with the National Endowment for the Arts, *Money to Work: Grants for Visual Artists*, a comprehensive, up-to-date, guide to fellowships and grants for visual artists working in the U.S. General information, application procedures and selection processes for 80 grants are given in concise detail with easy-to-use indices to pinpoint the most appropriate sources. An introduction written by Michael Faubion, acting director of the NEA's Visual Arts Program, gives a unique insight and precise analysis of the application and selection processes for awarding NEA grants. Order your copy for \$8.00 (which includes postage) from: Art Resources International, 5813 Nevada Avenue, NW, Washington, DC 20015, 202/363-6806.

Going Public: A Field Guide to Developments in Public Places is now available from the Arts Extension Service. In 1987, the Visual Arts Program of the National Endowment for the Arts (NEA) brought together 30 nationally recognized artists, public art administrators, design professionals, lawyers, urban planners, and others to examine public art concerns. The result is this publication which reflects the perspectives and recommendations of these professionals and provides insights about

To order this book, send \$19.95 (plus \$2.50 book rate or \$4.00 first class postage and handling) to: Arts Extension Service, Division of Continuing Education, University of Massachusetts, Amherst, MA 01003; or call 413/545-2360.

The Istituto della Enciclopedia Italiana will publish an Italian-American Newsletter which will carry news of interest to university faculty and museum personnel about Italian and Italian-American cultural and intellectual events in both countries. Written in English for American readers, it will be translated into Italian and distributed in Italy. There is no charge for publishing announcements and the newsletter will be mailed free to all who request it. Send news and subscription requests to: Professor Irma B. Jaffe, Istituto della Enciclopedia Italiana, 250 Park Avenue, New York, NY 10017.

The Museum Computer Network (MCN), based in Syracuse University's School of Computer and Information Science, has undertaken the task of developing museum cataloguing standards to facilitate the computerization of records. Affiliated with the American Association of Museums (AAM), MCN is the only organization in the world that combines museum information management with computer technology. For further information regarding this project contact: Deirdre Stam, Executive Director of MCN, School of Computer and Information Science, Syracuse University, 820 Comstock Avenue, Syracuse, NY 13244-5040.

Appeals Court in San Francisco that UCLA is immune from copyright infringement in the case *BV Engineering v. University of California - Los Angeles* (BV claimed that UCLA made numerous copies of its copyrighted computer programs). This court decision and similar decisions in other court districts have alarmed artists and writers nationally because of the frightening implications of their decisions, namely that states and local governments can violate copyright. CAA has been informed that there is substantial congressional activity directed at improving this situation. A complete update of this topic is scheduled for the summer CAA Newsletter.

The issues discussed in "Legal Update" no doubt will be the subject of continuing discussion and controversy. The CAA solicits its members' views on these issues and urges them to contact legislators directly for additional information on the legislation discussed.

CAA Newsletter

THANKS TO SUSTAINING INDIVIDUAL MEMBERS

Sustaining membership is a voluntary category for individuals who wish to contribute to the CAA in excess of their income-based dues. Individual sustaining members contribute a minimum of \$100 annually. In 1988 we had 234 sustaining members. To date we presently have 280 for the year 1989, and anticipate more before membership closes on 23 June. For their generous contribution, our thanks go to: George Abrams, Newton, MA; J.L. Abromson and N.C. Nissman, Brookline, MA; Lucy A. Adams, New York, NY; Emma W. Alexander, Ann Arbor, MI; Paul Anbinder, New York, NY; Wayne Andersen, Boston, MA; Sharon Anderson, Seattle, WA; Ralph M. Arnold, Chicago, IL; Pamela Askew, Millbrook, NY; Ronald R. Atkins, Greenwich, CT; Matthew Baigell, Highland Park, NJ; William Bailey, New Haven, CT; Jeremy D. Bangs, Plymouth, MA; Kosme M. Baranano, Bilbao, Spain; William L. Barcham, Highland Park, NJ; Richard Barnhart, New Haven, CT; Michael D. Baxandall, Berkeley, CA; Lisa A. Baylis, Los Angeles, CA; Robert L. Benson, Los Angeles, CA; Robert W. Berger, Brookline, MA; Robert P. Bergman, Baltimore, MD; Jo-Anne Bernstein, Piedmont, CA; Sarah Blake McHam, Brooklyn, NY; Suzanne Bloom and Edward Hill, Houston, TX; Elizabeth H. Boone, Washington, DC; Richard Brettell, Dallas, TX; Richard Brilliant, New York, NY; Judith Brodsky, Princeton, NJ; Clifford M. Brown, Ottawa, Canada; Jonathan M. Brown, Princeton, NJ; Milton W. Brown and Blanche R. Brown, New York, NY; Stephen B. Browne, New York, NY; Ladislav Bugner, Paris, France; George R. Bunker, Houston, TX; Susan H. Bush, Cambridge, MA; Robert C. Cafritz, Washington, DC; James Cahill, Berkeley, CA; Walter Cahn, New Haven, CT; Norma-Jean Calderwood, Belmont, MA; Malcolm and Joan Campbell, Philadelphia, PA; Yvonne P. Carter, Washington, DC; Madeline H. Caviness, Charlestown, MA; Peter Chapin, Santa Fe, NM; Iris H. Cheney, Sunderland, MA; Judith Chester, Novato, OH; Constantine Christofides, Seattle, WA; Carol Clark, Williamstown, MA; William B. Conlon, New York, NY; Kevin E. Consey, Newport Beach, CA; Mary R. Covert, Cambridge, MA; Joseph L. Cox, III, Oxford, OH; Janet Cox-Rearick, New York, NY; Karen C. C. Dalton, Houston, TX; Robert Dance, New York, NY; Alan P. Darr, Detroit, MI; Bernice F. Davidson, New York, NY; Sol Alfred Davidson, Princeton, NJ; Diane N. de Grazia, Washington, DC; Sylvia A. de Rothschild, Houston, TX; Barbara K. Debs, Greenwich, CT; Kenneth Dingwall, Cleveland Heights, OH; Elisabeth OH; Elisabeth B. Dusenbery, Montclair, NJ; Samuel Y. Edgerton, Jr., Williamstown, MA; Marvin Eisenberg, Ann Arbor, MI; Elizabeth McG. Enders, New York, NY; Robert Enggass, Baltimore, MD; Richard A. Ettlin, Silver Spring, MD; Everett Fahy, New York, NY; Beatrice Farwell, Santa Barbara, CA; Theodore Feder, New York, NY; Alan Fern, Chevy Chase, MD; Ruth E. Fine and Larry Day, Washington, DC; Nered Fioratti, New York, NY; Audrey L. Flack, New York, NY; Ernest L. Folk, III, Charlottesville, VA; Kurt Forster and

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DC; Rodger A. Mack, Syracuse, NY; Roger Mandie, Toledo, OH; James H. Marrow, Berkeley, CA; John R. Martin, Princeton, NJ; Jean M. Massengale, Noroton, CT; George L. Mauner, State College, PA; Evan M. Maurer, Ann Arbor, MI; Forrest McGill, Columbia, MO; Karen N. McGuinn, San Francisco, CA; Elizabeth P. McLachlan, New Brunswick, NJ; Constance C. McPhee, New York, NY; Richard Lee Mellott, Larkspur, CA; Jerry D. Meyer, DeKalb, IL; Elly Miller, London, England; Lee Anne Miller, New York, NY; James and Anne Morganstern, Columbus, OH; Dewey F. Mosby, Hamilton, NY; Weston J. Naef, Santa Monica, CA; Roy R. Neuberger, New York, NY; Beverly O'Neill, Valencia, CA; Clifton C. Olds, Brunswick, ME; E.C. Parry, Tucson, AZ; David Pease, Guilford, CT; Melvin Pekarsky, Stony Brook, NY; Ruth R. Philbrick, Washington, DC; Edmund Pillsbury, Fort Worth, TX; Debra Pincus, Princeton, NJ; John Pinto, Princeton, NJ; Jessie J. Poesch, New Orleans, LA; Cynthia Polsky, New York, NY; Margaret R. Polson, Boone, NC; John Pope-Hennessy, Florence, Italy; Martin J. Powers, Ann Arbor, MI; Jules D. Prown, Orange, CT; Donald Rabiner and Claudia Brown, Tempe, AZ; Frank J. Rack, Lakewood, OH; Olga Raggio, New York, NY; Theodore Reff, New York, NY; Roland Reiss, Claremont, CA; Virginia Rembert, Northport, AL; Charles S. Rhyne, Portland, OR; Danielle Rice, Philadelphia, PA; Joseph Rishel and Anne D'Harnoncourt Rishel, Philadelphia, PA; David M. Robb, Jr. and Frances O. Robb, Huntsville, AL; William W. Robinson, Cambridge, MA; Marcel Roethlisberger, Versoix, Switzerland; Robert A. Rorex, Iowa City, IA; David Rosand, New York, NY; Sheila M. Ross, Arcata, CA; Howard Saalman, Pittsburgh, PA; Samuel M. Sachs II, Detroit, MI; Robert G. and Francoise F. Scheiner, New York, NY; Stephen K. Scher, Clifton, NJ; Carl N. Schmalz, Jr., Amherst, MA; John M. Schnorrenberg, Birmingham, AL; Fritz Scholder, Scottsdale, AZ; Charles E. and Diane Scillia, University Heights, OH; Charles Scribner, III, New York, NY; Linda Seidel, New York, NY; Richard Shaffer, Arlington, TX; Pamela K. Sheingorn, New York, NY; Kathleen J. Shelton, Chicago, IL; Alan Shestack, W. Newton, MA; Hsio-yen Shih, Hong Kong; Ralph E. Shikes, New York, NY; Yoshiaki Shimizu, Hopewell, NJ; Marianna S. Simpson, Washington, DC; Roy Slade, Bloomfield Hills, MI; Seymour Slive, Cambridge, MA; P. Sloane, Brooklyn, NY; Richard Spear and Athena Tacha, Oberlin, OH; Allen Staley, New York, NY; Theodore E. Stebbins, Jr., Brookline, MA; Wendy A. Stein, New York, NY; Gerald G. Stiebel and Penelope Hunter-Stiebel, New York, NY; Julien M. Stock, London, England; Max W. and Ruth W. Sullivan, Fort Worth, TX; Shuji Takashina, Tokyo, Japan; Charles Talbot, San Antonio, TX; Richard G. and Luraine Tansey, San Jose, CA; David F. Tatham, Syracuse, NY; Silvia Tennenbaum, East Hampton, NY; Jane M. Timken, New York,

(continues on page 22, col. 3)

PEOPLE&PROGRAMS(cont)

arts and sculpture. Kim J. Litsey has been named as the director of development at the University Art Museum, University of California, Berkeley. Stacey Moss has been hired as the curator of the Wiegand Gallery of the College of Notre Dame, Belmont, CA. Catherine M. Babcock has been hired as communications coordinator at the Huntington Library, Art Collections and Botanical Gardens, San Marino, CA.

Southwest: Colin B. Bailey has been appointed curator of European painting and sculpture at the Kimbell Art Museum, Fort Worth, TX.

Europe: After a year on leave as a fellow of the Alexander von Humboldt Foundation, Christiane Andersson has returned to her curatorship at the Stadelches Kunstinstitut, Frankfurt. Jochen Sander was recently hired to assist her.

LEGAL UPDATE (cont.)

should wait to amend their tax returns or consult a tax specialist.

WHO'S STILL REQUIRED TO CAPITALIZE?

Unfortunately film, video, book publishing, and craft businesses must still capitalize. Thus, specific assignment of expenses must be made for each project and the resulting costs would be written off using the "income forecast" of other inventory method. This method should have been followed for the 1987 tax year. Until February 25, 1989, "safe harbor" method could have been elected (not for craftspeople). Filmmakers and craftspeople should consult with a tax specialist to get details.

UPDATE: STATE SOVEREIGN IMMUNITY AND COPYRIGHT INFRINGEMENT

On March 20, the United States Supreme Court let stand a ruling of the Federal

CONFERENCES AND SYMPOSIA

CALL FOR PAPERS

Festschrift Issue of RACAR

RACAR, Canada's art historical journal, will have a special issue in 1990 devoted to honoring George Knox, the distinguished specialist on 18th-Century Venetian art, who recently retired from the University of British Columbia. Those wishing to participate by submitting a short article are invited to send a one-page abstract to: Clifford Brown, Co-Editor, 510 Orkney/Priv., Ottawa, Ontario K2C 3M7, Canada. Articles will be accepted in English, French or Italian. A notice of acceptance will be mailed by August 1. **Abstracts deadline: 1 May 1989.**

Eighth Annual Symposium on Contemporary Art

Rutgers University and the Fashion Institute of Technology request papers on art after 1945 for a symposium on contemporary art scheduled for **November 10, 1989**. Keynote speaker is Robert Rosenblum. Jurors for the event are: Ann Gibson, Yale University; Joan Marter, Rutgers University; Richard Martin, F.I.T.; Gerald Silk, Temple University. Send proposals of 500 words to: Joan Marter, Dept. of Art History, Voorhees Hall, Rutgers University, New Brunswick, NJ 08903. **Submission deadline: 15 June 1989.**

25th International Congress on Medieval Studies

AVISTA, the Association Villard de Honnecourt for the Interdisciplinary Study of Medieval Technology, Science, and Art, invites papers on the topic *Transportation as Depicted in Medieval Art and Literature* for presentation at its sessions during the International Congress on Medieval Studies to be held in Kalamazoo, Michigan, **May 3-6, 1990**. Talks are limited to 20 minutes. Send one-page abstracts, indicating audio-visual needs, to: Barbara M. Kreutz, 238 North Ithan Ave., Villanova, PA 19085. 215/527-2564. **Abstracts deadline: 15 September 1989.**

Association of Art Historians Annual Conference 1990

Trinity College, Dublin, **March 23-25, 1990**. The theme is *Regionalism: Challenging the Canon*. Papers are invited on aspects of the theme ranging from *Celtic Insular Art* and the *Reformation in the Regions: image and discord* to *Popular Imagery and Critical Regionalism* and

Vernacular Expression and Design. Proposals and inquiries: Fintan Cullen, Dept. of the History of Art, University of Dublin, Trinity College, Dublin 2, Ireland. **Abstracts deadline: 1 December, 1989.**

Association of Art Historians

The AAH in conjunction with the Centre for Extra-Mural Studies, Birkbeck College, University of London, will hold a two-day conference in **September 1990**. *The Body in Representation* hopes to reexamine theoretical issues relating to portraiture, the body and its representation in cultural history. Proposals for papers are invited, dealing with any society or period within the following general areas: portraits; institutions, academies and life classes; theories of expression; clothing, apparel and accoutrements; medicine and art. Proposals including a brief synopsis should be sent to one of the organizers: Kathleen Adler, Centre for Extra-Mural Studies, University of London, 26 Russel Square, London WC1, G.B.; Ludmilla Jordanova, Dept. of History, University of Essex, Wivenhoe Park, Colchester CO4 3SQ, G.B.; Marcia Pointon, School of English & American Studies, University of Sussex, Falmer, Brighton BN1 9QN, G.B.

Essays in South Asian Art History & Aesthetics

Papers are solicited from present and past students and colleagues of Professor Prithwish Neogy (Univ. of Hawaii, Manoa) for a *festschrift* in his honor entitled, *Sahrdya: One of Similar Heart*. The call is also addressed to those who, while not having the opportunity to study or work with Prithwish Neogy, have been inspired by the multi-faceted approach to art history which he advocated. Noteworthy among these facets is a special attention to the conceptual sophistication of South Asian art and its interpretation through philosophical categories. Eliot Deutsch, Dept. of Philosophy at the University of Hawaii, Manoa, has agreed to write the foreword for the projected commemorative volume, which will be submitted to the University of Hawaii Press for possible publication. Please send a paper title or abstract as a declaration of intent to submit a paper. Manuscript form: typewritten, double-spaced, 40 pages maximum (inclusive of endnotes and bibliography). Send to either of the co-editors: Paul Berry, Art History, School of Art, University of Washington, Seattle, WA 98195 or Frank J. Hoffman, Dept. of Philosophy & Religion, University of Montevallo, Montevallo, AL 35115-6474. **Paper deadline: 1 June 1990.**

CAA AFFILIATED SOCIETIES and SPECIAL INTEREST GROUPS

CAA Annual Meeting in New York February 15-17, 1989
CALL FOR PAPERS

American Society for Hispanic Art Historical Studies

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

Design Forum

In conjunction with CAA's annual meeting, a special day long symposium will be held on **February 14, 1990** at the Fashion Institute of Technology. Two sessions of papers will be held: one devoted to *Design History* and one will consider *Design Theory and Ideas*. DF solicits abstracts of papers in design history for 20-minute presentations. Abstracts must be no more than 500 words, presented on a single sheet of paper with no identification of author or institution; an accompanying sheet must identify the author and institution. The jurors will consider the abstracts without attribution. Abstracts may be proposed for either session and submitted to: Richard Martin, Shirley Goodman Resource Center E305, F.I.T., 7th Avenue at 27th Street, New York, NY 10001-5992. **Deadline: 30 June 1989.**

Design History, 1890-1990

Design Forum also requests a call for papers on this topic. Abstracts should be sent to: Richard Martin, Shirley Goodman Resource Center E305, F.I.T., 7th Avenue at 27th Street, New York, NY 10001-5992. **Deadline: 30 June 1989.**

Foundations in Art, Theory and Education

FATE requests a call for papers on the theme *Myth, Ritual and Reality in Foundations Education*. Papers may address the folklore of foundations teaching and curricula, historical developments and the redefinition of foundations goals and objectives. Submit a one-page proposal abstract to: Stephen Sumner, President, FATE, Faculty of Art, University of Tulsa,

CAA Newsletter

600 South College Ave., Tulsa, OK 74104-3189. **Deadline: 15 September 1989.**

Women's Caucus for Art

The 1990 National Conference of the WCA will take place in New York City, **February 12-15, 1990**. General theme: *Shifting Power*. Proposal abstracts from those interested in organizing panels or making presentations are invited. Proposals should consider the diversity of WCA membership which includes artists, scholars, historians, museum professionals, critics, curators, collectors and individuals in other art related disciplines. WCA invites all women to interpret this multi-faceted theme and share ideas, and encourages submissions by women of diverse alternative backgrounds: ethnic, social, sexual. Some broad issues targeted for discussion: Paths to Empowerment; Women in Public Discourse; Museums: Cultural Resources or Cultural Repositories?; Collaboration; Artist Curators; What's the Big Deal? (ambitious projects); Women and Technology; Cultural Heritage: The Power Within; Challenging the Status Quo. Send a one-page proposal abstract and current curriculum vitae with your name, address, phone and institutional affiliation (if any) to: The Program Committee, 1990 WCA National Conference, c/o Sharon Vatsky, 950 Garrison Ave., Teaneck, NJ 07666. **Deadline: 15 May 1989.**

Gay and Lesbian Caucus

The newly formed Gay and Lesbian Caucus requests a call for papers that address gay and lesbian issues through history, criticism and artistic practices. Please submit a one-page abstract to: Margaret Stratton, 426 Church St., Iowa City, IA 52245. **Deadline: 1 September 1989.**

TO ATTEND

Objects Inform, Object in Forms: The Ethnography of Oceanic Art

An international symposium presented by the Baltimore Museum of Art and the Art History and Anthropology Program at The Johns Hopkins University on **April 14-15**, at the Baltimore Museum of Art, funded by the Caplan Family Trust of Baltimore. Eleven anthropologists, museologists and art historians will discuss the importance of art in Melanesian and Polynesian societies in systems of exchange, communication and knowledge, and the need to open museum collections to further research and exhibition. For further information: Katharine Fernstrom, Baltimore Museum of Art, Art Museum Drive, Baltimore, MD 21218. 301/396-7056.

Spring 1989

Decorating Our Nation: Art and Architecture in the Public Eye

A symposium sponsored by the Dept. of Art History at the University of Delaware on **April 21**. It will offer a wide range of approaches to 19th- and 20th-Century American mural painting, public and architectural sculpture, and decorative art. Richard Guy Wilson, University of Virginia, will be keynote speaker and moderator. Speakers include: H. Barbara Weinberg, Queens College and Graduate Center, C.U.N.Y.; Vivien Green Fryd, Vanderbilt University; Michele H. Bogart, S.U.N.Y. at Stony Brook; George Gurney, National Museum of American Art; Francis V. O'Connor, New York City; Elizabeth Broun, National Museum of American Art; Joan Marter, Rutgers University. For more information: Symposium on American Art, Clayton Hall, University of Delaware, Newark, DE 19716. 302/451-2214.

Walt Whitman and the Visual Arts

The 3rd annual all day symposium on Walt Whitman presented by the English and Art Departments of Rutgers University, Camden, NJ will be held in the Walt Whitman Center, Camden, on **April 28**. Speakers include Ruth Bohan, University of Missouri; Laura Meixner, Cornell University; Albert Boime, U.C.L.A.; William I. Homer, University of Delaware; Lauren Weingarden, Florida State University; Matthew Baigell, Rutgers University; Wanda Corn, Stanford University. For more information: *Walt Whitman and the Visual Arts*, English Dept., Armitage Hall, Rutgers University, Camden, NJ 08102.

Austria in the Age of the French Revolution, 1790-1815

The 11th spring symposium of the Center for Austrian Studies will take place at the University of Minnesota, **April 17-29**. Program information: CAS, University of Minnesota, 712 Social Sciences Building, 267 19th Ave. S., Minneapolis, MN 55455. Registration information: Claire Walter-Marchetti, Professional Development and Conference Services, University of Minnesota, 338 Nolte Center, 215 Pillsbury Drive, S.E., Minneapolis MN 55455-0139. 612/625-6616.

3rd Annual National Conference on Undergraduate Research

The EUREKA (Excellence in Undergraduate Research, Experience, Knowledge and Achievement) Conference will be hosted by Trinity University, San Antonio, TX, **April 27-29**. It is the focal point of a profound, national movement in higher education today and offers the brightest students a national audience for presentation and recognition of their research and scholarship. These undergrad

students are from all academic disciplines and will make oral presentations, display posters, and, for the first time, stage performances (drama, music, art). For information: NCUR/EUREKA, Trinity University, Wm. Knox Holt Continuing Education & Conference Center, 106 Oakmont, San Antonio, TX 78212.

12th Annual Whitney Symposium on American Art

To be held at the Whitney Museum of American Art on **May 1**. The day long symposium provides a format for graduate students and scholars beginning their careers in the study of American art to present original research in any area of 20th-Century American painting, sculpture, drawing, film or video. For further information: Public Information, Whitney Museum of American Art, at 212/570-3652.

Annual Symposium in Landscape Architecture

This three day event will be held at Dumbarton Oaks, **May 19-21**. Speakers from all over the world will be featured in a state of the art enquiry: What has garden history achieved? Where should it go from here? For information write: Studies in Landscape Architecture, Dumbarton Oaks, 1703 32nd Street, NW, Washington, DC 20007.

8th Triennial of African Art

The Arts Council of the African Studies Association (ACASA) announces the 8th Triennial to be held at the Smithsonian Institution, **June 15-17**, hosted by the National Museum of African Art. There will be an exciting range of panels, plenary sessions, and workshops on current research as well as several exhibitions in adjacent galleries and video screenings, receptions, and an awards banquet. The preliminary program will be published in the May ACASA Newsletter which will be sent to all ACASA members. For information on ACASA contact: Lisa Aronson, Dept. of Art, Skidmore College, Saratoga Springs, NY 12866. For information on conference contact: Office of Conference Services, Smithsonian Institution, S. Dillon Ripley Center, Suite 3123, Washington, DC 20560.

Galleries and Museums in Academe: Looking for Dollars

The Association of College and University Museums and Galleries (ACUMG) will hold its annual mini-conference at the AAM 1989 Annual Meeting in New Orleans, **June 18-22**. The all-day conference is designed as a forum to bring together museum and gallery professionals from academic institutions to explore the questions and issues of funding for museums and galleries in higher education. For information contact: David Huntley,

CAA Newsletter

CLASSIFIEDS

The CAA newsletter accepts classifieds of a professional or semi-professional nature (sale of libraries, summer rental or exchange of homes, etc.) The charge is \$.75 per word for members or \$1.25 per word for nonmembers with a \$15.00 minimum.

Fairly complete **COLLECTION OF THE ART BULLETIN** since 1946 available. Alexander C. Soper, Professor Emeritus of Fine Arts, Institute of Fine Arts, NYU, is willing to donate such a collection for the cost of packing and shipping. If interested contact: Alexander C. Soper, 1441 Orchard Way, Rosemont, PA 19010.

MONTESPERTOLI ART WORKSHOPS, Montespertoli, Florence, Italy. Memorable creative experience with professional instructors on medieval castle grounds. Unequaled setting and landscape in the heart of Tuscany. Montespertoli Art Workshops, 284 Van Nostrand Ave., Englewood, NJ 07631.

ALUMINUM METAL SECTION FRAMES, half-price: 16" 20" 22" 26." Baruch College Gallery: 212/505-2192.

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

EXHIBITION DIRECTORY 11TH EDITION. The working resource of selected juried art, photographic and festival competitions. September 1989-90. Available July 1989. \$10.00 plus \$2.00 shipping. Pre-paid. The Exhibit Planners, Box 55, Delmar, NY 12054.

EXHIBIT YOUR ART IN NY. SoHo gallery space for lease by week to dealers, agents, arts groups and artists. 1500sf. Ground floor. Prime location. Beautiful space. 212/255-0379.

Charles Brand 30"x50" **LITHOGRAPHIC PRESS** never used. Stamford, CT. \$6,500. 203/325-2464 (evenings).

LONDON, Primrose Hill. Fully furnished and equipped centrally heated one-bedroom flat in Victorian house for rent for three months or more. Suitable for one or two adults. 130pounds/week plus gas, electricity, telephone. P. Dempster, 41 Princess Road, London NW1 8JS. Phone 722-8406.

LONDON, South Hampstead (Chalk Farm). Fully furnished and equipped centrally heated one-bedroom flat in apartment block for rent for all or part of academic year 1989-90. Suitable for one or two adults. 150pounds/week including electricity. L.F. Sandler, 100 Bleecker St., New York, NY 10012. 212/533-7447.

ART WORKSHOP INTERNATIONAL, Assisi, Italy. June 16--July 14, 1989. Live and work in an English-speaking convent surrounded by the Umbrian landscape, with painters/teachers instructors. Separate seminar for advanced and professional artists, no instruction. Housing, most meals, studio space, critiques and lectures. Art Workshop, 463 West Street, #1028H, New York, NY 10014. 212/691-1159.

APARTMENT, N.Y.C., Greenwich Village. Pre-war, elevator building. 2BR, 2 baths, furnished. Available July, August. Walk to SoHo, all public transportation. \$1800 a month. Call 802/658-2225.

STONE HOUSE (TRULLO) for rent. Southern Italy. June, late August, September or October. Simply furnished. 20 minutes to Adriatic. Between Bari and Brindisi. \$1000 a month. Sleeps 4-6. Call 802/658-2225.

CHINA: RESIDENTIAL STUDIO PROGRAM. China's National Academy of Fine Art & Design, P.R.C. 3rd annual. Studies offered are brush painting, calligraphy, printmaking and ceramics, art history scroll mounting, seal carving, paper, tai chi. Chinese professors. Study, travel, research. 3-4 weeks, Spring 1990. Optional extension. Limited to 18. Information, application: J. Sugarman, Program Director, China Visual Artists Study Program, P.O.B. 2458, Providence, RI 02906.

DATEBOOK. 8 May deadline for submitting job announcements in the 25 May *Position Listings*... 15 May deadline for submitting items to the Summer CAA Newsletter ... 23 June deadline for submitting job announcements in the new 3 July *Position Listings*... 1 October deadline for the Millard Meiss applications ... 14 - 17 February 1990 dates for CAA Annual Meeting in New York ... 20 - 23 February 1991 dates for CAA Annual Meeting in Washington, D.C. ... 12 - 15 February 1992 for CAA Annual Meeting in Chicago.

CAA newsletter

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College Art Association

275 Seventh Avenue, New York, NY 10001

Editor: Susan L. Ball, CAA Executive Director

Assistant Editors: JoAnne Capozzelli

Julie Silliman

DATED MATERIAL
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ART HISTORY • CALL FOR PARTICIPATION • INCLUDED