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 Whitneyoddard of Williams College "because 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. Jace, 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 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 have a good time.
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 unrepentant and apparently unsympathetic Americans to the arts. You have performed the 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 the same place for which they were made. In the classroom at home, you have recreated this experience, and have inspired many who sit out with quite different goals to continue in careers as professors and curators. And you have consistently put aside your own priorities, giving your students personal attention, encouragement and counsel. Your book on Goya, a model of scholarship, is one of the most enlightening and engaging introductions to an artist in recent times. It teaches readers as well as students.

Professor Vivian Browne exemplifies the role of the artist/university professor. Dedicated, thoughtful, and with the love for and interest in the history 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 population. She has been a mentor and a role model, her personal ethics and her intellectual thoughtfulness has set out with quite different goals but who set out with quite different goals and who have introduced your students whose interest in minority and ethnic backgrounds. As a teacher of the original and often great works of art and documents in the classroom, during exhibitions at Thomas Jefferson, South Carolina, the age of 20. She has been a mentor and a role model. Her dedication to the teaching of art has been unwearying and encouraging. She has been a mentor and a role model, her importance is paramount. For the many people who are always unable to attend the direct experience of the exhibition. Vivian Browne responds: My colleagues and friends who have contributed their time and the exhibits and other publications have provided the inspiration for my writing. It is a great honor and privilege to accept this award.

Vivian E. Brown
Phoebe and William Jenkins Brown
The recipient of many awards, including the MacDowell Colony Fellowship and the Huntington Harford Painting Fellowship, Ms. Brown has also distinguished herself through the exhibition of her nature-based paintings and prints. Her exhibitions represent the work of a great variety of artists and the character of this work is the result of the exhibition and the catalogue has provided the inspiration for my writing. It is a great honor and privilege to accept this award.
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 collaboration in this period. Furthermore, it applauds the support of the National Endowment for the Humanities and other public and private organizations (Rogers, the State University of New Jersey in Newark and The Wordsworth Trust, England) who made the exhibition possible.

Committee: George Goldstein, 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 Malinardi for her book, Art and Politics of the Second Empire: The Universal Expositions of 1855 and 1867, published by Yale University Press. The study gives a 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 Malinardi 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 sensitivity; 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 Malinardi our congratulations and our thanks.

Committee: Kathryn Lindoff; Chair; David Cna, Jack Flam

1989 ANNUAL MEETING AWARDS AND CONVOCATION...

The Distinguished Artist Award for Lifetime Achievement presented by Sharon Gold:

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 art historians, 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 personal symbolic oeuvre. She has been recognized by the major museums, galleries, critics, collections, 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 artists, is that after such a lengthy and prestigious career of creating significant bodies of work, Louise Bourgeois' sculptures demonstrate a sense of economy 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 command so much respect and attention and who 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 Sennel

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 that after such a lengthy and prestigious career of creating significant bodies of work, Louise Bourgeois' sculpture demonstrates an economy of 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 command so much respect and attention and who 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 Sennel

The Artist Award for A Distinguished Body of Work, Exhibition, Presentation or Performance, 1988 presented by Diane Borkoski:

As artist members of the CAA we applaud this recognition from the CAA that artists, 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.

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 pierced 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 an emotional challenge, and whenever form my behavior takes, it makes me ashamed. In Chuck's time, in La Fetiche, 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 words 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 home you are bestowed 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

Patricia Malinardi Photo: Tom Erikson
Edward Kaufman Photo: Tom Erikson

Spring 1989
Douglas Crimp

from left to right: Daryl Lynw, Diane Burko, Frances Chaves, Sally Apfelbaum, Xun Han, Daryl. Xun Han 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.

Eligibility of the three artists residencies is: Sally Apfelbaum of New York City, Diane Burko of Philadelphia, PA, and Xun 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 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 shows that row a show of 10 prints on one wall in a gallery with a row of 20x60-inch photomurals on the opposite wall. The prints function as documents of records of a place while the photomurals become a direct result of the creation of a photographic recreation of it. Her work 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've also been very happy to accepting this award in San Francisco, something I might be able to explain by way of an anecdote. Today I get my hair cut at a barber shop in the Castro. There were six or so of us three 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 were visibly symptomatic could feel comfortable and at ease 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 CAW meeting in which a gay and lesbian community is indeed refreshing to acknowledge an aspect of our art. Her teenage fantasy to be a sculptor, and her deep ties to art history and feminism, along with figative content that is both personal, domestic, religious and sexual. The physical and emotional layers in her imagery are discerned as complex as the layered messages of her imagery. And personal, domestic, religious and sexual. The physical and emotional layers in her imagery are discerned as complex as the layered messages of her imagery.
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 United States 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 Berne members. Each Berne member nation is required to extend to works from all other member states, the same protections it affords to works authored by its own citizens. Berne also establishes minimum mandatory standards that each member must meet.

Differences between U.S. law and Berne have kept the U.S. from joining Berne. After all, if the U.S. has relied for adherence, for which Berne membership is required to extend to works from all other member states, the same protections it affords to works authored by its own citizens. Berne also establishes minimum mandatory standards that each member must meet.

One issue raised by Berne and, in the past, as well, in the development of U.S. copyright law has been the policy concerning moral rights. The 1976 amendments to copyright law eliminated additional moral rights. The 1988 Act states that the Berne requirements concerning moral rights are as follows:

1. the Berne Convention Implementation Act of 1988 (the 1988 Act) amends the Copyright Act and takes effect the same day.

2. Article 6bis of the Berne Convention provides that "any photograph, poster, map, technical drawing, musical score, or other similar visual work or work of applied art."

3. the Telescoping Act specifically foreclose any suggestion that artists' moral rights are protected by the Lanham (trademark) Act, various other federal laws. These existing provisions have been interpreted to mean that the artist must be identified in the copied work.

4. the transfer of ownership does not affect damages in an action for infringement.

5. the transfer of copyright ownership does not affect damages in an action for infringement.

The Berne Act, as most recently amended, defines a "work of art" as a sculpture, graphic design or painting existing in a single copy or a limited edition of fewer than 200 copies. A work of applied art specifically requires the recognition that "the author shall have the right to claim authorship of the work and to object to any distortion, modification or other derogatory action in connection therewith, and to retain a right of priority over a publicly displayed, or to disclaim any such work on account of material mutilation or alteration that harms the artist's reputation."

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.

THE REPEAL OF UNIFORM CAPITALIZATION

As noted in the Winter 1989/90 Newsletter, after a successful lobbying effort was waged by artists, the Technical and Miscellaneous Revenue Act (TMA) of 1988 was signed by President Reagan on November 5, 1988. A provision of the Internal Revenue Service (IRS) of 1989 addressing capitalization for "free lance authors, photographers, and similar persons" for the 1987 tax year has been repealed. No changes were made for 1988 and prior years.

AIPA artists filling under method 2) need to do nothing. They deducted all the expenses paid during 1987 and continue to do so unless they file modified Form 1040s.

Method 2) "safe harbor" electors have two choices: amend 1987 income tax return claiming the one-half of the 1987 expenses capitalized and not deducting the original 1987 return and seek for a refund of that year's expenses capitalized (nondeducted or deferred) 1987 expenses all on the 1988 return.

Method 1) artists have no clear direction at this time. The minutes of a congressional discussion of art repeal make no mention of artists who claimed for the 1987 tax year the expenses previously capitalized and not deducted on 1987 returns. The minutes do not include any discussion of the 1987 capitalization (nondeducted or deferred) 1987 expenses all on the 1988 return.

Method 1) artists have no clear direction at this time. The minutes of a congressional discussion of art repeal make no mention of artists who claimed for the 1987 tax year the expenses previously capitalized and not deducted on 1987 returns. The minutes do not include any discussion of the 1987 capitalization (nondeducted or deferred) 1987 expenses all on the 1988 return.

Method 1) artists have no clear direction at this time. The minutes of a congressional discussion of art repeal make no mention of artists who claimed for the 1987 tax year the expenses previously capitalized and not deducted on 1987 returns. The minutes do not include any discussion of the 1987 capitalization (nondeducted or deferred) 1987 expenses all on the 1988 return.

Method 1) artists have no clear direction at this time. The minutes of a congressional discussion of art repeal make no mention of artists who claimed for the 1987 tax year the expenses previously capitalized and not deducted on 1987 returns. The minutes do not include any discussion of the 1987 capitalization (nondeducted or deferred) 1987 expenses all on the 1988 return.

Method 1) artists have no clear direction at this time. The minutes of a congressional discussion of art repeal make no mention of artists who claimed for the 1987 tax year the expenses previously capitalized and not deducted on 1987 returns. The minutes do not include any discussion of the 1987 capitalization (nondeducted or deferred) 1987 expenses all on the 1988 return.

Method 1) artists have no clear direction at this time. The minutes of a congressional discussion of art repeal make no mention of artists who claimed for the 1987 tax year the expenses previously capitalized and not deducted on 1987 returns. The minutes do not include any discussion of the 1987 capitalization (nondeducted or deferred) 1987 expenses all on the 1988 return.

Method 1) artists have no clear direction at this time. The minutes of a congressional discussion of art repeal make no mention of artists who claimed for the 1987 tax year the expenses previously capitalized and not deducted on 1987 returns. The minutes do not include any discussion of the 1987 capitalization (nondeducted or deferred) 1987 expenses all on the 1988 return.

Method 1) artists have no clear direction at this time. The minutes of a congressional discussion of art repeal make no mention of artists who claimed for the 1987 tax year the expenses previously capitalized and not deducted on 1987 returns. The minutes do not include any discussion of the 1987 capitalization (nondeducted or deferred) 1987 expenses all on the 1988 return.

Method 1) artists have no clear direction at this time. The minutes of a congressional discussion of art repeal make no mention of artists who claimed for the 1987 tax year the expenses previously capitalized and not deducted on 1987 returns. The minutes do not include any discussion of the 1987 capitalization (nondeducted or deferred) 1987 expenses all on the 1988 return.

Method 1) artists have no clear direction at this time. The minutes of a congressional discussion of art repeal make no mention of artists who claimed for the 1987 tax year the expenses previously capitalized and not deducted on 1987 returns. The minutes do not include any discussion of the 1987 capitalization (nondeducted or deferred) 1987 expenses all on the 1988 return.

Method 1) artists have no clear direction at this time. The minutes of a congressional discussion of art repeal make no mention of artists who claimed for the 1987 tax year the expenses previously capitalized and not deducted on 1987 returns. The minutes do not include any discussion of the 1987 capitalization (nondeducted or deferred) 1987 expenses all on the 1988 return.

Method 1) artists have no clear direction at this time. The minutes of a congressional discussion of art repeal make no mention of artists who claimed for the 1987 tax year the expenses previously capitalized and not deducted on 1987 returns. The minutes do not include any discussion of the 1987 capitalization (nondeducted or deferred) 1987 expenses all on the 1988 return.

Method 1) artists have no clear direction at this time. The minutes of a congressional discussion of art repeal make no mention of artists who claimed for the 1987 tax year the expenses previously capitalized and not deducted on 1987 returns. The minutes do not include any discussion of the 1987 capitalization (nondeducted or deferred) 1987 expenses all on the 1988 return.

Method 1) artists have no clear direction at this time. The minutes of a congressional discussion of art repeal make no mention of artists who claimed for the 1987 tax year the expenses previously capitalized and not deducted on 1987 returns. The minutes do not include any discussion of the 1987 capitalization (nondeducted or deferred) 1987 expenses all on the 1988 return.

Method 1) artists have no clear direction at this time. The minutes of a congressional discussion of art repeal make no mention of artists who claimed for the 1987 tax year the expenses previously capitalized and not deducted on 1987 returns. The minutes do not include any discussion of the 1987 capitalization (nondeducted or deferred) 1987 expenses all on the 1988 return.

Method 1) artists have no clear direction at this time. The minutes of a congressional discussion of art repeal make no mention of artists who claimed for the 1987 tax year the expenses previously capitalized and not deducted on 1987 returns. The minutes do not include any discussion of the 1987 capitalization (nondeducted or deferred) 1987 expenses all on the 1988 return.
THE DISINTEGRATION OF OUR LIBRARIES AND THE CASE FOR ALKALINE PAPER

The Association of Research Libraries, the Council on Library Resources, and the National Humanities Alliance have issued a report, "The National Crisis in the Making: A Case for Alkaline Paper," to alert libraries, publishers, and the scholarly community to the catastrophic implication for scholarship of another major problem: the aging of library collections. The report has been prepared by a Task Force of specialists from the Association of Research Libraries, 1527 New York Avenue, N.W., Washington, D.C. 10035 (202/232-2466). The package highlights recent developments including the following:

1. The resolution calls attention to a critical problem for libraries, scholars, and publishers. The volume of library collections is constantly increasing, and the aging of library collections is an urgent problem. The task force has used 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;

3. Confirmation by a TAPPI (Technical Association of the Pulp and Paper Industry) symposium on paper permanence 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. 57 (Senate Joint Resolution 71) to "encourage the use of alkaline paper in the production and use to make alkaline, durable paper instead. The magnitude of the problem requires an accelerated collaborative effort among leaders in the library, academic institutions, publishing industry, paper industry, as well as concerned scholars, authors, and others to make this a reality. The most cost-effective solution to this problem is to coordinate and continue use of alkaline paper for book production 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 this a reality. The most cost-effective solution to this problem is to coordinate and continue use of alkaline paper for book production.

In response to this issue, the Association of Research Libraries has issued Briefing Package Number 1, Preserving Knowledge: The Case for Alkaline Paper. HOW YOU CAN HELP ESTABLISH A NATIONAL POLICY ON PERMANENT PAPER

Senator Claiborne Pell of Rhode Island is presently sponsoring a bill, S. 57 (Senate Joint Resolution 71) to "encourage the use of alkaline paper in the production and use to make 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 this a reality. The most cost-effective solution to this problem is to coordinate and continue use of alkaline paper for book production.

In response to this issue, the Association of Research Libraries has issued Briefing Package Number 1, Preserving Knowledge: The Case for Alkaline Paper. HOW YOU CAN HELP ESTABLISH A NATIONAL POLICY ON PERMANENT PAPER

Senator Claiborne Pell of Rhode Island is presently sponsoring a bill, S. 57 (Senate Joint Resolution 71) to "encourage the use of alkaline paper in the production and use to make 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 this a reality. The most cost-effective solution to this problem is to coordinate and continue use of alkaline paper for book production.

In response to this issue, the Association of Research Libraries has issued Briefing Package Number 1, Preserving Knowledge: The Case for Alkaline Paper. HOW YOU CAN HELP ESTABLISH A NATIONAL POLICY ON PERMANENT PAPER

Senator Claiborne Pell of Rhode Island is presently sponsoring a bill, S. 57 (Senate Joint Resolution 71) to "encourage the use of alkaline paper in the production and use to make 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 this a reality. The most cost-effective solution to this problem is to coordinate and continue use of alkaline paper for book production.

In response to this issue, the Association of Research Libraries has issued Briefing Package Number 1, Preserving Knowledge: The Case for Alkaline Paper. HOW YOU CAN HELP ESTABLISH A NATIONAL POLICY ON PERMANENT PAPER

Senator Claiborne Pell of Rhode Island is presently sponsoring a bill, S. 57 (Senate Joint Resolution 71) to "encourage the use of alkaline paper in the production and use to make 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 this a reality. The most cost-effective solution to this problem is to coordinate and continue use of alkaline paper for book production.

In response to this issue, the Association of Research Libraries has issued Briefing Package Number 1, Preserving Knowledge: The Case for Alkaline Paper.
PEOPLE AND PROGRAMS

IN MEMORIAM

Edward A. Maier, a professor of art at the University of Chicago since 1961, died in October 1988 at the age of 68. He received a Ph.D. from the University of Chicago in 1954. During his lifetime, he was awarded several Fulbright Fellowships and the 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 36 paintings, he was the author of "Domenico Ferretti (a monograph)," and "Einfuhrung inden Johann Michael Rottmayr catalogo a cura di E. A. Maier, Monumenta Bergomensia.

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 64. She was nationally known as a consultant and teacher in the classification and preservation of slide collections. In her 26 years as curator she significantly expanded Rice University's slide collection. She earned a B.S. in art at the University of Texas. In 1967, Ms. Toomey came to Houston as slide and photography 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. Memenmorials of her work at the Institute of European Art at the National Museum of Wiesbaden, died in December 1988.

Howard Kottler, a major influence in curatorial education and art history at the University of Wiesbaden, died in February of this year at the age of 57. Kottler was a professor and chair of the ceramic department at the Fort Hays State University in Hays, Kansas.

John Michael McCarron, former artistic director of Artspace in San Francisco, died this May at the age of 44. McCarron was with L.A. Louver for three years then became the director of the Art Commission Gallery in San Francisco, leaving in 1983 to establish an exhibition program that culminated in the annual "Vanguard" Memorial Art Awards. Morton Kondracke is the new director at McCarron, taking over as artistic director of P.S.1 in New York.

Elaine de Kooning, artist, teacher, and writer, died on February 18, 1988, at the age of 68. She attended Hunter College and Leonardo da Vinci School in Manhattan. Throughout her life, de Kooning held teaching posts at many universities and art schools, including Carnegie-Mellon, the University of Pennsylvania, the University of Georgia, the Art Institute of Chicago, the Cooper Union and the Parsons School of Fine Art in New York. In 1980 she was commissioned to paint 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 the British Museum, as well as other institutions throughout the country. She is survived by her husband, Willem de Kooning, whom she married in 1940.

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 white and nude flowers, and homoerotic imagery. His career peaked last summer with a large and completely retrospective retrospective 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 Institute of Etruschi ed Italici, Florence; And Roberts, professor, has been appointed to the school for the academic year 1988-89 as the assistant director of the Center for the Study of the Renaissance Studies in the Humanities; Daniel Smaltz has been added to the faculty; and Joy Sperling, assistant professor, has been awarded a postdoctoral fellowship at the National Museum of Contemporary Art, in November. Gibson, Mellon Professor of Humanities at Case Western Reserve University, has been named curator of Kansas and during the spring semester he will be the Clark Visiting Professor of Art History at Williams College. Jean Rutterhall Bugg, formerly a Visiting Professor in Art History at Case Western Reserve University, has been appointed to the chair of art history at the University of Kansas. jelly Neils, chair of the art department, will serve as the Whithead Professor for the academic year 1988-89. The University of Cincinnati announces that Jane Flay, chair of the Art Department at the University of Cincinnati, has been appointed to the position of associate curator of the Muriel and Stuert Berman Gallery of Modern Art.

West: At the University of California, Lynn Mattsson has been appointed an associate professor and curator of fine arts, David Brown has been appointed an assistant professor in photography, Glenn Harcourt has been hired as an assistant professor in the field of Northern Renaissance and Baroque art history, John Plumb has been appointed an associate professor in Classical art and David Potts, professor of art history at the University of Kansas, has been named director of the University of California Art Museum.

SOUTHEAST

Southwest: Lynette Kurenz of the University of California, Santa Barbara, has been appointed as the director of the University of Florida, College of Fine Arts, at the Drill Hall in New York. Joy Larson has assumed the position of preceptor of David Hall, last Hampton, New York. Julie Stillman, previously a fellow with the National Endowment for the Humanities, has been appointed to the department.

Southwest: Robert Wilson, dean of the University of Texas at Austin College of Fine Arts since 1979, will leave for an appointment June 30 to become provost of Pacific Lutheran University in Tacoma, Washington.

MUSEUMS/GALLERIES

Midwest: At the Indianapolis Museum of Art, in October. Laurence Celentano has been appointed curator of graphic arts; Anna M. Thompson has been appointed curator of prints and drawings; and Nancy Macko has been appointed associate director of the education division; and Brian Hillman has been appointed associate curator in charge of decorative arts. Patrick M. de Winter has been appointed assistant director of the division of education. (continues on page 18, col. 1.)
The Rockefeller Archive Center announced 1988 grant-in-aid programs were awarded to 15 scholars, including two from the University of Chicago Press. The awards were made to support research on the history of Jewish art and culture in the Middle East and on the contributions of Jewish artists to contemporary culture. The awards were made to support research on the history of Jewish art and culture in the Middle East and on the contributions of Jewish artists to contemporary culture.

The American Historical Association has announced the first recipients of its new fellowship program, the American Historical Society Fellowship Program (AHSF). The program provides grants of up to $5,000 per year for research on topics related to American history. The first awardees are: Elizabeth Brownson, University of Pennsylvania, for a project on the history of American literature; Donald L. Lutz, University of California, Berkeley, for a project on the history of American economics; and James W. McPherson, Princeton University, for a project on the history of American politics.

The National Endowment for the Arts (NEA) has announced awards to 130 artists and organizations for the creation of new work in the visual arts, dance, music, and literature. The awards, totaling $1,250,000, will support the development of new work and the presentation of it to the public. The awardees include: Thomas Kinkade, painter; Robert Rauschenberg, painter; and Merce Cunningham, choreographer.

The National Endowment for the Arts has announced the recipients of its annual Art Awards Program, which provides grants to support the creation of new work in the visual arts, dance, music, and literature. The awards, totaling $1,250,000, will support the development of new work and the presentation of it to the public. The awardees include: Thomas Kinkade, painter; Robert Rauschenberg, painter; and Merce Cunningham, choreographer.

The National Endowment for the Arts has announced the recipients of its annual Art Awards Program, which provides grants to support the creation of new work in the visual arts, dance, music, and literature. The awards, totaling $1,250,000, will support the development of new work and the presentation of it to the public. The awardees include: Thomas Kinkade, painter; Robert Rauschenberg, painter; and Merce Cunningham, choreographer.
The Vermont Studio Center has also announced the availability of grants for 4-8 week residencies for artists, writers, and/or illustrators of any discipline. For more information call: The Vermont Studio Center, 718/636-3598.

For application form and further information write: Glen Weimer, Program Coordinator, NIBDA, Box 1848, New York, NY 10017-1848.

Applicants are encouraged to contact the Vermont Studio Center to discuss their projects. All applications must be postmarked by 15 December 1989. No application fee is charged.

The Vermont Studio Center is open to artists from all countries, and offers residencies for both individuals and groups. The number of residencies available each year is determined by the availability of artists.

The Vermont Studio Center is a nonprofit organization that is supported by contributions from individuals, corporations, foundations, and governments. The center is committed to providing a supportive environment for artists to develop their work and to engage in meaningful dialogue with others. The center is an equal opportunity employer.

For more information contact the Vermont Studio Center, 1210 Main St West, Hamilton, Ontario, L8S 4L6, Canada. For application form and further information write: Vermont Studio Center, Suite 221, 1201 East Capitul, St., Suite 200, Hamilton, ON L8S 1J8, Canada. Telephone: 905-357-2000. E-mail: vscenter@sover.net. For more information and applications see: Vermont Studio Center, 1210 Main St West, Hamilton, ON L8S 4L6.
The University of Maryland, College Park, announces that...A workshop series for photographers in WA 98239. 206/678-3396.

The Coupeville Arts and Crafts Center has announced a workshop series for photographers. The charge for publishing announcement and the newsletter will be mailed upon request. 


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 cooperation of museum personnel about Italian and Italian-American cultural and intellectual events in Italy.

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 cooperation of museum personnel about Italian and Italian-American cultural and intellectual events in Italy.


We are currently seeking to gain new members and would welcome your help in obtaining new addresses. The CAA Newsletters are mailed on a membership basis and should be sent to:

Music in the Modern World: Grants for Musicians with the National Endowment for the Arts, 5813 Nevada Avenue, NW, Washington, DC 20015.

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 cooperation of museum personnel about Italian and Italian-American cultural and intellectual events in Italy.

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 cooperation of museum personnel about Italian and Italian-American cultural and intellectual events in Italy.
CALL FOR PAPERS

The following conference seeks papers on art after 1945 for a symposium on American mural painting, public and architectural sculpture, and decorative art. Proposals should consider the diversity of WCA membership which includes artists, scholars, teachers, 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: academics, students and practitioners targeted for discussion: Paths to Empowerment; Women in Public Discourse; Museum Cultures: Racial Justice or Cultural Repositories?; Collaboration: Artist Curators: What's the Big Deal? (embodiment projects); Women and Technology; Cultural Heritage: The Power Weakness; Challenges of the Status Quo. Send one-page proposal/abstract and current vitae with your name, address, phone and email to: Richard Guy Wilson, Program Director, 1200 32nd Street, NW, Washington, DC 20007.

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, Campany on April 28. Speakers include Ruth Bohan, University of Michigan; Laura F. Breve, New York University; Albert Holme, O.C.L.; William I. Honig, University of Delaware; Walter C. Lawrence, Philadelphia Museum; Matthew Battaglio, Rutgers University; Wanda Carla, The Pennsylvania State University. For more information: Walt Whitman & the Visual Arts, English Dept., Armitage Hall, Rutgers University, Camden, NJ 08102.

Ritual and Reality in Foundations. The 3rd Annual National Conference on Undergraduate Research in the Arts will be hosted by the National Museum of American Art in Washington, DC on April 27-29, 1989. The Association of College and University Art Administrators has sponsored this meeting to examine, communicate, and recognize the importance of undergraduate research in the arts. The conference is targeted at administrators, faculty, and students. It is the focal point of a symposium and awards presentation. To attend, submit a one-page abstract. For more information: Conference contact: Lisa Steeles, 1990 WCA National Conference, 1200 32nd Street, NW, Washington, DC 20007.

Challenging 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 presentations on the history of American mural painting, public and architectural sculpture, and decorative art. Contact: Richard Guy Wilson, Program Director, 1200 32nd Street, NW, Washington, DC 20007. For information: NCU & D/REUKE. Trinity Washington University, April 20-21, 1989. The topic is Art and Architecture in the Public Eye. To be held at the Whitney Museum of American Art on May 1. The day long symposium, sponsored by the Whitman Art and Culture Society, is targeted at students and scholars beginning their study in 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, 212/570-5365.

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 symposium? What has garden history achieved? Where should it go from here? For information write: Studies in Landscape History, Dumbarton Oaks, 1703 32nd St., NW, Washington, DC 20007.

11th Annual Whitney Symposium on Art To be held at the Whitney Museum of American Art on May 2-4, 1989. The symposium will be an exciting range of panels, plenary addresses, and presentations. For information contact: Catherine E. Woodworth, 1080 Madison Avenue, New York, NY 10021.

21st International Congress on Medieval Studies. ATTEND

28th International Congress on Medieval Studies. Call for Papers: A special day-long symposium will be held on February 14, 1989 at the Faculty Institute of Medieval Studies, University of London, 26 Russell Square, London WC1, G.B.; Liddell Gordona, 29, History of University, Essex, Wrenhouse Park, Colchester CO4 3SQ, G.B.; Marcus Panal, School of English & History, Trinity College, Dublin 2, Ireland. For more information: Margaret Wolter, Dept. of the History of Art, University of Sussex, Falmer, Brighton BN1 9QN, G.B.

28th International Congress on Medieval Studies. Call for Papers: A special day-long symposium will be held on February 14, 1989 at the Faculty Institute of Medieval Studies, University of London, 26 Russell Square, London WC1, G.B.; Liddell Gordona, 29, History of University, Essex, Wrenhouse Park, Colchester CO4 3SQ, G.B.; Marcus Panal, School of English & History, Trinity College, Dublin 2, Ireland. For more information: Margaret Wolter, Dept. of the History of Art, University of Sussex, Falmer, Brighton BN1 9QN, G.B.

28th International Congress on Medieval Studies. Call for Papers: A special day-long symposium will be held on February 14, 1989 at the Faculty Institute of Medieval Studies, University of London, 26 Russell Square, London WC1, G.B.; Liddell Gordona, 29, History of University, Essex, Wrenhouse Park, Colchester CO4 3SQ, G.B.; Marcus Panal, School of English & History, Trinity College, Dublin 2, Ireland. For more information: Margaret Wolter, Dept. of the History of Art, University of Sussex, Falmer, Brighton BN1 9QN, G.B.

28th International Congress on Medieval Studies. Call for Papers: A special day-long symposium will be held on February 14, 1989 at the Faculty Institute of Medieval Studies, University of London, 26 Russell Square, London WC1, G.B.; Liddell Gordona, 29, History of University, Essex, Wrenhouse Park, Colchester CO4 3SQ, G.B.; Marcus Panal, School of English & History, Trinity College, Dublin 2, Ireland. For more information: Margaret Wolter, Dept. of the History of Art, University of Sussex, Falmer, Brighton BN1 9QN, G.B.

28th International Congress on Medieval Studies. Call for Papers: A special day-long symposium will be held on February 14, 1989 at the Faculty Institute of Medieval Studies, University of London, 26 Russell Square, London WC1, G.B.; Liddell Gordona, 29, History of University, Essex, Wrenhouse Park, Colchester CO4 3SQ, G.B.; Marcus Panal, School of English & History, Trinity College, Dublin 2, Ireland. For more information: Margaret Wolter, Dept. of the History of Art, University of Sussex, Falmer, Brighton BN1 9QN, G.B.

28th International Congress on Medieval Studies. Call for Papers: A special day-long symposium will be held on February 14, 1989 at the Faculty Institute of Medieval Studies, University of London, 26 Russell Square, London WC1, G.B.; Liddell Gordona, 29, History of University, Essex, Wrenhouse Park, Colchester CO4 3SQ, G.B.; Marcus Panal, School of English & History, Trinity College, Dublin 2, Ireland. For more information: Margaret Wolter, Dept. of the History of Art, University of Sussex, Falmer, Brighton BN1 9QN, G.B.

28th International Congress on Medieval Studies. Call for Papers: A special day-long symposium will be held on February 14, 1989 at the Faculty Institute of Medieval Studies, University of London, 26 Russell Square, London WC1, G.B.; Liddell Gordona, 29, History of University, Essex, Wrenhouse Park, Colchester CO4 3SQ, G.B.; Marcus Panal, School of English & History, Trinity College, Dublin 2, Ireland. For more information: Margaret Wolter, Dept. of the History of Art, University of Sussex, Falmer, Brighton BN1 9QN, G.B.

28th International Congress on Medieval Studies. Call for Papers: A special day-long symposium will be held on February 14, 1989 at the Faculty Institute of Medieval Studies, University of London, 26 Russell Square, London WC1, G.B.; Liddell Gordona, 29, History of University, Essex, Wrenhouse Park, Colchester CO4 3SQ, G.B.; Marcus Panal, School of English & History, Trinity College, Dublin 2, Ireland. For more information: Margaret Wolter, Dept. of the History of Art, University of Sussex, Falmer, Brighton BN1 9QN, G.B.

28th International Congress on Medieval Studies. Call for Papers: A special day-long symposium will be held on February 14, 1989 at the Faculty Institute of Medieval Studies, University of London, 26 Russell Square, London WC1, G.B.; Liddell Gordona, 29, History of University, Essex, Wrenhouse Park, Colchester CO4 3SQ, G.B.; Marcus Panal, School of English & History, Trinity College, Dublin 2, Ireland. For more information: Margaret Wolter, Dept. of the History of Art, University of Sussex, Falmer, Brighton BN1 9QN, G.B.

28th International Congress on Medieval Studies. Call for Papers: A special day-long symposium will be held on February 14, 1989 at the Faculty Institute of Medieval Studies, University of London, 26 Russell Square, London WC1, G.B.; Liddell Gordona, 29, History of University, Essex, Wrenhouse Park, Colchester CO4 3SQ, G.B.; Marcus Panal, School of English & History, Trinity College, Dublin 2, Ireland. For more information: Margaret Wolter, Dept. of the History of Art, University of Sussex, Falmer, Brighton BN1 9QN, G.B.
To be held at the Universite de Montreal,
Southern Illinois speaking on the theme
findings. Numerous concurrent group
Canada, June 26--30. 

ACUMG NEH several research conferences designed to
Modernization in Africa aspects of Medievalism from the end of the
Research Program, Lorand Eotvos to
Military Academy, West

To be held at the University of

Studies Humanities announces the support of
Byzantine Art. For information contact:
H3C 3J7. 514/343-6449/6650.

Gender in Academe: Our Past 1st annual conference hosted by the
University of South Florida at the Sabal Park Holiday Inn. --2002 --2002
will provide a lively forum on gender in academia. Nationally recognized scholars, including Sue V. Rosser and Gerda Lerner, from the disciplines of the sciences and applied professions, humanities, and social sciences will keynote the conference to facilitate the exchange of theory and research. For information contact: Lee Leavengood, University of South Florida, LLS 013, Tampa, FL 33620. 813-974-2403.

SUMMER ADDRESS CHANGES
To avoid loss of your mail, please make arrangements to have it forwarded or held for you.

CWA ELIGIBILITY Change of Address
MAIL ORDER FORM (fax call to mail to address below)

ART HISTORY SESSIONS

JOINT ART HISTORY/ STUDIO SESSIONS
#92016-070,071 Our Past and Our Present: The Evolution of Our Cultural Heritage #92016-080,081 Facing the Images of Death, Disease, and Depression #92016-100,101 The Word and Image in Twentieth Century Art

SUSTAINING MEMBERS (cont.)
N. A. Richard Turner, Cape May, NJ; Evan R. Turner, Cleveland Heights, OH; Diana W. Updyke, New York, NY; Candace Valves, San Antonio, TX; Jane Van Der Marck, Charlotte, NC; Harry Vattos, Roxey, NJ; Larry M. Walker, Atlanta, GA; A. Brett Waller, Santa Monica, CA; John Wolfe, Santa Monica, CA; Allan Wardwell, New York; Robert E. Warren, Lorain, OH; J. W. Warrington, Cincinnati, OH; Jack Wasserman, Philadelphia, PA; Judith Weckherlin, Brockline, MA; Kenneth West-Garrett Brandt, New York, NY; Mark and Pauline West, Los Angeles, CA; Michael P. Weibel, Minneapolis, MN; Ruth Weller, Philadelphia, PA; Richard W. West, Santa Barbara, CA; Ron and Serena Widdershof, Lidinwood, CO; Anne-Marie Wiener-Summer, New York, NY; Reba White Williams, New York, NY; Wilhelmin, Princeton, NJ; E. L. Waldron, New York, NY; Edward W. Weil, New York, NY; Elizabeth B. Weymouth, New York, NY; Elmore Young, Austin, TX; Ingalls, Janet Zampi, New York, NY; Carol, Mediterranean and Islamic Studies, New York, NY.

Cynthia Casabrodsky, New York, NY; Robert H. Dyson, James D. Muhly, Box 387, Hanover, NH 03755.

Further information and guidelines are available from the CAA office, 275 Seventh Avenue, New York, NY 10001.

CAA WELCOMES TWO NEW AFFILIATED SOCIETIES
In 1988 the CAA granted two organizations affiliated status: the North American Historians of Islamic Art (NAHIA) and the Association of Research Institutes in Art History (ARIAH). For information about NAHIA write to Susan McGowan, Yaddo, Saratoga Springs, NY; for ARIAH write to Anne-Marie Logan, Pennsylvania State University, University Museum, 112 North第3 Avenue, Philadelphia, PA 19103-6324. 219-889-0459.

The CAA welcomes as affiliated societies groups of artists or scholars whose activities are generally consonant with those of the CAA, with a view to facilitating enhanced interdisciplinarity, or exchange of information and research. For information contact: Robert H. Dyson, James D. Muhly, Box 387, Hanover, NH 03755. 603-646-3953.

The CAA has no formal membership or membership fees. Interested persons may join as Individual Members by sending $20.00 to the CAA office.

The CAA Newsletter is published quarterly. Single copies, $6.00. Annual subscription, $24.00. Membership copy, included. Address all correspondence to: CAA, 275 Seventh Avenue, New York, NY 10001.

The CAA represents the interests of persons primarily engaged in the study, teaching or criticism of the visual arts, or in the management or conservation of works of art and/or in the promotion of the highest standards of scholarship, practice and advancement of the arts.

To address this issue, one must be a professional artist or art historian.

Further information and guidelines are available from the CAA office, 275 Seventh Avenue, New York, NY 10001.

The CAA offers to members the opportunity of attending annual meetings, of taking part in a variety of sessions, and of contributing to the published proceedings. The CAA is also dedicated to the promotion of the highest standards of scholarship, practice and advancement of the arts.

The CAA is a membership organization. Membership is open to all persons primarily engaged in the study, teaching or criticism of the visual arts, or in the management or conservation of works of art and/or in the promotion of the highest standards of scholarship, practice and advancement of the arts.

The CAA is a membership organization. Membership is open to all persons primarily engaged in the study, teaching or criticism of the visual arts, or in the management or conservation of works of art and/or in the promotion of the highest standards of scholarship, practice and advancement of the arts.

The CAA is a membership organization. Membership is open to all persons primarily engaged in the study, teaching or criticism of the visual arts, or in the management or conservation of works of art and/or in the promotion of the highest standards of scholarship, practice and advancement of the arts.

The CAA is a membership organization. Membership is open to all persons primarily engaged in the study, teaching or criticism of the visual arts, or in the management or conservation of works of art and/or in the promotion of the highest standards of scholarship, practice and advancement of the arts.
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 $2.25 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 for July or November. $10.00 plus $2.00 shipping. Pre-paid. The Exhibit Planners, Box 35, Delmar, NY 12054.

EXHIBIT YOUR ART IN NY. SoHo gallery space for lease by week to dealers, agents, art 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. 130 pounds/week including 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. 150 pounds/week including electricity. L.F. Sandler, 100 Bleecker St., New York, NY 10012. 212/533-7447.

ART WORKSHOP INTERNATIONAL, Assisi, Italy, June 16-17, 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.


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.


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
© 1989
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 DO NOT DELAY

ART HISTORY • CALL FOR PARTICIPATION • INCLUDED