Studio sessions for the 1984 annual meeting in Toronto have been planned by Garry Neill Kennedy, Nova Scotia College of Art and Design. Listed below are the topics he has selected. Those wishing to participate in any session must submit proposals to the chair of that session by October 1, 1983. Note: Art History session topics were announced in the Spring newsletter. For those whose copies were lost in mail, chewed-up by the dog, or stolen by a colleague: an additional copy may be obtained from the CAA office. Frankly we won't insist upon it, but $1.00 for postage and handling would be very much appreciated.


The purpose of the panel will be to explore a number of questions related to the resurgence of figurative painting (and possibly sculpture) that stresses imagery and emotional expression. Some examples of issues to be explored: To what extent do the artists involved draw on Post-Minimalist narrative and confessional modes and on earlier Pop strategies of irony and appropriation? What interactions between personal expression and social considerations are evident? What does today's Expressionism express? To what extent is there simply a resurgence of painting as painting, and what in the 1980s might account for such a development? Is the new painting (and related sculpture) "postmodern" or, rather, part of a new construction of modernism itself? How does this new art align with recent revisionist viewpoints in art history?


Is the contemporary landscape paintable, or are we restricted to repeating the "picturesque" of the past? What new structures or formal concerns are we able to bring to the task? Is descriptive rendering enough? Is there a relationship between landscape painting and the environmental? The above are some of the questions that will be considered by this panel.

The Midwest: Figuration and Alternatives. Franz Schulze, Dept. of Art, Lake Forest College, Lake Forest, Ill. 60045.

The panel, informally conducted, will discuss an issue that has preoccupied painting and sculpture in the midcontinent since World War II: the relationship of figurative art to other kinds—abstraction, conceptualism, environmental art, etc. This relationship has often been marked by debate among and between figurists and abstractionists, as well as by persistent concern for the place of midwesterners as a whole relative to the international scene.


When sculptors meet, they invariably complain about the difficulties inherent in making and showing sculpture—its cost, weight, fabrication, and irrevocable physicality. When it is outdoors, sculpture deteriorates, is vandalized, and needs maintenance and repair, as do buildings, yet there is often no funding available to cope with these problems. Historically, sculpture lagged behind painting. Sculpture is caught between palpable reality and ambitions of illusion. Photography, film, and video are the projected two-dimensional images that follow painting. Perhaps the hologram begins to succeed sculpture. However, it is in its infancy and as yet offers no serious alternative. Why do sculptors persist? It cannot be simply that they like to work with their hands.


The concept of the media is used in a broad sense to include not only those working in video, film, and performance, but also artists whose work is based on a stated relationship to popular culture. Established artists with specific and well-defined points of view will be invited to pose questions of representation, power, and sexuality that are contained in their analysis of one another's work, to each other. These complex issues will then be opened up for a general discussion among the audience and the panelists at the end of the session.


Electronic imaging systems, digital video recording, computer graphics, intelligent machines, satellite telecommunications, interactive user networks—the age of global visual electronics has arrived. Where does that leave the visual artist? The panel will assess the potential of these new technologies and explore their effects on artmaking, art consumption, art criticism, and—perhaps the most problematical—the education of the artist. The panel will include artist, designers, and critics.


The crafts and the various industries that developed from them have alternately collaborated and competed over the last 100 years. Recently a new collaboration has begun, with contemporary craftspeople using industrial techniques, materials, and equipment in their work. In some cases they have actually entered factories to produce work of a scale and technical level impossible to achieve within the limitations of their own studios. Much of this work has been facilitated and supported by workshops and projects that evolved in the past few years. The workshops have offered new information, resources, and mediums to artists and craftspersons and have supplied a new and important kind of financial support. This panel will examine the impact of works produced in these workshops in the art/craft world, as well as the future of these workshops and the opportunities for financial support that they provide for craftspersons.

Judging Modernity: Manet Revisited. Thierry de Duve, University of Ottawa, Ottawa, Ontario, Canada K1N 6N5.

"The jury has only to say: this is a painting, or that is not a painting." In those words Mallarmé spelled out the true mechanism of institutionalized aesthetic judgment in modernism and, perhaps unwit-

Continued on p. 2, col. 1
ently, indicated what the strategic issue of art practice would become for the rest of modernity: to assert the name of painting or, as André Breton phrased it, "to player a more pragmatic role, to make the line between the production of artistic work and life's income tax accordingly."—are, objectively, artists. Because of the high degree of social control, they would have to do both in distinguishing the identification of teacher-exercisers. Questions that this panel will deal with are: Is the above supposition correct? If so, has this always been the case? Is it true for America? Has this supposition anything about the support system for artists? How can the U.S. and Canada compare in this regard? Is this an issue for both men and women? Is it true that "Is that what one does, to teach it?" The panel will be composed of artists with experience in the U.S., Canada, and Europe.

Queen Street West, Canada: The Nature of Art and Its Audience in Toronto. Ian Carr Harris, Ontario College of Art, 100 McCaull Street, Toronto, Ontario, Canada M5T 1W1.

This panel will consider the key issues that characterize Toronto as an art center and the importance of the city for artists, dealers, critics, and curators. The session will include presentations by artists and critics representing various areas of the arts.

Issues in Education in the Arts. W. J. Tomacino, Director, School of Art and Art History, Univ. Iowa, Iowa City, Iowa 52240.

This is a CAA Board-sponsored, invitational panel that will be held as part of the Official Opening Session.

SESSIONS OF AFFILIATED SOCIETIES


Fully documented and illustrated papers discussing literary texts for the illustrated book and how they have influenced an artist or artists are to be presented. Books illustrating accompanying literary texts as well as books inspiring artists to create works of art other than illustrations are to be considered. Each paper should be approximately twenty minutes in length and is to be illustrated with slides. Abstracts must be received by 15 August.

Women's Caucus for Art: Self-Portraits by Women: Ann Sutchter-Jones, Department of Art History, University of California, Santa Barbara, CA 93106.

The intent of this regular WCA art history session continues to be the questioning and changing of traditional art historical methodology and content. Papers could explore a single portrait, a group of portraits, or several portraits by different artists. Call for Papers (WGA). The WGA Program Committee also invites proposals for sessions and panels. The WGA conference is intended to provide a forum in which women in the field of art history, critical studies of visual culture, and related fields can present and exchange ideas in an environment that is supportive of women artists and researchers.

In Memory


This panel will consider the situations and functions of contemporary critical practice (i.e., critical visual studies as well as critical theory and cultural criticism) in regard to the dominant modes of cultural production. The question of marginality and commercial legitimacy as well as the position of institutional centrality and strategies of decentralization should be addressed.

Visual Arts in the Arts. W. J. Tomacino, Director, School of Art and Art History, Univ. Iowa, Iowa City, Iowa 52240.

This is a CAA Board-sponsored, invitational panel that will be held as part of the Official Opening Session.

The Culture of Resistance. Martha Rosler, 53 Pearl Street, Westbury, New York 11590.

This panel seeks critics and artists working in any medium whose work points to channels of opposition—including organized opposition—on a social or psychological level (including paratrophy). This would include work that might be seen as constituting a form of resistance in itself, work that posits alternatives, or work that poses a coherent critique. Although explicitness is not necessary, coherence and accessibility are main requirements. No "Neo-Expressionist" universalism, please. "Third-World" and minority submissions are especially encouraged.

Survival of the Studio Artist. Eleanor Dickinson, Gallery and Practice, Orange County School of Arts and Crafts, 5220 Broadway, Oakland, Calif. 94618.

Achievement in preservation of the artist as well as the art seen as the artist's work points to channels of opposition—including organized opposition—on a social or psychological level (including paratrophy). This would include work that might be seen as constituting a form of resistance in itself, work that posits alternatives, or work that poses a coherent critique. Although explicitness is not necessary, coherence and accessibility are main requirements. No "Neo-Expressionist" universalism, please. "Third-World" and minority submissions are especially encouraged.

IN MEMORIAM

James Reesved, Jr., director of the Los Angeles County Museum of Art from 1948 to 1951, died in May at the age of 77. A specialist in the field of ancient Egyptian art, Reesved started his career as an Egyptologist, following in the footsteps of his father, who had established the Oriental Institute at the University of Chicago. Recruited to teach at Colorado State University in Greeley, Reesved also served the Kent School in Connecticut and is the author of Egyptian Seventeenth Dynasty (1969), a study of the subject. A self-taught calligrapher, he founded a still-active annual national handwriting competition thirty years ago.

ACADEME

Medieval: Jean V. Barry has been named Alvern H. Meadows Professor of Art History at McGill University, Bony, a professor emeritus at the University of California, Berkeley, will join the SMU faculty in the spring. During the coming fall semester, he will serve as Mellon Professor of Art History at the University of Pittsburgh. In 1983, Barry was awarded the Medieval Academy of America's Charles Homer Haskins Medal for his English Decorated Style, Gothic Transformations, 1230-1380.

Bunny Chamberlain

Bunny Chamberlain, one of the truly grand old ladies of the New York art world, died in May at the age of 70. Chamberlain was founder (in 1959) and director (ever since then) of the Artists' Resource Network, an organization that provides free assistance to artists with problems such as writing their wills, in New York City, and to dealers seeking new talent. The artist keeps track of exhibitions by living artists (such as her own) that have been included in catalogues, and posts on the rest of us either tack up on our bulletin boards or that I simply show to my clients and, as a general rule, is able to answer just about any question about living artists that you can't get answered elsewhere.

Chamberlain was educated at Smith College and at the Sorbonne. Prior to founding ARG, she was on the staffs of the Metropolitan and the Brooklyn museums, and at the latter she was managing editor of Artnet News. From 1969 to 1974 she wrote an art column for the Society Section and for the past twelve years, she had written a regular column, "Professional Pages," for American Artist Magazine. A revised edition of her book, The Artist's Guide to the Art Market, was published by Wenon-Guildott a year or so ago.

Winthrop O. Judkins, or Juds as he was known, died after a short illness on March 9th, at the age of 76. Born in Glens Falls in New York State, he had named Carol Reesved his name. He was the first chairman of the Public and Program Department at the Metropolitan Museum, a position he held from 1969 to 1974. He had directed the publication of the artist's guide to the art market, a book that was a standard reference in the field.

Jean Booy, Southern Methodist University

Also at SMU, Alessandra Camini has been appointed to the newly established rank of University Distinguished Professor. Camini, who has written extensively on German Expressionism, women artists, and related topics, will seek a new role in 1984 when Rizzoli is scheduled to publish her Changing Conception of Images: A Study in Myth Making. The unusual nature of the position involves not only a major exhibition, but also a traveling exhibition of the same name.

Cornelius Faber, who has been a member of the editorial board of the New York Art Bulletin for many years, has retired from his position as editor of the Bulletin and has been succeeded by James G. H. Waite, who is now the editor of the Bulletin. Faber has been a member of the editorial board of the Bulletin for many years, and has been succeeded by James G. H. Waite, who is now the editor of the Bulletin. Faber has been a member of the editorial board of the Bulletin for many years, and has been succeeded by James G. H. Waite, who is now the editor of the Bulletin. Faber has been a member of the editorial board of the Bulletin for many years, and has been succeeded by James G. H. Waite, who is now the editor of the Bulletin.
Century American Sculpture

President and Docktor honoris causa of the Academy in 1972 as curator of the museum. He was appointed director of the museum in 1983, and is currently acting executive director of the museum. Before coming to the Academy, he had been curator of the Rhode Island Historical Society. He took leave of absence in 1974-75 to serve as acting director of the Yale University Art Gallery.

Margaret Kramer (M.A., N.Y.U.) will join the faculty of the Hartford Art School, University of Hartford, as assistant professor of film/vid·

At North Texas State University, Denton, D. Jack Davis, chair of the department of art, has been named associate vice president for academic affairs. Margaret O. Lucas, associate professor in the department of art and design, has been named interim chair of the department.

Visiting faculty at the University of Delaware in 1983-84 will be Marcel Rosenthal, University of Geneva, who will be Distinguished Visiting Professor for the fall, teaching seminars on the Classical Landscape Tradition and Problems in Proving Iconography in Eighteenth-Century France;

Christiane A. Collins, who has received her B.A. from the School of Visual Arts and M.A. from the University of California, Los Angeles, has been appointed visiting professor at the University of Houston Central

The Smithsonian Institution Traveling Exhibition Service (SI) has named Mary Jane M. Vickers, professor of art at the University of Colorado, chief curator of the exhibition, "John Ruskin: the Architect and ART, Art History, and Architecture; he was named acting director of the museum in 1983, and is currently acting executive director of the museum. Before coming to the Academy, he had been curator of the Rhode Island Historical Society. He took leave of absence in 1974-75 to serve as acting director of the Yale University Art Gallery.

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announcements

Art Journal: Poster Issue

Papers are solicited for a proposed issue of the Art Journal on "The Poster." Topics might include: a history of the poster; the poster in the visual culture of a specific decade; posters by artists, propaganda posters, and film posters; as well as corporate and government posters. All paper should be received in a single, complete text by January 15, 1985.

Maryland Council of the Humanities

Two fellowships are available for candidates in the humanities with less than five years of college teaching experience. These fellowships at Southern Methodist University will be in addition to those offered. Full-time teaching may be included. Application deadline is December 31, 1984.

Toyota Foundation Fellowship

A competitive national award of $15,000 is available to individuals for graduate study. Applications will be accepted from January 1, 1985 through March 1, 1985.

Society of Fellows in the Humanities

Announcements

Harvard Mellon Fellowship

For non-tenured, experienced junior scholars who have completed, at the time of appointment, at least two years of college teaching experience, as well as all candidates for the Ph.D. degree in Fine Arts, European Studies, History, Modern Languages, Anthropology, or the History of Art. The Mellon Fellow will be appointed for a minimum of one year and a maximum of three years. Fellows are expected to reside during the tenure of their fellowship in Cambridge, Massachusetts, and to hold a teaching load that is consistent with the requirements of academic life. Fellows will be expected to actively participate in the cultural life of the University and the Cambridge community. The Harvard Mellon Fellowships are designed to support individuals who have demonstrated originality and a commitment to the highest standards of research and teaching. Applications are invited from individuals who are planning to spend the academic year 1985-1986 at Harvard University, including those who took leave during the 1984-1985 academic year. Applications are due in the Office of the Dean of the Faculty, Harvard University, by January 15, 1985. Further information is available from: James A. Barlow, Office of the Dean of the Faculty, Harvard University, Cambridge, Massachusetts 02138.

Hastak Fellowship for Graduate Students

A competitive national award of $20,000 (over two years) for Ph.D. candidates in art history, theory, and criticism. The primary consideration will be the merit of an applicant's dissertation proposal and its relation to the development of American art history. The primary focus of this program is on promoting the research and writing of dissertation; following the completion of dissertation requirement and research, and writing of dissertation; following the completion of dissertation requirement and research, and writing of dissertation; following the completion of dissertation requirement and research, and writing of dissertation. Application deadline is December 31, 1984. Further information is available from: J. N. Northrop, Department of Art History, University of California, Berkeley, California 94720.

Gerty Publication Program

The J. Paul Getty Trust is initiating a publication program for the broad range of book-length scholarly manuscripts in the history of art. Eligible for consideration for publication, co-publication, or support are: highly specialized research which may not have a ready market; research which could be significantly improved in quality or be more accessible priced for wider dissemination with co-publishing support; scholarly catalogues of major collections in museums, libraries, and archives which make a new contribution to knowledge of art and/or its history; and catalogues and monographs on artists, patrons, or patrons' families which make a new contribution to knowledge of art and/or its history.


NEA Grasses for Art Forums

The National Endowment for the Arts' (NEA)'s Visual Arts Program has issued a call for proposals on the themes of "Grasses," "The Earth," or "The Environment." Projects should be planned for 1985 and 1986. The deadline is 15 March 1985.

NEA Announces Fellowships in Humanities

The National Endowment for the Arts' (NEA)'s Humanities Program has announced the availability of predoctoral and professorial fellowships in the humanities. The deadline is 1 June 1985. Further information is available from: Sonya St. John, Associate Director, NEA, Washington, D.C. 20506.

Wadrow Wilson Foundation Fellowships

A competitive national award of $50,000, for individuals who have completed, at the time of appointment, the Ph.D. degree in history, philosophy, or other areas of specialization in the humanities. The primary consideration will be the merit of an applicant's dissertation proposal and its relation to the development of American art history. The primary focus of this program is on promoting the research and writing of dissertation; following the completion of dissertation requirement and research, and writing of dissertation; following the completion of dissertation requirement and research, and writing of dissertation. Application deadline is December 31, 1984. Further information is available from: James A. Barlow, Office of the Dean of the Faculty, Harvard University, Cambridge, Massachusetts 02138.

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Malcolm Campbell, University of Pennsylvania

Malcolm Campbell, professor of art history at the University of Pennsylvania, has been named the new book review editor of The Art Bulletin, effective July 1. He replaces James H. Hargreaves, University of California, Berkeley, whose three-year term has expired.

Campbell began teaching at the University of Pennsylvania in 1961, even before he received his Ph. D. from Princeton (1968). In addition to his teaching assignments at Penn, he has served as an assistant dean of the College of Arts and Sciences, 1968-80; vice dean, 1969-79; and as chair of the art history department in 1979-71, 1976-79, and 1971-76.

Since 1983 he has been director of the Center for Italian Studies at Penn. Campbell is the author of Mostra di Degas: Nei Verrietti da Cortona per gil I Tatti. He is an associate editor of Italian Art: Theory and Education: Foundations in Art; Theory and Education (U.S., Canada, Mexico); $90 active (all other countries); $15 students (all countries); $10 individuals (all countries); $5 individuals (all countries). The Society provides a platform for exchange and collaboration among art historians, curators, editors, designers, and advertising professionals involved with the organization and research of art information.

The Society holds an annual conference; sponsors two annual awards for excellence in art history materials, and publishes ART, HISTORY and DOCUMENTS five times yearly.

Women's Caucus for Art, founded 1972, membership: 5,000. Annual dues: $25 active (U.S., Canada, Mexico); $90 active (all other countries); $15 students (all countries); $10 individuals (all countries); $5 individuals (all countries).


Caucus for Marxism and Art

Robert W. Baldwin is a recent Harvard Ph.D. and an experienced and avid photographer.

For the thrill of it, buy the lightest one you can find that reaches up to your eyes. A camera packed higher than your head that looks through the extra metal will not be to be lifted around. Carry tripods vertically and close to your body, and don't drink that clammin' automatumbed in front of pictures. They get knocked down and your camera markers a Rembrandt.

CLOSING

Remember that film and camera equipment will give you strong perspective distortions in the resulting slide. You may have to remember to tell the developers you have a tripod

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grants and awards

GUGGENHEIM FELLOWSHIPS

The John Simon Guggenheim Memorial Foundation awarded grants to 228 scholars, scientists, and artists chosen from among 3,557 applicants in its fifty-ninth annual competition. Grants totalled $5,400,000.

Art History/Cognitive Areas


Other PUBLICATION AWARDS

The Society of Architectural Historians presented the Allee Davis Hitchcock Book Award to Robert Grant Irving, associate fellow of Berkeley Coll., Yale Univ., for his, Indian Summer: Lutyens, Baker, and Imperial Delhi. The award is in recognition of a year's distinguished scholarship in the history of architecture by a North American scholar during the two preceding years. SAH also awarded its Founders' Award to Thomas Donaldson, Cleveland Coll., for his, The Greek Revival in the Midwest: 1760-1830, the MIT Press.

The Millard Meiss Publication Fund Committee will meet in the fall. Deadline for submissions of application: 1 September.

ADAA AWARDS

The Art Dealers Association of America presented its twelfth annual Award for Outstanding Achievements in Art History, a grant of $1,000, and a sculpture by Alexander Colado, to John Rewald, Distinguished Professor at the Graduate Center, C.U.N.Y. The ADAA also awarded its second annual fellow-ship in art history — $30,000 over two years — to Sheila McCagg, N.Y.U., for her dissertation on law Poussin landscapes.

AGS TRAVEL GRANTS

An unusually high number of awards were made in the most recent competition to attend the XVth International Congress of the History of Art in Vienna this September: Jean Diamont, Hollins Coll., Drucry Gillerman, Brown Univ., Eleanor Greenhill, Univ. of Texas, Joan Hart, Harvard Univ., Paul Karski, Yale Forests, N.Y., Meredith Lillie, Syracuse Univ., Marianne Martin, Benning Coll., and Margaret Oria, Northwestern Univ. To attend the XII International Colloquium of the Corpus Vitrearum, held in conjunction with International Congress: Madeline Ann Foster, Shepherd Coll., and Venetia Procuro, Inst. of Fine Arts, New York: photography; Terry Huebler, San Francisco: photography; Jillian Nagel, California: photography; Gillian Jagger, Pratt Inst.: sculpture; Jeff McKee, Jackson, Miss.: photography; Daniel M. Revets, Interlakeys, N.Y.: photography; and John Roloff, Coll. of San Francisco Art Inst.: and Mills Coll.: sculpture; Tomomi Sasa, San Francisco: video; Sean Scully, N.Y.: painting; Cindy Sherman, N.Y.: photography; Anna Tatichuk, N.Y.: painting and drawing; J. Walter Sorel, Yale Univ.: sculpture; Neil Welliver, Univ. Pennsylvania: painting; Christopher Wilmarth, N.Y.: photography; Stephen Young, N.Y.: sculpture.

PRESERVATION IN ACTION

Preservation in Action: The Case of France and Mexico.

In recent years one of the most phenomenal, and important, campaigns in the history of conservation was the French restoration of the Musee d'Orsay in 1970. The first step in place for the drawings collected by the artist, from the fifteenth to the eighteenth centuries, was to organize all these forms of work were difficult to see. Now, after a thorough restoration of the interior, a number of Bonnard's pictures are more visible than ever, thanks to the efforts of the painters. When, for example, the drawing collection Benois and Valsalva (newly opened through a generous gift from the twentieth century) are now available for study. In addition, exhibitions have been mounted to commemorate the fiftieth anniversary of the museum.

A number of major provincial museums, such as the Musee de Dijon and the Musee des Beaux-Arts in Nantes, are in the process of being overhauled, altered, in small enough centers, may receive the same influence of funds and energy over the next few years. There can be little doubt that within a decade, perhaps in the Exposition Universelle of 1988, France will have achieved a level unparalleled in the history of art collecting and preservation.

Central to this program are the museums in and near Paris. An important development was the establishment of a Museum of Symbolism at St. Germain-Laval, with the help of the painter Maurice Denis. This newly created museum has provided an important place for the last nineteenth-century French provincial museum system to be shown and a number of the collections of the Millet's works have been moved into Substance: Art, France, and the museum will eventually become the XXVth International Congress of the French of An, for the American Philosophical Society. At the recently held in France and the museum will eventually become the XXVth International Congress of the French of An, for the American Philosophical Society.

Cooper Union's St. Gaudens Medal was presented to architect Arthur Rosenbaum. The American Institute of Architects and Cooper Union Alumni Association bestows the St. Gaudens Medal to outstanding professionals achievement in either the fields of architecture or art.

Daniel Mason of Minnesota is a recipient of McKnight Foundation Fellowship in the Visual Arts, which will support his work in painting during 1983-84. Gloria Delbrugghe, Univ. Minnesota-Duluth, has been named recipient of a Bush Foundation Research Grant for the academic year 1983-84. The Bush Foundation Research Grant of $9,000 over a twelve to eighteen month period plus production cost allowances. The Bush Foundation Research Grant of $9,000 over a twelve to eighteen month period plus production cost allowances. The Bush Foundation Research Grant of $9,000 over a twelve to eighteen month period plus production cost allowances.

The National Humanities Center in Research Triangle Park, N.C., has announced its fellowship recipients for the academic year 1983-84. The National Humanities Center in Research Triangle Park, N.C., has announced its fellowship recipients for the academic year 1983-84.
classifieds

The charge for classifieds is $0.50 per word, minimum charge $10.00, advance payment required. Make checks payable to CAA.


EXHIBIT BOSTON: Gallery Approach Guide for Artists. Over 50 Boston galleries with addresses, phone numbers, hours, people to contact and specializations. Tells how the galleries prefer to be approached. Send $5 plus $1 postage and handling. Payable to: Exhibit Press, Box 44844, Los Olivos Station, Phoenix, Arizona 85064.

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PHILADELPHIA EXHIBITS: 99 galleries provided detailed information on their preferences and practices for this nationally acclaimed publication. Philadelphia Galleries: Information for Artists is an unparalleled resource for artists throughout the country. Send $5. to: Philadelphia Galleries, P. O. Box 17219, Philadelphia, PA 19105.

shows by artist members

A listing of solo exhibitions by artists who are members of the CAA. Those sending information for listing should include name of artist, gallery or museum, city, dates of exhibition, and medium.


Jack Hanley, Meredith Niles Gallery, Santa Barbara, June 2-July 2. Paintings.


Laurence Holden. Wesleyan College, Macon, Ga., November, 1982; University of the South, Sewanee, Tenn., February; Berry College, Berry, Ga., March; University of Tennessee, Chattanooga, July. Paintings.

Bibi Lencek. Noho Gallery, N.Y.C., April 26-May 15. Large scale works on paper.


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T. Priest, Plum Gallery, Kensington, May, June 10-July 29. Paintings and prints.


