1986 annual meeting: studio sessions

My basic premise in organizing the studio sessions for the 1986 annual meeting has been that artists are not really like art historians; that the questions artists ask, the kinds of information they seek, and the ways in which they want to receive that information differ from those of their art historian colleagues. But the usual format of studio sessions at CAA annual meetings—panel discussions, usually with slides—has, I believe, developed largely in conscious or unconscious imitation of the art history sessions. This is not necessarily the best way for us to continue to proceed.

In an effort to "shake things up," and to see if the sessions for artists can be experienced in a more immediate way, the format of the studio sessions in New York City in 1986 will be revised. There will be no more than two panels; the rest of the sessions will be organized differently. There will be few slide presentations; for the most part, real art will be brought to the Hilton Hotel for viewing in the context of specific sessions. There will be at least two critiques by master teachers held at art schools in Manhattan, which can be observed, on a limited basis, by those attending the CAA meeting. There will be interviews, lectures, presentations, films, computer imaging, live performance, and several opportunities for the audience to participate interactively in other ways other than the usual question-and-answer period. A trip to the Lower East Side galleries is being planned, and visits to The School of Visual Arts' dynamic and rapidly growing computer graphics program are being scheduled.

As of this writing, a few sessions are still unconfirmed. There may be some additions to the program, which will be announced at a later date. Also, this far in advance it has not been possible to confirm all the nitty-gritty details. The sessions listed below, therefore, are subject to budgetary limitations and physical constraints.

Barbara Zucker, Chair
1986 Studio Sessions

Nancy Graves. New York City artist Nancy Graves will discuss her work. A film on her art will be shown and two sculptures will be on view during the session.

An Interactive Environment—Lynn Hershman.
San Francisco artist Lynn Hershman will present an interactive environment that allows participants a reciprocal dialogue with Lorna, the first laser art disc, plus video tapes and photographs that give an overview of major projects, including the Bonwit Teller Windows and The Floating Museum in Roberto. The artist will answer questions, demonstrate the disc, and talk about the projects.

An Evening of Performance. Live art at the Hilton. Theodora Skiptares and others.

Master Critiques. Students will have the opportunity to have their work critiqued by a master teacher. CAA members and art students will be able to observe this interaction.

Painting and Sculpture Critique: George McNeill. At The Cooper Union.
Photography Critique: Duane Michals. Location to be announced.

Artist-Critics Look at Art Criticism. Robert Storr, artist and freelance art critic, New York City. It is a commonly heard complaint that art criticism is no longer written in active dialogue with artists but is increasingly directed to art's institutional or consumer audience. Four artist-critics will speak about their views regarding criticism's ideal function and actual context and practice based on their experience of writing and receiving it. These presentations will be brief. An open discussion of the current state of criticism and its effects on the climate for making art will follow. This will be thus not so much a panel as a meeting with respondents. This is an invitational session; participants to be announced.

Making Art in Adversity: Being Physically Challenged. Marcy Hermansader, Putney, Vt., and others.
There is a long history of artists who have done important work although they endured physical or mental obstacles. Frieda Kahlo painted pain as her subject; Renoir attached sticks with brushes at their ends to his arthritic arms; Matisse made his major cutouts in bed; and Eva Hesse worked at a furious pace during the last years of her life. Do such physical challenges change the work? Do artists work despite them? Because of them? Or do they ignore them? The issue here is the work and how it looks. Send proposals of up to one page to Barbara Zucker, Art Dept., Univ. Vermont, Williams Hall, Burlington, VT 05405.

Portraying America: Telling It Like It Is. An invitational session of painters and critics.

Increasing numbers of artists are being attracted to the options computers offer as a creative tool. These options include 3D modeling, palettes of 16 million colors, and the invention of innumerable brushes, as well as scale, color, and format manipulation of images in ways for the most part impossible in non-electronic mediums. An overview will be given of the varied applications of the computer possible today to all aspects of the art-making process, from design to execution. In addition, several artists will demonstrate the capabilities of the systems they use to create works of art in two and three dimensions. Artists should send proposals to Cynthia Goodman, Guggenheim Museum, 1071 Fifth Ave., New York, NY 10028.


Tours of Computer Art Facilities. The computer art presentations will be supplemented by demonstrations of the computer capabilities at The School of Visual Arts. Groups of thirty people at a time will be able to tour the facilities. Pre-scheduled visits will be arranged.

Renewal: Contemporary Religion and Contemporary Art. Ruth Weisberg, 2421 Third Street, Santa Monica, CA 90405.
Within a framework of an actual participatory religious experience, contemporary artists and clergy will demonstrate new responses to nature, gender, and spirituality. A Judaic ritual will be demonstrated by artist Ruth Weisberg and rabbi Laura Geller. Additional proposals are invited from artists who are actively involved in religious practices and ideas.
Ceramic Art Now: One on One with Betty Woodman and John Perrault

Ceramic-art curator John Perrault (New York) and artist Betty Woodman (Colorado) will discuss the issues generated by contemporary ceramic art. The conference will be co-headquartered at the Marlowe and the Whitney. Each section will be part of the new Ogle Place Development and— we are happy to report—they are connected stadias! The dates for sessions are Thursday, February 12, through Saturday, February 14. Those wishing to propose sessions for the 1987 annual meeting should submit them to the appropri­ate chair by November 15, 1985. A listing of exhibitions by artists who are members of the CAA will discuss the issues generated by contemporary ceramic art. The conference will be co-headquartered at the Marlowe and the Whitney. Each section will be part of the new Ogle Place Development and— we are happy to report—they are connected stadias! The dates for sessions are Thursday, February 12, through Saturday, February 14. 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**GUGGENHEIM FELLOWSHIPS**

The John Simon Guggenheim Memorial Foundation announced the following fellowships for 1985:

**Art History/International Areas**

James E. B. Brustlin, California: painting, Scandinavian, Persian, and Indian. Bruce H. Scalapino, University of California: written several articles and one book on the art of Northern Europe in the Middle Ages, their influence on the Rubens of the Renaissance.

**NEH FELLOWSHIPS**

In addition to several categories that have been announced by the National Endowment for the Humanities:

- **Independent Study and Research**

Shelia S. Blair, Harvard: A Corpus of Islamic Inscriptions from Iran: James E. Breckinridge, Rutgers: A Corpus of Mesoamerican Inscriptions: and her mother's prediction that was to be fulfilled.

- **Teaching and Research in Early Medieval Europe:** An Archaeological History, a book on the architecture of French Romanticism.

**Arius**

James Aldy, Michigan State University: painting, writing several articles and a book on the art of Northern Europe in the Middle Ages, their influence on the Rubens of the Renaissance.

**Fellowships for College Teachers**

Alice H.R. Hauck, Providence College: a book on the art of Northern Europe in the Middle Ages, their influence on the Rubens of the Renaissance.

**GETTY SCHOLARS**

The Getty Center for the History of Art and the Humanities has named its first round of Getty Scholars, who will be in residence at the Center for the academic year 1985-86. They are: Janet Cox-Rearick, Hunter College, C.U.N.Y.: Italian and French Renaissance art: Thomas Guglielmo, Brown University: French and Italian Baroque and American painting; James Kasten, University of Wisconsin-Madison: medieval French art; Hans Ernst, Institute for Art Research, Zurich: history of early modern Europe. The city of Nantes, France: the Turin frescoes, their influence on the art of Northern Europe in the Middle Ages, their influence on the Rubens of the Renaissance.

**MELLON PREDOCTORAL FELLOWS**

These are intended to go to approximately 125 students a year in the U.S. and Canada, and to about 200 students in developing countries.

- **FELLOWSHIP FOR LATIN AMERICAN ARTISTS**


**CASA SENIOR FELLOWS**

The Center for Advanced Study in the Visual Arts, National Gallery of Art, has named two alumni of the University of Texas for the spring of 1985: William J. T. Mitchell, University of Texas: a book on the art of Northern Europe in the Middle Ages, their influence on the Rubens of the Renaissance.

**FRANKLIN FELLOWS**

Jean C. Wilson, formerly of the Center for Advanced Study in the Visual Arts, Writing as Teaching, a book on the art of Northern Europe in the Middle Ages, their influence on the Rubens of the Renaissance.

**RICHARD H. W. FELLOWS**

Jean C. Wilson, formerly of the Center for Advanced Study in the Visual Arts, Writing as Teaching, a book on the art of Northern Europe in the Middle Ages, their influence on the Rubens of the Renaissance.
CASA Senior Fellowships
Senior' money limited to those who have held Ph.D. for five years or more. Applicants must have a record of professional accomplishment. Up to fifteen senior fellowships are awarded annually. Full-time or part-time appointments are possible. Up to two senior fellowships are awarded annually. Most for a full academic year; for less, full-time research must be done during the time of application. A total of 100,000 ($64,500) is available. Applications are received for ten weeks. Stipend is $24,500.

Humanities, Box
Applications from individuals will not be considered. Full-time research must be done during the time of application. A total of 100,000 ($64,500) is available. Applications are received for ten weeks. Stipend is $24,500.

Deadline: 15 November. For application materials: Executive Director, CAA, Box 12, 12th Floor, 655 Madison Avenue, New York, N.Y. 10021.

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Advancement
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The American Society for Hispanic Art, founded in 1935, provides a platform for exchange of information and ideas among art historians through meetings, publications, and other means it deems appropriate.

Art Librarians Society of North America (ULS), founded in 1960. Annual dues: $50 individual; $100 institutional. General Secretary: Vivian A. Hulse. The ULS publishes two newsletters per year and historical and special issues in book form. The annual ULS meeting includes symposia; and supports excavations. The organization has an own handbook on how to organize local conferences. Services also include participation in national conferences.

The Network was founded in 1984 to encourage the professionalism of women in the visual arts. Members include student and professional women artists, art historians, art critics, curators, art writers, art administrators, art conservators, art educators, art historians, art writers, curators, and others. The Telephone: Women's Caucus for Art Newsletter, 888-999-1111.


The Women's Caucus for Art is a network of chapters from coast-to-coast. The Caucus was founded in 1984 to encourage the professionalism of women in the visual arts. Members include student and professional women artists, art historians, art critics, curators, artists, art writers, art administrators, art conservators, art educators, art historians, art writers, curators, and others. The Caucus sponsors events at the annual CAW conference, provides a platform for exchange of information and ideas among art historians through meetings, publications, and other means it deems appropriate.

Directory of Affiliated Societies

This directory is published annually on the basis of information provided by the societies. The societies listed below have specific requirements for membership, purpose, structure, range of activities, and membership for formal affiliation.

The fourth annual history graduate student symposium was held on April 12 and 15 on the campus of Florida State University in Tallahassee. The symposium invited eleven students working toward a Ph.D. in history art history department. Samuel B. Edgerton, Jr., of the Graduate Program in Art History, Williams College, was the keynote speaker. The top of his public lecture was "Medieval and Renaissance Art and Modern Science." Patricia Rose Florida State University.

Free tickets prize winner

Michael Warlick, Graphic Environmental Symbol, concrete and ceramic tile, 60 x 60 cm. Churchill Junior High School, Cathedral, IL.

NATIONAL ENDOWMENT FOR THE ARTS

Beyond Creating: The Place for Art in America's Public Schools

Sponsored by the Getty Center for Education in the Arts, this summary report examines the role and status of art education in the nation's schools and colleges. But what is needed is more rigorous and more substantive programs for the most gifted primary arts students ever, with absolutely stunning color (and black-and-white) reproduction. Available free from the Huntington Library, San Marino, Calif. 91403. Please also indicate your telephone number and occupation.

Museums for a New Century

The report of the American Association of Museums' blue-ribbon Commission, which held hearings, collected written testimony, and carefully forewore these sixteen core recommendations, (1) $15 students (all countries); $50 for sustained membership for three years; $50 for a sustaining membership for three years.

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Glass Seminar
The twenty-fifth Seminar on Glass will be held at the Corning Museum of Glass, 17-19 October. This year’s lectures and programs will emphasize American glass and the 1985 special exhibition, Frederick Carder: Portrait of a Glassmaker, which will be on view throughout the three-day event. Among the scheduled speakers are Wendell Garrett, Dan Klein, and Kenneth Wilson. For additional information: CMG, Corning, NY 14831.

Arthurian Legend and the Visual Arts
The International Arthurian Society is accepting proposals for papers, 20 minutes in length, for a session on this topic at the 21st International Congress on Medieval Studies, Western Michigan University, Kalamazoo, 8-11 May 1986. Any aspect of Arthurian Imagery will be considered. Send one page abstract to Debra Mancoff, Dept. Art and Art History, Beloit College, Beloit, WI 53511. Deadline: 15 September.

Victorians Abroad
The topic of the tenth annual meeting of the Midwest Victorian Studies Association, to be held in Cincinnati, 25-26 April, 1986. The Association welcomes proposals treating various aspects of British Victorian life abroad, for example, colonial architecture. Ten-page papers or two-page abstracts should be sent to Kristine Ottesen Garrigan, Dept. English and Communication, DePaul Univ., 2323 North Seminary Avenue, Chicago, IL 60614. Deadline: 15 November.

University of Michigan Fellowships
Three-year fellowships for artists or scholars at the beginning of their professional careers. The Ph.D. within the past three years or comparable professional experience is required. Fellows are appointed with department affiliation as assistant professor/postdoctoral scholar. One-third salary and time support departmental teaching; the balance for independent research. Yearly stipend $18,000, with anticipated annual increments, plus faculty benefits. For further information: Michigan Society of Fellows, 3030 Rackham Building, UM, Ann Arbor, Mich. 48109. (313) 763-1259. Application deadline: 14 November.

University of Edinburgh Fellowships
Approximately fifteen visiting research fellowships at U.E.’s Institute for Advanced Studies in the Humanities are available for 1986-88. Open to both established and younger scholars (with the Ph.D. or equivalent), fellowships last between one and twelve months. Residence in or near Edinburgh is required, and fellows are expected to hold one or two seminars and to submit a report on work done during the tenure of their fellowship. Occasionally stipends are available to a value not exceeding £500. For full details and applications: David Daiches, Director, IASH, 17 Buccleuch Place, Edinburgh EH8 9LN, Scotland. Application deadline: 29 November 1985.

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