1987 annual meeting studio sessions

Studio sessions for the 1987 annual meeting in Boston (February 12-14) have been planned by Natalie Charkow, adjunct professor, Yale University School of Art. Listed below are the topics she has selected, some of which are subject to final confirmation. Any additional information on any proposed session will be published in the Fall newsletter. Those wishing to participate in any open session must submit proposals to the chair of that session by October 1, 1986. Note: Art history topics were announced in a special mailing in April. The deadline for those sessions was May 31.

**A Return to the Private.** Garth Evans (sculptor), 106 N. 6th Street, Brooklyn, NY 11211.
This panel will address the idea that there has been a shift of interest (back?) to sculpture which is made by an individual and discloses its meanings privately, as distinct from sculpture which engages 'issues.'


The re-emergence of public art challenges current attitudes about making art, and may, as some artists have claimed, lead to a redefinition of art in our time. Artists who have worked in the isolation of their studios without any thought of where their work will eventually be installed are suddenly asked to be responsive to the needs of architecture and an often skeptical public, as well as to the demands of specific places.

Panelists will include artists, architects, and art administrators. "Art On The Line" will be discussed and a film shown about this major public project in the Boston subways.

**Artists Review Art History.** Patricia Mainardi (painter), Art Department, Brooklyn College, C.U.N.Y., Brooklyn, NY 11210.

Artists, freed from the necessity to theorize about art history, often see qualities in the art of the past invisible to historians and critics. As every development in the present interrogates the past, in this sense it is artists who create a new art history of the past as well as of the present. The session will consist of artists discussing specific artists or art forms of the past meaningful to their own work.

**Poet's Responses to Pictures (Real or Imaginary).** Rosanna Warren (poet, painter), Boston University. An invitational session.

A reading and discussion with slides. Panelists will include John Hollander, Richard Howard, and Mark Strand, and possibly, Gertrude Schnackenberg.

**William Tucker.** New York sculptor William Tucker will discuss his work.

**Art and the Law.** Albert Elsen, Walter A. Haas Professor of Art History, Stanford University.

An open session in which artists' questions about legal subjects can be answered, including such topics as recent laws, copyrights, the importance of planning one's estate, contracts, etc.

**Giacometti.** New York artist Mercedes Matter will discuss her project on the sculptor.

**The Spiral of Afro-American Art: Pursuits in Many Directions.** Edmund Barry Gaither, Director, Museum of the National Center of Afro-American Art, 300 Walnut Avenue, Boston, MA 02119.

This session will wrestle with the dilemma of artists exercising their artistic freedoms as existential individuals within a social order that places emphasis on groups, minorities, categorizations, etc. Several artists of varying age, experience, and modes of work, will discuss his or her work individually, as well as how each body of work fits into the broader picture of American art, and whether or not its content falls under the category known as Afro-American art.

**Pressures: Fame, Skill and Knowledge.** Larry Day (painter), Philadelphia College of Art, 19 Philadelphia Avenue, Takoma Park, MD 20912.

The panel will address such questions as what one has to know to be an artist today, how the roles of tradition and traditional learning affect contemporary practice, what freedoms exist for the contemporary artist.

**Poetic and Conceptual Interpretations of Systems used in Drawn and Painted Space.** Susana Jacobson (painter), Art Department, Yale University, 180 York Street, New Haven, CT 06520.

Historical and contemporary systems from a broad cultural spectrum will be discussed as both formal and poetic investigations into the nature and possibilities of space as depicted in two dimensions.

**Photography: Just Another Pencil.** Alan Klotz (photographer and gallery director), 740 West End Avenue, New York, NY 10025.

For years artists have been incorporating photographs into their art works in more or less recognizable form while photographers have been raiding the graphic arts for techniques and sometimes, disguises. The single still image is a rarer bird these days if not exactly an endangered species. Media categories are heavily blurred and artists using photography are often deliberately shunning galleries with traditional photographic affiliations. Photography has come to be for today's artist another way of recording an image or appropriating an existing one for a specific strategy. Panelists will discuss their relationship to the photographic image.

**Impermanence: What are the problems? Are there any solutions?** Hilton Browne, Ralph Mayer Center for Artists' Techniques, University of Delaware, Newark, DE 19716.

An open forum dealing with issues involved in the impermanence of contemporary art in particular. Panelists will include artists, curators, and dealers.

**Post-Modern Narrative Painting.** Gabriel Laderman (painter), 760 West End Avenue, New York, NY 10025.

Since the 1960's many artists have been excited by the possibilities of narrative painting. New narrative painting in which techniques paralleling those in the modern novel are being consciously produced. These techniques include changes in viewpoint of the artist (equivalent to changing position of the narrator), discontinuous narrative, implied and ambiguous character relationships, mixed levels of meta-

Continued on p. 2, col. 1
1987 studio sessions

A listing of 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, available, exhibition and career opportunities are non-exhaustive, and student expectations of their art training can be very different from those of urban students. Panelists will be selected from various geographic regions to discuss their experiences and programs established to answer the special needs of rural teaching.

Teaching Art in Rural America. Chair to be announced. Send proposals to Natalie Charkov, 56 Beecher Road, Woodbridge, CT 06525.

This panel will be designed to address problems specifically associated with teaching studio art or art history in rural locations across America. In paper form, the artist's response to art and sculpture exhibitions have played a role in what is called printed multimedia. This paper will explore the impact of these and other aspects of recent printmaking on traditional notions and practice of the discipline.

Symposium on Color. Lois Seitzmoff, Department of Design, Art, and History, Dickinson Art Center, U.C.L.A., Los Angeles, CA 90024. The theory of color in art and design is ready for reconsideration. New investigations arise as color is manifested in an architectural and natural environment, and transmuted by discoveries in science and technology. The session proposes to consider the issue of color with a full interdisciplinary perspective, from its current use in art, architecture, and sculpture exhibitions. This role played in what is called printed multimedia. This paper will explore the impact of these and other aspects of recent printmaking on traditional notions and practice of the discipline.

Printmaking: Extensions of the Discipline. Ruth Fizer, Curator, Department of Graphic Arts, National Gallery, Washington, DC 20565. During recent decades monotypes, hand colored prints of all sorts, paper works, artist books, and sculpture exhibitions have played a role in what is called printed multimedia. This paper will explore the impact of these and other aspects of recent printmaking on traditional notions and practice of the discipline.

graft. A panel is being assembled. Chair and full details to be announced.

1988 annual meeting: call for session proposals

The 1988 annual meeting will be held in Houston; it's our very first time in Texas! The Harris County is the headwaters hotel. The dates for sessions are Thursday, February 11 through Saturday, February 13. Those wishing to propose topics for sessions for the 1988 annual meeting should submit their proposals to the appropriate chair by September 1, 1986.

Proposals should be submitted in the form of a letter describing the subject of the session and explaining any special or timely significance it may have for your particular field and/or for the discipline in general. Other factors, such as ideas about the session's format or organization, should also be mentioned. Explanatory or supportive materials may be appended. Please include a curriculum vitae, preferred mailing address, and both office and home telephone numbers.

To summarize briefly our procedure: Anyone may submit a proposal for an art or a studio session. (2) Program chairs make their selections, proposing partly on the basis of merit; however, it essentially the same the panel of chair that is different, preference will be given to the individual from the region to which the meeting will be held, beyond that there is no geographic, economic, or social consideration.

Art history sessions will be chaired by Thomas F. Reese, professor of art history, University of Texas-Austin, on leave, who will serve as Associate Director of the J. Paul Getty Center for the History of Art, Los Angeles. Reese has been teaching at the University of Texas since 1970. A specialist in the arts of Spain, Portugal, and Colonial Latin America, Reese has published The Architecture of Mexico: Form and Meaning (1973), "Larger Work," (1986), The Collected Essays of George V. Fishwick (1986), and "Goya's Art and Ideas," (1985). Reese has also been active in the Southern Graphics Council, American Society of Hispanic Art Historical Studies, and was co-editor of the ASAH Newsletter (1974). In 1976-77 he had a Guggenheim Fellowship. Other panels will be selected from various geographic regions to discuss their experiences and programs established to answer the special needs of rural teaching.

Address proposals to Karin Brooker and Ma­llinda Brinza, Studio Sessions Director, University of Houston, 600 Calhoun Road, Houston, TX 77204.

Karin Brooker
Mallinda Brinza

Art studio sessions will be chaired jointly by Mallinda Brinza and Karin Brooker, both professors of art, Department of Art, University of Houston, and Karen Brooker assistant professor at Rice University. Brinza received her B.A. from California State University, San Diego, and an M.F.A. in painting from the San Francisco Art Institute in 1973. She has been teaching at the University of Houston since 1984, prior to that she was gallery manager at Harris Gallery, Houston, and worked at Rainfall Galleries, Houston. Her work has been exhibited widely, in numerous exhibitions as "Texas Vision," a traveling exhibition organized by the Museum of the American West; "Tres Pintos," Museum of Fine Arts, Houston; and a solo exhibition at the Contemporary Art Center of Houston. Karen Brooker received her B.A. in fine arts from the University of Iowa and M.F.A. from the University of Wisconsin. She has taught at Rice since 1989, with previous teaching ex­periences at the University of Wisconsin and State University College. Her prints have been seen in notable exhibitions at Hadley-Rodriguez Gal­lery, New Orleans; Blaylock-Heppke, Dallas; and Studio Gallery, Denver. She has been teaching at Rice since 1979. A specialist in the arts of Spain, Portugal, and Colonial Latin America, Reese has published The Architecture of Mexico: Form and Meaning (1973), "Larger Work," (1986), The Collected Essays of George V. Fishwick (1986), and "Goya's Art and Ideas," (1985). Reese has also been active in the Southern Graphics Council, American Society of Hispanic Art Historical Studies, and was co-editor of the ASAH Newsletter (1974). In 1976-77 he had a Guggenheim Fellowship. Other panels will be selected from various geographic regions to discuss their experiences and programs established to answer the special needs of rural teaching.

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Thomas Reese
Mallinda Brinza

In response to complaints from both sides—job applicants and hiring institutions—the CAA Board of Directors has formed an ad hoc committee of 12 representatives to be selected by the CAA Board of Directors. The ad hoc committee will be responsible for reviewing and enacting a statement with the goal of reducing the purchase of older books and periodicals at all levels of the profession. The committee will be charged with developing a comprehensive code of ethics for the profession, including the practice of renege when history complained about a job candidate fulfilling his/her commitment instead of waiting a year while other candidates applied.

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John Jameson Sweaty, art critic, historian, curator, and controversial museum director, died April 14. From 1945 to 1946 Sweaty served as director and chief driving force of the painting at the Museum of Modern Art, where he also served two years in the Army during World War II, including a retrospective of Mondrian. In 1902, he was named director of the Guggenheim Museum. He died on April 14, 1946, in New York City. He was 89 years old.

The Inaugural Exhibition of The National Museum of Women in the Arts, "American Women Artists, 1830-1960," which opened in April 1987, will be curated by Eleanor Husband. The exhibition will include works by 60 artists, including a number of women who have been overlooked by the art world. The museum's mission is to promote the recognition of women artists and to provide a platform for their work. The exhibition will be on view through March 1988.

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The Executive Prose in Contemporary Art
The topic of Mountain Lake Symposium 7 to be held 17–18 October, 1987, at the University of Virginia in Charlottesville, will be the role of mountains in the development of art. The symposium will feature presentations by prominent artists and art historians. Details about the symposium can be found in the Fall 1987 issue of the Journal of Art History.

Margaret G. Smith, chair of the art department at the University of Mississippi, and grand prize winner in the 8th Annual National Printmaking Competition, will be the keynote speaker at the symposium. Ms. Smith will discuss the role of mountains in the development of art, focusing on the influence of the American West on contemporary art.

Gorove, chair of the art department at the University of Michigan, will provide an overview of the current state of contemporary art, highlighting the diverse perspectives and approaches that are shaping the field.

Lippard, a professor of art history and curator at the Museum of Modern Art in New York, will offer his insights on the role of mountains in contemporary art, drawing on his extensive experience as a scholar and practitioner.

Keeso, a well-known art critic and writer, will provide a critical analysis of the symposium's theme, focusing on the ways in which contemporary artists are using mountains as a metaphor for exploring the complexities of the natural world.

And from the west: Constantine Christofides (Ph.D., comparative lit., Univ. Michigan) has been appointed director of the School of Art at the University of Washington, Seattle, where he has served as chair of the Department of Art History and Theory. Christofides' research focuses on the relationship between art and technology, with a particular emphasis on the role of digital media in shaping contemporary art practices.

Christofides has accepted the position of associate professor and chairperson of the department of art at Shippensburg University in Pennsylvania.
directory of affiliated societies

American Committee for South Asian Art (ACSA), 175. Annual dues: $30; student and unemployed, $15; retired, $20. Contributing: President: Debra Srinivasan, Dept. of Art, George Washington University, Washington, DC 20052.

The American Society for Hispanic Art Historical Studies (ASHAHS), founded 1975. Membership: 158. Annual dues: $15.50 regular; $10.00 students; $20.00 foreign. General Secretary: Phyllis Braff, Nassau County Museum, 60 Middlebury Road, Sands Point, NY 11050. Purposes: The encouragement and advancement of studies and research in the history of the arts of Spanish America and Hispanic cultures; scholarly exchange among historians and art historians; mutual support of research and publication. Membership enrollment required for formal affiliation.

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

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Jewish Museum Metallwork Fellowships

Two fellowships of $500 each are available annually to artists and historians studying on dissertation or other final projects for their degrees. In addition, post-doctoral research fellowships are awarded each year to qualified candidates. The award is non-renewable. Application deadline: 15 October.

Elmgreen & Dragset Fellows

The Elmgreen & Drægset Fellowship is a research and documentation fellowship for a young professional in the field of contemporary art. The fellowship is for one year and is offered annually. Application deadline: 15 October.

The Tallin Museum of Art, Tallin, Estonia

The Tallin Museum of Art is a museum of contemporary art located in the center of Tallin, Estonia. The museum is dedicated to the promotion of contemporary art and culture. The museum has a collection of over 1,000 works of art, including paintings, sculptures, and installations. The museum is open to the public and is free to enter. For more information, please visit the museum's website.
The NEA Design Art Program offers a new area of application for designers. The Design Fellowships: 5 September; nominations due 1 July. For guidelines and applications: NEA, 1100 Pennsylvania Ave, N.W., Washington, D.C. 20546. (202) 624-5457.

Electronic Arts Bulletin Board
Newly established FineART.NET is dedicated to the support of all artists working in the field of electronic art. The Bulletin board is accessible from various networks, including ARPA.NET, BITNET, ESNET, and DECNET. For further information: 809 United Nations, (212) 546-0576. Log in as FineART to be initiated into a local mail system which provides directory service for a message. Files are being established on additional networks on a no-cost basis. Contact theamics@FineART, NEA, 1100 Pennsylvania Ave, N.W., Washington, D.C. 20546. (202) 535-5000.

New York Foundation for the Arts
Artists' fellowships are available in Elmhurst, graphic design, photography, and video. Application deadline: 2 September. Fellowships are also available in painting and sculpture. For further information: NYFA, 1242 Second Ave, 20th Floor, New York, NY 10022. (202) 535-5000.

Institute for Advanced Study Fellowships
The School of Historical Studies offers fellowships in the history of science, the culture of the western world, Ph.D. (or equivalent) and postdoctoral work. Expected applications are required. Qualified candidates of any nationality may apply for one or two terms. Some travel funds are available. For further details: Administrative Officer, SHS, IAS, Olden Lane, Princeton, NJ 08544. Application deadline for 1987-88: 31 March 1986.

Asian Cultural Council Fellowships
Two new fellowships will enable Americans concerned with the study of Asian art and culture to pursue research and travel in Asia. One program will assist scholars, doctors, graduate students, specialists in museums to undertake research, training, and study in Asia in the following fields: archaeology, conservation, epigraphy, and the history and criticism of architecture, art, design, and music. Fellowships are awarded for periods of between one and four months. For further information: Dr. Ann Sutherland Harris, President, American Council of Learned Societies, is now accepting applications. Applications deadline: 15 March 1987.

General Services Administration Fellowships
Fellowships are available from the General Services Administration for public art at federal sites throughout the United States. Applications deadline: 30 January. For additional information: Mr. T. Han, Art Commissions, 19th and F Street, NW, Washington, DC 20405.

NEH 1986 Annual Report

Directory of Medalists
Published by the American Medallic Sculpture Association, this directory is now available for $5.00 prepaid from Couts Library, 1101-A 14th Street, NW, Washington, D.C. 10010 or directly from AMSA, Thecla Bermannus, Treasurer, 62 Brighton First Terrace, Winston-Salem, N.C. 27101. (212) 684-5450.

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Samuel Smiles, Short-Term Visiting Fellowships
Appointments are for visits to the institution for periods of between one week and one month. Participants will have access to the resources of the institution and will be expected to contribute to the life of the institution by lectures, public addresses, and other appropriate activities. For more information, contact: Director, Fellowships and Grants, SI, L'Ecole Plaza, Suite 8500, Washington, D.C. 20050.

Smilsonian Hill Library Travel Grants
The Hill Monticello Manuscript Library, Library of Congress, will provide research assistance to visiting scholars. Fellowships are for periods of between one week and one month. For further information, contact: John F. Bashell, Department of Fine Arts, UC, College Station, TX 77843. (214) 697-3277.

For a catalogue raisonné of the single sheet print by Kazuoka Hokusai (1760-1849), available for $175, a brochure describing the prints, drawings, illustrations, books (particularly first editions), and other items from the collection of prints held by Hokusai or attributed to him will be appreciated. Please write to the catalogue raisonné of Japanese prints held by the artist. Copies of various prints held by Hokusai will also be acknowledged in print (or will be kept by the artist). For further information, contact: Carol Rose, Box 14160, Honolulu, HI 96822.

For a catalogue raisonné of the works of post-impressionist Henry Lebasque (1869-1949), any information regarding the artist, his paintings, letters, or any epistles pertaining to his life is sought. Lisa A. Baumer, American Art Museum, 1200 Pennsylvania Avenue, National Mall, Washington, D.C. 20560. (202) 633-1675.

In connection with the Belgian-Finnish Cultural Agreements, a descriptive catalogue of the works of A. Willy Finch (1850-1950) is sought. Any information from art dealers or private owners who have in their possession any of his works (paintings, etchings, engravings, drawings) is appreciated. For further information: Musee de l'Orangerie, Rue des Bel-Airs, Toulouse 31000. (33) 61 27 40.


For an edition of the basic writings, published and unpublished, of Waldis Letherette (1879-1966), noted for his contributions to the theory and practice of intermediaeval relationships since the end of the World War and who had served as director of the American Federation of Arts, any information concerning the location of his papers is sought. Also any information concerning anyone who has worked on or is presently studying Letherett's career, as well as any records would be appreciated.

Hans Seiller, Atlan, 6 Place Ambzoek, AM 5000. (80) 56 55 32.

For a thematic/catalog raisonné of sixteenth century Ligurian sculptor and poet Daniele Doria (1530-1607), any information on his art or on his publications concerning unpublished (within the last forty years) works attributed to him or to his workshop is appreciated. Edward M. Sansom, Professor of Art History, University of California, Berkeley. Confidentiality will be kept. Adrienne DeAngelis, P.O. Box 691, Los Gatos, CA 95031.
AWARDS IN THE VISUAL ARTS

The AVA program, administered by the Smithsonian Institution,2 grants $35,000 in prize money to ten American artists each year who are judged to have produced the most meritorious work in five categories. The winners are selected by a panel of art critics. The winners are invited to exhibit their work at the Smithsonian Institution.

Margaret Grazier (M.A. I.F.A., N.Y.U.) received the award for an installation of contemporary sculpture based on the theme of the human figure. The artist, who lives and works in New York City, has exhibited her work in several one-person shows and has been included in group exhibitions at the Whitney Museum of American Art and the Museum of Modern Art.

Lucy Dowman (Ph.D., Boston Univ.) holds the Lectureship in Art History at the University of Oxford, where she is the recipient of a Fulbright Scholarship. She has been a visiting scholar at the University of California, Berkeley, and has published several articles on the history of modern art.

OPPORTUNITIES

Funding for the AVA program is provided by the National Endowment for the Arts, the Ford Foundation, the MacArthur Foundation, the National Geographic Society, and the Rockefeller Foundation.

HONORARY DEGREES

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Fingersten founded the St. Louis Post-Dispatch art history program in 1965 and has been a member of the faculty since then. He has also served as a consultant to the National Endowment for the Arts and the National Institute of Arts and Letters. He is currently working on a book about the history of photography in the United States.
The CAA office frequently receives requests for copies of its Standards for Studio Faculty: A Resolution and for The Art Bulletin's Notes for Contributors and Style Sheet; and most institutional chairs are familiar with the Standards for Professional Placement. In addition to these, the CAA has adopted several statements, resolutions, and guidelines, which our readers may find just as useful and informative. Following is a list of these statements and guidelines, which you may request by sending us a note with a stamped, self-addressed envelope:

CAA statements and guidelines

The CAA newsletter will accept classifieds of a professional or semi-professional nature (sale of libraries, summer rental or exchange of homes, etc.). The charge is $10 per word, minimum charge $10.00, advance payment required. Make checks payable to CAA.

Original videotapes of ROBERT BEVERLY HALE's famous series of 10 demonstration lectures on Artistic Anatomy and Figure Drawing given by him at the Art Students League, N.Y. (in 1977). Fourteen hours of instruction. Now available. VHS, Beta. 3/4".


EXHIBIT DIRECTORY 8TH EDITION. The working resource of selected juried art and photographic competitions. This edition expanded to include festivals and exhibit screenings. September 1986-87. $10.00 includes shipping. Pre-paid. The Exhibit Planners, Box 55, Delmar, NY 12054.

BOOKS ON THE FINE ARTS. Our catalogues of scholarly o.p. titles sent upon request. We need to purchase better o.p. titles in any language—exhib. cats., sales and collections cats., monographs, mainly but not exclusively on Western European Art to about 1800, whether one volume or a library. Your want list is welcome. Andrew Washton Art Books, 411 East 83rd Street, New York, NY 10028. (212) 861-0513. By appointment.

classifieds

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Editor: Susan L. Ball
Associate Editor: Minerva Navarrete

Summer 1986