1988 annual meeting studio sessions

Studio sessions for the 1988 annual meeting in Houston (February 11–13) have been planned by Malinda Beeman, assistant professor, University of Houston and Karin Broker, assistant professor, Rice University. Listed below are the topics they have selected. 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, 1987. Note: Art history topics were announced in a special mailing in April. The deadline for those sessions was 31 May.

**Artists’ Visions of Imaginary Cultures.** Barbara Maria Stafford (art historian), University of Chicago and Beauvais Lyons (printmaker), University of Tennessee, Department of Art, 1715 Volunteer Blvd., Knoxville, TN 37996-2410.

This session will address the realm of imaginary cultures invented by contemporary artists. While imaginary civilizations find their closest analogy in the literary utopia, imaginary cultures invented by contemporary visual artists have ranged from utopian to dystopian visions, in both singular and interdisciplinary mediums. Panelists will present aspects of their imaginary cultures in order to address the historic, scientific, philosophical and aesthetic dimensions of this genre.

**Humor in Art.** Moderator to be announced. Send proposals to Malinda Beeman, Art Department, University of Houston, 4800 Calhoun Road, Houston, TX 77004.

The use of humor in art is as varied as the reasons that artists choose to employ it. Whether politically motivated or purely zany, the art is serious but often not taken seriously. This panel of artists who utilize humor in their art will be basically free form and impossible to predict in advance.

**The Relief Print in the 80’s.** Sylvia Solochev Walters, Art Department, San Francisco State University, 1600 Holloway Avenue, San Francisco, CA 94132.

This panel will explore a variety of ideas related to the current creative and critical interest in relief prints. In the last few years relief as a form of image making seems to have come vibrantly to life in the studio after having lain dormant since the 50’s. New relief work being produced has a wide diversity of form, much of it experimental, personal and esthetically demanding. Publishers and print shops are encouraging established artists to work with relief ideas and curators are including relief prints in major exhibitions more prominently. The panel will offer an opportunity to artists, curators, publishers and others to examine relief as a form of contemporary artistic expression.

**Public Art Today.** Al Nodel, Director, Otis Parsons Gallery.

A discussion of public art projects around the country today and issues related to the field. By invitation.


Art and mass culture: it is customary to think of these two as antagonists, with art kept apart to best preserve its integrity. But recent art and theory has questioned the necessity of this customary antagonism, and many contemporary artists now regularly borrow images and techniques from mass culture. This approach is fraught with contradictions, at times generating critical possibility, at times only extending the reign of mass culture. It becomes increasingly difficult to distinguish triviality from relevance, complicity from opposition, collusion from collision. Has the attempt to redraw the boundaries between mass culture and art production been successful? Can society be criticized and changed through mass culture, or is it the determined role of mass culture to sustain the status quo? Does criticism become blunted by trafficking with popular form? How can we identify and make use of the ruptures and contradictions within mass culture? Does mass culture contain the means for renewing the social practice of art? Artists who are working critically to change society, whose work employs the means of production of mass culture (photography, film, video, journalism, etc.) and who have addressed the problem of mass culture, are invited to write.

**The Forbidden Image.** Thomas McEvilley, Contributing Editor, Artoforum.

In different historical and cultural settings different images or classes of images have been taboo. The repression of images from public sight is an analogue, at a communal level, of the process of psychological repression. The forbidden image is in a way the most deeply established image, the crux of a culture’s desire and fear. In this panel artists whose work has involved various kinds of forbidden images and others who have given special study to this question will discuss the topic both historically and in reference to the present moment. By invitation.

**The Needle and the Eye: Feminist Discourse in Action.** Suzanne Calhoun (artist and associate professor), Art Department, University of Houston.

This session will demonstrate the impact feminist theory has had on critical thinking in recent years. The emphasis of the panel is on critical practice, and on the broad and interdisciplinary nature of the feminist critique. Three panelists will present their approaches toward an active feminist discourse in relation to their respective areas of interest: photography, painting, and literature. What is the state of contemporary feminist production in photography? Why have so many critics dealt so inadequately with David Salle’s depiction of women? Can feminism help Writing through Reading? These are the sorts of issues to be addressed. By invitation.

**The MFA: Treasure or Trash.** Richard Thompson, Department of Art, University of Texas, Austin, 23rd & San Jacinto, Austin, TX 78712.

How can responsive departments effectively establish criteria and goals for the education of graduate students in an era of changing expectations, pluralist aesthetics, and growing pragmatic economic concerns? A panel of artist/educators will present varied perspectives of their own and other graduate programs.

*Continued on p. 2, col. 1*
Author: Edward B. Henning, Cleveland; Rodman<br>Copyright © 1988 by the Haggin Museum, University of Nebraska-Lincoln, and Penelope Hunter-Burke, Editors. Published biannually by the Haggin Museum, University of Nebraska-Lincoln, and Penelope Hunter-Burke, Editors. Published biannually by the Haggin Museum, University of Nebraska-Lincoln, and Penelope Hunter-Burke, Editors. Published biannually by the Haggin Museum, University of Nebraska-Lincoln, and Penelope Hunter-Burke, Editors. Published biannually by the Haggin Museum, University of Nebraska-Lincoln, and Penelope Hunter-Burke, Editors. Published biannually by the Haggin Museum, University of Nebraska-Lincoln, and Penelope Hunter-Burke, Editors. Published biannually by the Haggin Museum, University of Nebraska-Lincoln, and Penelope Hunter-Burke, Editors. Published biannually by the Haggin Museum, University of Nebraska-Lincoln, and Penelope Hunter-Burke, Editors.
A listing of exhibitions by artists who are members of the CAA. These sending information should include name of artist, gallery or museum, city, dates of exhibition, and medium.


Susan Altman, AAA Art Gallery, University of California, Berkeley, May 5 May 12. Recent work.


Suzanne Hanson, Ivory/Kinoski Gallery, San Francisco, June 4-July 5. Recent paintings.

William Hawk, St. Louis Art Museum, Apr. 27-June 7. Paintings.

Natalie Hill, Marc Lawrence Gallery, Kansas City, Mo., April 3-25. "New Works."

Robert Holman, Grace Bogenhagen Gallery, N.Y.C., March 4-April 1. Paintings.


Sylvia Lark, Grace Borgenicht Gallery, N.Y.C., March 4-April 1. Paintings.

William Weigend, Blue Mountain Gallery, N.Y.C., May 1-20. Recent work.

Susan Weisberg, Clifton Benevides, New York University, N.Y.C., May 1-20. Recent work.

Awards for Distinguished Body of Work, Exhibition, Presentation or Performance, mounted in the year preceding the award (1986-87 academic year for 1988 award), by a living artist who has made notable contributions to the development of the United States, its possessions, Canada, or Mexico. The award will be based on the recommendation of a national selection committee in consulta- tion with regional committees. As this is the first time this award will be given the committee would like to emphasize that this is a peer award — artists nominating a committee of artists and artists of the most qualified individ- ual. In order to inaugurate what promises to be a very prestigious award, the committee invites your thoughtful and thought provoking nominations. Send a minimum of six and maximum of 20, a catalogue if applicable, as well as the invitation or announcement of the exhibition or event to: the award Committee for a Distinguished Body of Work, the CAA, 875 Seventh Avenue, N.Y.C. 10001. No self nominations allowed. Deadline October 1.

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Distinguished Artist Award for Lifetime Achievement by a living artist who has made notable contributions to the development of the United States, its possessions, Canada, or Mexico. The award will be based on the recommendation of a national selection committee selected with attention to geographic representation as well as media or disciplinary representation. Send nominations and appropriate documentation to: Distinguished Artist Award Commit- tee, c/o CAA, 275 Seventh Avenue, N.Y.C. 10001. No self nominations allowed. Deadline October 1.
GUGGENHEIM FELLOWSHIPS
The John Simon Guggenheim Memorial Foundation has announced the following 49 grants for 1987.

Art History/Cognate Areas

CALL FOR PAPERS

From the Ground Up: Building Technology in the Middle Ages

The topic of the conference on Women and the Visual Arts will be held at Skidmore College, Saratoga Springs, on 9-11 August 1988. It will examine the role of women as artists, patrons, and curators, and the impact of women in the visual arts. The conference will incorporate both arts and crafts from contemporary, historical, and cultural perspectives. One page (250 words) abstracts are welcome on the following topics: women as patrons, the role of women in the visual arts, women artists and their work, women artists and social change, women artists and the domestic sphere, and the role of women in art history, photography, and women and film. Send abstracts to: Lisa Amstrong, Art Department, Skidmore College, Saratoga Springs, NY 12868-0515. (518) 584-3000. Deadline: 1 November. Completed papers deadline: March 1989.

Victorian Belief and Unbelief

The topic of the twelfth annual meeting of the Milner Victorian Studies Association to be held at Indiana University-Bloomington on 29-30 April 1988. Proposals are welcomed which examine established religious beliefs and their challenges or alternatives, sacred music and architecture, and the general nature of spirituality in the Victorian period. British, Irish, European or North American contributions are welcome. Send a 150-word or less abstract to: Linda Ogas, Assistant Director, The Nineteenth Century Society, History Department, S.U.N.Y., New Paltz, NY 12561. Deadline: 1 November.

CALLS FOR PAPERS AT CAA Annual Meeting: Sessions of Affiliated Societies


The American Society for Hispanic Art Historical Studies (ASHASH), founded 1972. Membership: 75, annually dues: $25. Full members; $15 students. Dues pay for annual meetings and support the ASHASH Newsletter. For information write: Pamela Jeffcott, Art Department, Old Dominion University, Norfolk, Virginia 23508.


Art Libraries Society of North America (ARLIS/NA), founded 1979. Membership: 1,250, annually dues: $45; $25 student; $75 institutional and business affiliation. Dues support ARLIS/NA publications, membership services, and conferences. For information write: Executive Director, Pamela Jefferis Pary, 1900 E. Loyola Avenue, Chicago, IL 60627. Phone: (312) 876-0947. Support the development of the ARLIS/NA directory of affiliated societies and programs. For information write: Assistant Director, ARLIS/NA Update Quarterly, an annual directory of ARLIS/NA groups and an irregular series of occasional papers.
people and programs

Mary F. Linda (Ph.D., University of Cali-
ifornia, Berkeley) has recently appointed
curator of the Asia Society Galleries in
New York. Last year she assisted at the
"Essence of Indian Art" exhibition at the
Asian Art Museum in San Francisco.

Frederick Schmid has been named vice
president for advancement and planning at the
Kean University.) Last year she assisted with the
"European Art in New York." The American Schools of
Culture (ASCA) has been appointed director of the
University of Chicago office on
Arts in Genoa, Italy. For the past seven
years, she has been a curatorial assistant in the painting and
and 3) student fellowship for doctoral
projects; 2) senior research fellowship
to: The Independent Scholar, Raster 1, Box 6585, Ann Arbor, MI
48106. Annual Professors: 1) independent study in
independent scholars, profiles of individual
cherl, in recognition of design

Meadville Opera House Museum, Meadville, PA

The 1987 conference of the Art Educators of
Pennsylvania funded by the Pennsylvania
Arts Board in order to complete a series
of photographs using miniature objects.

James, Rosalind Krauss, Herbert

The CAA's Millard Meiss Publications Fund
has selected the New York based video artist,
Ann Tyndall, for its prestigious 1987
Critic's Award. The award, given annually
by the CAA, recognizes the importance of
critics in the art world and is intended to
encourage them through its public spaces outside
the museum.

For further information: Cesi Kellinger, 735
Cayavan Rd., University Park, PA 16802;
(212) 998-2000.

Women Painters of Pennsylvania
American Committee of the Philadelphia Museum of

the Philadelphia Museum of

EXHIBITIONS

Contemporary Pennsylvania Women

Zim- mack, painted

"including them through its public spaces outside
the museum.

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conferences and symposia

Mid-Atlantic Association of Museums Annual Meeting
400 museum professionals are expected to convene at the Ramada Renaissance Hotel, Saratoga Springs, New York from 4-7 November for sessions ranging from leadership style to traveling exhibitions. For information contact: Molly Lowell, Executive Director, MAAM, P.O. Box 817, Newark, DE 19715. (302) 651-8420.

American Association for the Advancement of Slavic Studies
Their nineteenth national convention will be held 5-8 November at the Boston Park Plaza Hotel. For information contact: AAASS, 128 Encina, Commons, Stanford University, Stanford, CA 94305. (415) 723-9668.

School of Visual Arts National Conference: Liberal Arts and the Education of Artists
The first annual conference will be held 6-7 November at the Barbizon Hotel in New York City. It will provide a national forum for the exchange of ideas and information on the role of liberal arts in the education of artists and invites art educators, students, administrators, and all interested in this area. For further information contact: Dr. Mark Salmon, Dept. of Humanities and Sciences, School of Visual Arts, 209 E, 23rd Street, New York, NY 10010. (212) 679-7350.

classifieds

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 50¢ per word, minimum charge $10.00, advance payment required. Make checks payable to CAA.

SOURCE: NOTES IN THE HISTORY OF ART welcomes short articles (2,000 words or less) on all aspects of art history and archaeology. Illustrations are limited to three per article. In advocating the virtues of brevity, Source encourages precision of thought and execution. Two copies of each manuscript, accompanied by a stamped, self-addressed envelope, should be sent to the Editor, Laurie Schneider, at 65 East 93rd Street, New York, NY 10128. For style sheet, see Volume IV, No. 4 (Summer 1985 issue) or write to the Editor.

AUSTRALIAN JOURNAL OF ART. Australia’s only learned journal for all areas and methodologies of Art History/Criticism. Published by the Art Association of Australia. Articles also published by overseas writers. Indexed by Art Index, RILA. Annual subscriptions US $15. 96+ pages, A4, ill., vol. 6 in February 1987. Contact editor, Prof. Margaret Plant, Monash University, Clayton, Victoria, 3168, Australia.

ARTIST’S COOPERATIVE GALLERY in SoHo is presently selecting new artists for membership. Please send SASE for application guidelines and membership information to: Ward-Nasse Gallery, 178 Prince Street, New York, NY 10012.

ROBERT BEVERLY HALE—Now, on videotape, Hale’s famous series of 10 original demonstration lectures on Artistic Anatomy and Figure Drawing given by him at the Art Students League, NY (in 1976). Fourteen hours of instruction. VHS, Beta, call/write: Visa, MC, AmEx, Jo-An Pictures Ltd., 14 E. 59th St., NYC 10016. (212) 532-5003.


SLIDE SETS, "CONTEMPORARY QUILTS" National Juried Exhibition, February 1987. 56 Quilts, 23 details, checklist included. $50.00 postpaid. Copies of artists’ statements, $2.00. Inquiries: Boston University Art Gallery, 855 Commonwealth Ave., Boston, MA 02215. (617) 552-4672.

CAA IS MOVING (Again)

Our lease expired; we located more spacious quarters at a more reasonable rent in Chelsea, long-time home to artists and writers. Come visit us after August 1 at 275 Seventh Avenue, New York, N.Y. 10001 (across from F.I.T.).