

CAA newsletter

Volume 13, Number 2

Summer 1988

1989 ANNUAL MEETING—STUDIO SESSIONS Announcement and Call for Participation

The 1989 annual meeting will be held in San Francisco from Thursday, February 16 through Saturday, February 18. The Studio Sessions have been planned by Ruth Weisberg, professor of fine arts, University of Southern California, Los Angeles and Sylvia Lark, professor of art, University of California, Berkeley.

PARTICIPATION AND DEADLINES

Your proposal for participation should be sent directly to the appropriate session chair. If a session is cochaired, then a copy should be sent to each chair. Every proposal should include the following items: A letter that explains your interest and expertise in the topic. A c.v. with home and office addresses and telephone numbers, as well as details on where you can be reached during the summer. It is recommended that a stamped, self-addressed postcard be enclosed for confirmation that your proposal was received.

The deadline for sending proposals is September 1. Chairs will determine the speakers and respondents for their sessions by October 1.

GUIDELINES

Please note the following general guidelines for participation: 1) If you write to chairs of different sessions, you must inform each chair of the multiple submission. 2) A person may not participate in the same capacity two years in a row. 3) A person may not participate in more than one session. 4) Acceptance in a session implies a commitment to attend the meeting and participating in person. All those officially taking part in sessions will be listed in the conference program.

SESSIONS

The Idea of the Moral Imperative in Contemporary Art Mel Pekar-sky, professor of art, Department of Art, State University of New York at Stony Brook, Stony Brook, New York 11794-5400.

This panel will begin with the premise that the first decision that an artist makes when starting to work in this postmodern, pluralist end of the 20th century is a moral one; that is, if you can paint whatever you want (since nobody cares what you paint or if you paint at all until you're a commodity), the first decision is what to paint. This is diametrically opposed to pre-modern art, which was preceded by "need" and "commission," with style usually universal and content pre-ordained. The use of "moral" is intentionally provocative here, and meant to apply to formal as well as contextual issues, e.g., abstract expressionism can be described as a movement of moral strength and conviction. The question of a moral imperative may imply political imperatives in a similarly wide sense, questioning values (individual) and standards (societal) and indicating a possible individual vs. public moral imperative.

The Content of Abstraction Dan Nadaner, professor of art, Dept. of Art, California State Univ., Fresno, Fresno, CA 93740.

The panel will explore the significance of the most recent generation of abstract painting, with particular attention to content. Although con-

tent had been a focus of attention among abstract painters prior to 1950, it was superseded by formal issues in the abstract expressionist period. Recent criticism has, however, returned attention to content, with many critics arguing that first-generation abstract expressionism represented a regression in social consciousness. The newer generation of abstract painters represents a more diverse base of cultural experience, and includes a greater number of recognized women painters. To what extent does the work of this generation enable an expansion of content beyond the accomplishments of the 1950's? Presentations are invited which address issues of content in abstract painting, either in the work of the presenter or among other artists who have emerged in the past twenty-five years.

The Memorial Redefined/New Dimensions of Public Memory Linda Cunningham, Art Department, Franklin and Marshall College, Lancaster, PA 17604-3003.

In the tradition of western art, memorials have revered statesmen, dramatized conquests, and symbolized the power of the state and its patriarchs. Artists are currently redefining and extending concepts of this major public art form to memorialize human and environmental tragedies, and to question the very political and social structures which formerly this art form aggrandized. This panel will address issues such as: What and who is remembered? What are the intentions and effects of the public memorial and how does it define and shape public memory?

All artists, whether chosen to participate in the panel or not, who are working in this direction are invited to submit a black and white photograph or photographs and statement (verbal or visual) arranged for printing on an 8½ × 11 page. Include on a separate page minimal identifying information: name, address, current employment, and a 100 word resume typewritten ready for publication. The session would like to publish a booklet containing all of these submissions which would serve as a reference for artists, historians and curators interested in the topic.

Elemental Concerns Judith Stein, associate curator, Pennsylvania Academy of the Fine Arts, Broad and Cherry Streets, Philadelphia, PA 19102.

The natural environment is one of the most abiding themes in the history of art. Separated into the elements of earth, fire, water, and air the natural world as subject matter has been treated both symbolically, as in William Blake's engravings of a figure in a landscape, and directly, as in the Earth Art of the sixties and seventies. This elemental content is embedded in Leonardo's wind studies, Turner's conflagrations, Church's sublime mists and Monet's shimmering ponds. Nearly twenty years ago the Boston Museum mounted a major exhibition entitled "The Four Elements," to investigate the themes in the diverse media of Happenings, Environments, process and conceptual Art. Are contemporary artists who are concerned with the elements today, more likely to address them representationally, using traditional formal means, or do they prefer the direct utilization of the landscape itself? Artists and curators who have addressed these issues are invited to write.

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The Women Question Taking Positions/Taking Positions Apart Suzanne Lacy, dean, School of Fine Arts, California College of Arts and Crafts, 5212 Broadway at College, Oakland, CA 94618-1487; Arlene Raven, 105 Eldridge Street, New York, NY 10002.

Artists, critics and others speak out, taking positions on current issues in art and criticism as they pertain to women's roles, gender identity, art practice and politics. In a spirited fashion we will surface the questions, prejudices and passions uppermost in our minds regarding "The Women Question."

The format will be five minute-or-less presentations from the floor, including performances, statements, readings and diatribes, from a diverse number of pre-selected participants. Those wishing to participate are asked to submit a proposal or a complete script for their five minutes (time will be strictly adhered to).

The Political Artist Henry Klein, professor of art, Art Department, Los Angeles Valley College, 5800 Fulton Avenue, Van Nuys, CA 91401.

The political activist artist who seeks to harness his or her artistic production to a political agenda encounters a variety of impediments to realization of that goal. It is the intention of this session to address the pragmatic issues around political communication beyond the "art ghetto." These might include, but need not confine themselves exclusively to, means of communication, strategies of public access, resistance to despair and co-optation, and support structures. To this end, we invite proposals not only from "fine" artists but from designers, cartoonists, art historians, critics and others whose expertise might deepen our understanding of the issues and suggest solutions to them.

Computers and Art: Issues of Content Terry Gips, professor of art, Department of Housing and Design, 1401 Marie Mount Hall, College Park, MD 20742.

When conversation among artists turns to computers, the tone of the exchange can range from fear, to disdain, to true-believer enthusiasm. There is often feverish tallying of technical prowess: how many colors, how many manipulations, and how fast? This panel will focus instead on the issues of content, particularly the computer's relationship with photography and the associated concerns of authenticity, simulation and appropriation.

Assessing these concerns as well as the risks and advantages of the computer as artist's tool is not done in a vacuum. Rather, current aesthetic practice is seen against a historical, theoretical and critical backdrop. Although the common appearance of the computer in the studio or classroom is a very recent phenomenon, the history of artists experimenting with computer technology goes back nearly three decades. These same decades have witnessed a discourse on photography, representation and appropriation which leads directly to the most critical issues of electronic art today.

California Sculpture Brian Wall, professor, Department of Art, University of California, Berkeley, CA 94720.

The panel will discuss the following questions: Is there a regional California style in sculpture? If not, why has California produced so many sculptors of note? Has the boom in the art scene in L.A. had an impact on the quality or stylistic cohesiveness of the sculpture produced there? Has the distance from the major art market in New York had an effect on sculpture produced here? Is there a relationship between the California lifestyle and intellectual climate and the creative process? Can one extrapolate the experience of California sculpture to other regional centers such as Chicago, Texas and Kansas City?

Drawing as a Major Medium Susan Schwalb, 10 Winsor Avenue, Watertown, MA 02172, or 223 East 21st Street #3, New York, NY 10010.

This panel will focus on artists for whom drawing is not a tool for sketching preliminary ideas, but rather a primary mode of expression and significant component of their work. A broad range of media will be represented (pencil, silverpoint, charcoal, graphite, etc.), but the

panel will also include artists who have expanded traditional techniques and used experimental media. The session will question the contemporary and historical definitions of drawing which oppose qualities such as intimacy versus monumentality and spontaneity versus "finish."

West Coast Painting Now Mary Priester, associate curator, Portland Museum, 1219 S.W. Park Avenue, Portland, OR 97205.

The work of the artists of the Pacific Northwest including Oregon, Washington and British Columbia, like the work of artists everywhere, shows a complex of influences. Defying categorization, it can only be said that the word tends *not* to reflect the fluctuations of the New York art scene but rather to express each artist's own individual quest. Removed from the system of high stake rewards, it has an integrity that comes from inner motivation and long hours of unpressured research.

Karen Tsujimoto, 98 Dudley Avenue, Piedmont, CA 94611. Northern California, particularly the Bay Area, has since the fifties been able to boast of a strong painting tradition. The pervasive philosophy at that time, which stressed personal exploration and the open-ended nature of the painting process, laid the foundation for the diverse inquiries into subject matter, media, and style that continue to this day. Whether figurative or abstract, violently expressive or lyrically subdued, the work of Northern California painters underscores a distinctive and vigorous tradition of independence and a predilection toward personal experience over the supposed imperatives of art history and pure form.

Josine Ianco Starrels, senior curator, Long Beach Museum, 2300 East Ocean Boulevard, Long Beach, CA 90803, 8754 Arlean Terrace, Los Angeles, CA 90046.

Step right up folks . . . behold our pluralism . . . the assortment is truly awesome: Feast your eyes . . . we have realists—neo classical, photo, magic and painterly—serious or frivolous.

We have passionate and angry expressionists; platonic/geometric abstractionists; abstract expressionists; contemplative reductivists; conceptual populists; cool minimalists and elitist Marxists.

Some aspire to a meaningful relationship with the marketplace—others work devotedly and modestly in dialogue with the world around them.

Our artists live in industrial spaces and in store-fronts—in splendid studios designed by Frank Gehry or in shacks, hidden in green canyons or silent deserts. Take your pick folks . . . we've got them all.

Exhibitions: Who Decides and Why? Elaine King, associate professor, History of Art and director of the Carnegie Mellon University Art Gallery, Carnegie Mellon University, College of Fine Arts, Pittsburgh, PA 15213.

This session will examine the state of contemporary art exhibitions being organized by major fine art museums and university galleries. Papers are sought which will focus on issues affecting the selection of artists for either retrospective exhibitions or thematic shows. It appears that a type of "pork-barreling" is on the rise; and increasingly fewer artists are considered. Are curators today largely influenced by gallery trends or current philosophical, aesthetic concepts? Has deconstructionism and revisionist art history replaced connoisseurship and educated judgment?

It is hoped that this session will cover a wide range of viewpoints. Papers and proposals for presentations and discussants are solicited particularly from curators, critics, art historians, and artists (who have been involved with exhibition curating).

Construction, Reconstruction, Deconstruction Margaret Lazzari, assistant professor, University of Southern California, School of Fine Arts, Watt Hall 104, Los Angeles, CA 90089-0292; Clayton Lee, University of California, Los Angeles, Department of Art and Design, 405 Hilgard Avenue, Los Angeles, CA 90024-1615.

This panel of artists and critics will examine dominant and opposi-

tional aspects of role, construction in the artworld. These constructions present or represent self, mediating between individuals and their life situations. Roles appear in art based on appropriation, simulation, performance and gender. They include role-models, authority figures, martyrs and heroines, with an individual often embodying multiple roles. This complex discourse often deconstructs the relation between the artist and art institutions such as the museum, gallery, art press, and university. Discussion topics may include studies in psychology, linguistics, theatre, and stereotypes in gender, race and class. The chairs encourage the interaction of contentious positions that use either traditional or performance/video presentations.

West Coast Painting Now or Post Death-of Painting, Painting Josine Ianco Starrels, senior curator, Long Beach Museum, 2300 East Ocean Boulevard, Long Beach, CA 90803, 8754 Arlean Terrace, Los Angeles, CA 90046.

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JOINT ART HISTORY—STUDIO SESSIONS

The Word and Image in Twentieth-Century Art Judi Freeman, associate curator of Twentieth-Century Art, Los Angeles County Museum of Art, 5905 Wilshire Boulevard, Los Angeles, CA 90036.

One of the most provocative critical issues in modern art is the interrelationship between word and image. This session will address specific moments in this century when words and images create composite meanings in art and utterly transform how we perceive the word or the image in isolation. Artists' integration of the word and the motif accelerated dramatically in the first half of this century, as words, letters, collaged extracts of writings surface in the fine arts. In the second half of the century artists of the Pop era through those involved with conceptualism and a linguistically-tied art of the 1980s incorporate this into their imagery in varied and provocative ways.

This session examines the word-image and its sources, its iconographic content, its relationship to titles of works of art, to artists' writings, to contemporary concerns with linguistics and theory, and its parallels with contemporary literary forms. Art historians, artists, and scholars in related fields are invited to propose papers for presentation.

Facing the Loss: Images of Death, Disease and Deprivation. Judith K. Brodsky, Dept. of Visual Art, Mason Gross School of the Arts, Rutgers, The State University of New Jersey, New Brunswick, NJ 08903; Colin Eisler, New York University Institute of Fine Arts, 1 East 78th Street, New York, NY 10021.

The session will focus upon past and present representations of illness and mortality. Artists and art historians will participate, their talks limited to ten minutes so that there may be discussion among them and with the audience. Emphasis will be upon personal confrontation and perpetuation of loss as found in art upon the way in which the image can share, release, and commemorate individual human experience rather than on monuments to collective loss or the Vanitas theme. Art and medicine, are closely allied, in depictions of age and illness; often images provide a special visual "diagnosis" that only the artist can

make. The seen arts are unique in the way they stop time—presenting images that may continue, release, or relieve grief; allowing for others to share loss; perpetuating feelings that the individual must relinquish to take up the threads of life. Both the study and the making of art can help us come to terms with some aspects of reality; illusion *can* address need. By talking together about loss we may aid one another in dealing with the inevitable.

The Role of Lost Art Techniques in the Postmodern Era Cynthia Kukla, assistant professor, Northern Kentucky University, Fine Arts Center 211, Highland Heights, Kentucky 41076.

Traditionally, artists worked within a time-honored framework, developing techniques and aesthetic principles slowly over centuries, with much emphasis given to painstaking techniques. Modernist strategies presupposed working anew, such that each generation of artists worked in a state of continual breakthroughs. In the Postmodern era, the collapse of this unending spiral of avant garde activity has been replaced by "appropriating" *prior* Modernist forms or other forms of expression.

In this climate, there is potential for a fuller use of the range of images, styles, strategies and methods employed by artists through time. What is the role of lost art techniques in this Postmodern era? As we push forward with increasingly complex computer and video machinery to create and combine art forms, is there any point in simultaneously pushing backward toward techniques, nearly lost, that formed the basis of traditional studio techniques? Further, are artists currently employing such techniques as fresco, egg tempura, encaustic, silverpoint, gilding and illuminating, platinum-palladium printing, etc. working with Postmodern strategies in mind, or in contrast to them? There may also be demonstrations of techniques in relation to this session.

BOARD-SPONSORED SESSIONS

What do Artists Want From the CAA Anyway? Referees: Joyce Kozloff, 152 Wooster Street, New York, NY 10012; Faith Ringgold, 345 West 145th Street, New York, NY 10031.

Air your opinions, suggestions, grievances, pronouncements, hidden agendas, and future fantasies. Three to five minutes will be given to each person. Speakers **must** be artists; any artist related issue is relevant.

Teaching Art History in the Boondocks. Annabelle Simon Cahn, California State Summer School for the Arts; James McManus, California State University, Chico. Send abstracts to: James McManus, Art Dept., CSU/Chico, Ayres Hall, Chico, CA 95929.

Many art historians teach students who not only have had little experience with the subject and may not be schooled in the visual arts, but are also without access to works of art and/or live in communities where there are few monuments and original objects tied to the Great Cultures of the World (Graeco-Roman and later European, African, Oriental or other historical styles).

Papers (fifteen minutes each) should offer methodologies used to make the discipline's concerns understandable and meaningful to students when limited cultural resources are available, and/or address questions related to shifting student populations, academic preparedness and cultural biases and their impact on teaching art history to the general studies student as well as the more advanced undergraduate student interested in the discipline.

Check the Annual Meeting Update in the Fall *newsletter* for more board sponsored sessions.

1990: RETURN TO NEW YORK!!

1990 annual meeting announcement of program chairs and call for session proposals

The 1990 annual meeting will be held in New York. The headquarters hotel will be the New York Hilton; sessions will start Thursday, February 15 and run through Saturday, February 17th.

Proposal Submission Guidelines:

Proposals should be submitted to the program co-chairs (a copy to each co-chair) in the form of a *short* (one to two page) letter-essay framing the topic of the session/panel and explaining any special or timely significance it may have for your particular field and/or discipline. For Studio panels in particular, please outline potential panelists and procedures. Explanatory or supportive materials may be included with the proposal. Please include a c.v. or biographical statement, preferred mailing address, and both work and home telephone numbers. We recommend that you include a self-addressed stamped postcard so that the chairs can acknowledge receipt of your proposal, and a S.A.S.E. if you wish any material returned.

To summarize briefly our procedures: (1) Art History co-chairs will consider proposals *only* from CAA members; Studio co-chairs will give preference to members. (2) No one may chair a session more than once every *three* years, i.e. session chairs in 1990 will not have chaired in 1988 or 1989. (3) Program co-chairs will make their selection from among those eligible proposals purely on the basis of merit; however, if essentially the same proposal is received from two or more individuals, preference may be given to the individual from the region in which the meeting will be held. (4) Where studio proposals overlap, the studio co-chairs also reserve the right to select the most considered version or may in some cases suggest a fusion of the two or more versions before them. (5) In addition to selecting sessions from among the proposals submitted, the program co-chairs may invite submissions from people who have not submitted proposals, but whose experience, expertise, and out-reach would, in the co-chairs' opinions, be important to shaping an interesting and balanced program. In doing so, program co-chairs will consider a number of factors, including which topics were not covered in recent CAA annual meetings. As above, all other things being equal, preference may be given to artists/scholars from the region in which the meeting will be held.

Please submit proposals to the Art History and/or Studio Program Co-Chairs by **October 1, 1988**. *Art History*: Patricia Mainardi, 602 Carlton Ave., Brooklyn, NY 11238; Francesco Pellizzi, 12 East 74th St., New York, NY 10021. *Studio*: Kellie Jones, 39 East 17th St., 2J, Brooklyn, NY 11226; Robert Storr, 39 Rutland Rd., Brooklyn, NY 11225.

ART HISTORY PROGRAM CO-CHAIRS

Art History sessions will be chaired jointly by **Patricia Mainardi** and **Francesco Pellizzi**.

Patricia Mainardi, professor of art history at Brooklyn College and the Graduate School of the City University of New York, received her Ph.D. in art history from CUNY; she also holds a B.A. in English and anthropology from Vassar College, an M.F.A. in studio art from Brooklyn College, and an M.A. in art history from Hunter College. She has been teaching at CUNY since 1985. Prior to that Mainardi taught at Harvard University and at Goddard College where she was director of the MFA Visual Arts Program.

Mainardi has written extensively on 19th and 20th century European and American art, having recently published the highly acclaimed *Art and Politics of the Second Empire. The Universal Expositions of 1855 and 1867* (Yale 1987), in addition to numerous articles and reviews in *Art in America*, *Art Journal*, *Art News*, *Arts Magazine*, *Gazette des Beaux Arts*, *October*, *Journal of the Society of Architectural Historians*, etc. She is a former editor of the *Feminist Art Journal* and currently associate director of *Arts Magazine* and Reviews Editor of the *Art Journal*.

Francesco Pellizzi studied the Classics and Comparative Religion at the University of Rome (D. Litt, 1966), then anthropology in Paris and at Harvard University (as a Harkness Fellow, M.A., 1969). He is Associate in Middle American Ethnology at Harvard's Peabody Museum of Archaeology and Ethnology, and for the past twenty years has been doing research among the Maya of the High-

lands of Chiapas, Mexico.

He is the Editor and co-Founder of *RES—Journal of Anthropology and Aesthetics*, dedicated to the multidisciplinary study of artifacts from all cultures. He has also served as Adjunct Professor of Art History at the Cooper Union for the Advancement of Science and Art and is a Director of the Menil Collection and the Rothko Chapel, in Houston, Texas.

Pellizzi has written essays on contemporary artists (e.g., W. De Maria, B. Marden, F. Clemente, E. Fischl), on Primitivism (*Adventures of the Symbol, Magic of the Sake of Art*, New York, Cooper Union, 1986), and on native American religion, politics and ethnicity, (co-editing *Ethnicities and Nations, Patterns of Interethnic Relations in Latin America, South East Asia and the Pacific*, Austin, Univ. of Texas Press, 1988).

He is currently the Editor of *RES*, a journal of Anthropology and Aesthetics dedicated to the multidisciplinary study of artifacts and art from all cultures, which he co-founded at Peabody in 1981. He is also adjunct professor of art history at Cooper Union.

ART HISTORY PROGRAM CO-CHAIRS STATEMENT:

Art History as a discipline has expanded into many allied fields in the last several years resulting in new methodologies, areas, and issues being brought into the mainstream. As a result, annual conferences have found it increasingly difficult to accommodate adequately all the areas of study represented by our membership. To address this problem, in 1990 we are revising our program to include



Pat Mainardi, 1990 Art History Program Co-Chair



Francesco Pellizzi, 1990 Art History Program Co-Chair

more sessions of varying lengths and structures to encourage a greater variety in both the format and content of the sessions.

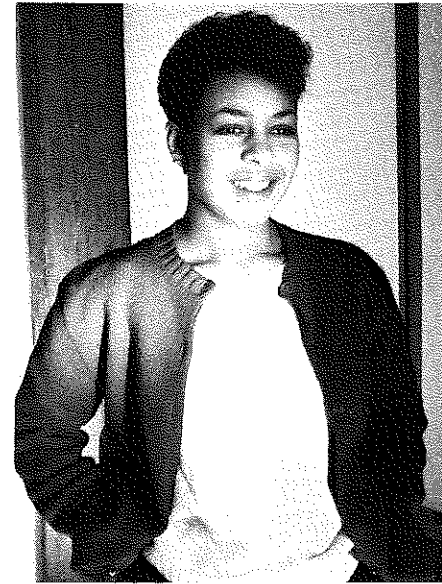
One of the aims of the 1990 annual conference will be to explore the common reciprocal boundaries of art historical scholarship and related fields of inquiry. We hope to encourage a radical broadening of topics, an expansion of art historical boundaries and a reconsideration of the kinds of questions we can fruitfully ask of art and artmaking. In addition to sessions focusing on more traditional art historical pursuits, the 1990 meeting will attempt to focus attention on aspects of current research that reveal interconnections between art history, social history, anthropology, comparative religions, the 'history of consciousness,' and philosophy, among other fields.

STUDIO PROGRAM CO-CHAIRS

Studio sessions will be chaired jointly by **Kellie Jones** and **Robert Storr**.

Kellie Jones has been working professionally in the field of visual arts since 1981. For the last two years she has been Visual Arts Director of Jamaica Arts Center in Queens where she organizes between 18 to 21 exhibitions per year. She has also worked at The Studio Museum and The Broida Museum both in New York. Jones is also an active freelance curator and writer. She has organized exhibitions for SoHo 20, Caribbean Cultural Center and Artists Space in New York and Boston's Artists Foundation among other venues. Her writing credits include the *Village Voice*, *Real Life Magazine*, Rutgers University and Garland Press. A native of New York, Jones attended the High School of Music and Art and received her B.A. from Amherst College in Massachusetts (1981, Magna Cum Laude) with an interdisciplinary major in Fine Arts, Black Studies, and Latin American Studies.

Robert Storr, a painter and critic living in New York, attended Swarthmore College (B.A.), the School of the Art Institute of Chicago (M.F.A.), and the Skowhegan School of Painting & Drawing. A Contributing Editor to *Art in America* as well as a member of the Editorial Board of the CAA's *Art Journal*. Storr has also been Boston Editor of the *New Art Examiner*, and a frequent contributor to

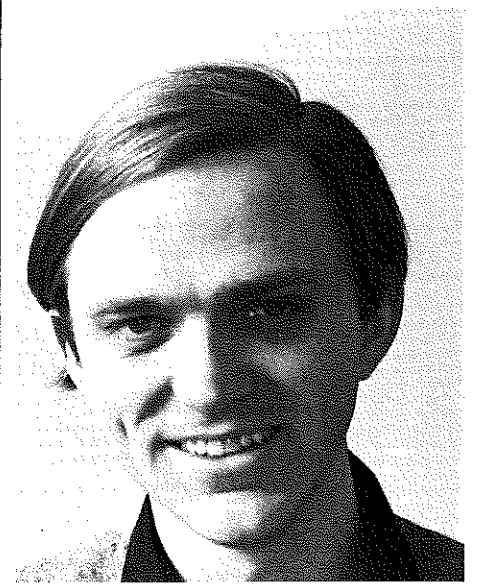


Kellie Jones, 1990 Studio Program Co-Chair
Photo: Lorna Simpson © 1985

Art/Press (Paris) and *Parkett* (Zurich & New York). In addition he has written for *The Village Voice*, *New York Newsday*, *Arts Magazine*, and *The Harvard Advocate*, and made interview-tapes for the Video Data Bank of Chicago. He is the author of books on Philip Guston (Abbeville) and Louise Bourgeois (Timken), co-author of a monograph on Chuck Close (Rizzoli) and has written catalog essays on Nancy Spero, Louise Bourgeois, Dorothea Rockburne and Betty Goodwin. His paintings have been exhibited at the Jack Tilton Gallery, New York, the Contemporary Arts Center, New Orleans, and at Radcliffe and Harvard, where he was formerly an Art Tutor. Storr was Associate Dean of the New York Studio School (1987-88) and has taught at S.U.N.Y. Purchase, Rutgers, Cooper Union, School of Visual Arts, Philadelphia College of the Arts, Montclair State College and Tufts.

STUDIO PROGRAM CO-CHAIRS STATEMENT:

1990 marks the beginning of the final decade of this century. Yet a great many of the issues raised during the previous ten years remain in a state of confusion; among them questions



Robert Storr, 1990 Studio Program Co-Chair
Photo: Lorie Novak © 1986

about the relation of critical inquiry to the actual practice of art making, the continuity, or lack of it, between 1970s "pluralism" and the 1980s investigation of "difference," and the opportunities and problems created by the demographic explosion, geographic decentralization and economic and institutional transformation of the art world in that period. Not to mention why people are compelled to make art and why they choose what they choose to make it with.

In soliciting proposals, therefore we urge potential moderators to consider panels with fewer rather than more participants — ideally 3-5 speakers — with clear agendas, *brief* written statements by all participants, and sessions of varying lengths. Moreover, we urge moderators to consider speakers who do not normally confront each other and the inclusion of points of view not necessarily "on record" with respect to the topic. We offer an open invitation to anybody to think up a format *other* than a panel to air, enact, depict or otherwise engage the matters that concern them. Please remember, this is a "come-as-you-are affair," but come prepared. ■

directory of affiliated societies and call for papers

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.

American Committee for South Asian Art (ACSAA), founded 1966. Membership: 200. Annual dues: \$20 regular; \$10 student and unemployed; \$25 institutional; \$100 contributing. Secretary: Louise Cort, 1209 Independence Avenue S.E., Washington, DC 20003. Purpose: to promote the understanding of the arts of South Asian and related areas, including India, Pakistan, Nepal, Bangladesh,

Sri Lanka, and Southeast Asia. ACSAA publishes a biannual newsletter, supports a continuing slide project, and holds a major symposium every two years.

The American Society for Hispanic Art Historical Studies (ASHAHS), founded 1975. International membership: 150. Annual dues: \$17.50 institutional, \$12.50

regular, \$7.50 students. General Secretary: Suzanne Stratton, The Spanish Institute, 684 Park Avenue, New York, NY 10021. Phone: (212) 628-0420. Purpose: the encouragement and advancement of studies and research in the history of the arts of Spain and Portugal, promoting interchange of information and ideas among members through meetings,

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publications, and other means it deems appropriate. Newsletter published each spring and fall.

Art Libraries Society of North America (ARLIS/NA), founded 1972. Membership: 1,250. Annual dues: \$45 individual; \$20 student; \$75 institutional and business affiliate. Executive Director: Pamela Jeffcott Parry, 3900 E. Timrod Street, Tucson, AZ 85711. Phone: (602) 881-8479. Purpose: to promote the development, good management, and enlightened use of all art libraries and visual resources collections, and to further the interests and goals of all professionals involved with the organization and retrieval of art information. The Society holds an annual conference, sponsors two annual awards for excellence in art-related activities, and publishes *Art Documentation* quarterly, *ARLIS/NA Update* quarterly, an annual *Handbook and List of Members*, and an irregular series of occasional papers.

Arts Council of the African Studies Association (ACASA), founded 1982. Membership: 209. Annual dues: \$20 regular and institutional; \$5 student, retired, and unemployed. Secretary-Treasurer: Mary Kujawski, Museum of Art, University of Michigan, 525 South State Street, Ann Arbor, MI 48109. Purpose: to encourage and promote the highest standards of ethical and professional behavior in the expansion of research and scholarship about African arts. ACASA holds periodic meetings within the framework provided by meetings of learned societies and other organizations for the purpose of reporting and discussing research and other matters affecting the field and publishes the *ACASA Newsletter*. The Arts Council also organizes the Triennial Symposium on African Art.

Design Forum: History, Criticism and Theory (DF), founded 1983. Membership: 200. Annual dues: \$10. Chair: John Montague, Design Department, S.U.N.Y., College at Buffalo, 1300 Elmwood, Buffalo, NY 14222. Membership c/o Clayton Lee, Department of Design, U.C.L.A., 405 Hilgard, Los Angeles, CA 90024-1615. Purpose: to nurture and encourage the study of design history, criticism and theory; and to provide through its various events, better communication among its members, the academic and design community, and the public at large. The Design Forum holds an annual meeting in conjunction with the CAA annual meeting and a symposium on Design. The DF will be publishing a newsletter twice a year.

Foundations in Art: Theory and Education (F.A.T.E.), founded 1977. Membership: 200. Annual dues: \$10. President: Stephen Sumner, Art Department, Potsdam College S.U.N.Y., Potsdam, NY 13676. Phone: (315) 265-2609, 267-2251. Purpose: A national organization concerned with introductory college level art courses in both studio and art

history. F.A.T.E. aims to promote discussion, analysis, focus, strategies, goals and understanding in this area of the art curriculum. A further objective is the promotion of excellence in the initial undergraduate learning experience in art and to help foster the creative process. The *F.A.T.E. newsletter*, journal (*F.A.T.E. in Review*) and regional conferences provide a platform and vehicle for exchange and publication. Services also include sessions and participation at national conferences.

Historians of Netherlandish Art (HNA), founded 1983. Membership: 215. Annual dues: \$15 individual; \$50 institutional. Secretary-treasurer: Ann M. Roberts, Center for Renaissance Studies, The Newberry Library, 60 W. Walton St., Chicago, IL 60610. Purpose: to foster communication and collaboration among historians of northern European art. Society holds an annual meeting and program in conjunction with the CAA annual meeting; publishes two newsletters per year and a Directory of Members; holds scholarly conferences every 3-4 years.

The International Center of Medieval Art (ICMA), founded 1956. Membership: 1100. Annual dues: \$30 active (U.S. only); \$35 active (all other countries); \$15 students (all countries); \$50 institutional; \$100 contributing; \$500 sustaining; \$1,000 benefactor. Secretary: Linda Morey Papanicolaou, ICMA, The Cloisters, Fort Tryon Park, N.Y.C. 10040. Phone: (212) 928-1146. Purpose: ICMA is dedicated to the study of medieval art and civilization between 325 A.D. and 1500 A.D. ICMA publishes a scholarly journal, *Gesta*; a newsletter (including dissertations on medieval art); a monograph series, *Romanesque Sculpture in American Collections*; has begun a Census of Gothic Sculpture in North American Collections; organizes symposia; and supports excavations.

Visual Resources Association (VRA), founded 1982. Membership: 759. Annual dues: \$25 North America; \$40 foreign. President: Eleanor E. Fink, The Getty Art History Information Program, 401 Wilshire Blvd., Suite 1100, Santa Monica, CA 90401-1455. Purpose: to establish a continuing forum for communication of information and ideas and to further research and education in the profession of visual resources administration. VRA publishes a quarterly newsletter, *International Bulletin for Photographic Documentation of the Visual Arts* (formerly *MACAA Slide and Photograph Newsletter*); a scholarly journal, *Visual Resources: An International Journal of Documentation*; and has taken over sponsorship and production of the former MACAA-VR Guide Series, starting with *Slide Buyers' Guide*, 5th edition (published by Libraries Unlimited, Inc.). The Association sponsors and organizes conference programs, workshops, and tours.

Women's Caucus for Art (WCA), founded 1972. Membership: 3,500. Annual dues: \$50 institutions; \$20-40 members-at-large plus chapter dues individuals. President: Christine Havice, Department of Art, University of Kentucky, Lexington. National office: WCA, Moore College of Art, 20th and the Parkway, Philadelphia, PA 19103. Phone: (215) 854-0922. Purpose: dedicated to promoting the professionalism of women in the visual arts. Members include: artists, art historians, journalists, museum and gallery personnel, agents, art librarians, publishers, administrators, conservators, art educators, collectors, students and friends of art. Annual conference; exhibitions; national publications; annual exhibition catalogue of honor awards, quarterly newsletter, local or regional newsletters and announcements. National network of 31 chapters.

CALL FOR PAPERS AT 1989 CAA Annual Meeting: Sessions of Affiliated Societies

Islamic Architecture in India or Indian Islamic Architecture?

The American Committee for South Asian Art (ACSAA) invites papers for a session on two contrasting approaches to the same materials: should these be viewed as foreign buildings on Indian soil or as Islamic buildings that use Indian motifs, techniques, and/or concepts of space? Submit a single-page abstract to: Robert J. Del Bonta, 209 Post St., #803, San Francisco, CA 94108. **Deadline: October 1.**

Artists and Patrons in Spain and Portugal to 1700

The American Society for Hispanic Art Historical Studies (ASHAS) invites both members and non-members to propose papers that will explore how works of Spanish and Portuguese art and architecture created before 1700 were intended to express the ideals and aspirations of the individuals and institutions that commissioned them. This session is intended to complement the CAA session on "Art and Patronage at the Spanish Bourbon Court 1700-1808." One-page abstracts (to be prepared in the same format as abstracts for regular CAA sessions) should be submitted to: Steven Orso, School of Art and Design, University of Illinois, 408 East Peabody Drive, Champaign, IL 61820. **Deadline: September 30.**

Cultural Objectivity: Teaching Art Values within the Multi-Ethnic Classroom
F.A.T.E. (Foundations in Art, Theory and Education) invites papers for an open session on topics relevant to foundations courses and curriculum. Please submit a one-page abstract to: Stephen Sumner, President F.A.T.E., Art Dept. Potsdam College S.U.N.Y., Potsdam, NY 13676. **Deadline: October 1.**

artists for tax equity update

The AFTE coalition has been busy organizing across the country, but there is still a significant amount of work to be done. The IRS has issued a "safe harbor" exemption for artists, but it is not a complete solution. Artists among others, still end up losing 50% of their deductions; moreover, the IRS can change its mind at any time. Tom Downey, Representative from New York has introduced a bill (HR4473) exempting all artists from the capitalization law, which was discussed in committee on 13 June. It has not yet been determined exactly when the bill will go in front of the whole House: it is imperative, therefore, to continue to lobby your representatives—write, telephone and most importantly set up meetings with them to discuss the issue face-to-face. AFTE is still attempting to convince Patrick Moynihan, Sen. NY, to introduce a bill into the Senate. For further information or guidance call or write Carol Grape at the CAA office.

opportunities

Attention all Potential Applicants!!!
READER'S DIGEST ARTISTS AT GIVERNY applications should be in the mail to all artist members of CAA around the 1st of July. This year's application deadline is **30 September** for a 6 month stay in Giverny starting 1 April 1989. The phone number for this program is 212-691-3893.

"NO FRAMES OR PEDESTALS," a national juried exhibition sponsored by S.I.T.E., Seeking It Through Exhibitions, is open to U.S. artists working in all media. Show: September 15 through October 22, 1988. Juror: Josine Ianco Starrels. Award: Exhibition at S.I.T.E. Fees: Free to all members of S.I.T.E. Membership: \$25 for artists residing within 250 mile radius of S.I.T.E., \$10 to artists residing outside 250 mile radius of S.I.T.E. Slide Deadline: **August 13, 1988.** Limit: 6 slides. For prospectus, write S.I.T.E., 8723 W. Washington Boulevard, Culver City, CA 90230, or call 213-839-3682.

The Interpretive Research Program of the Division of Research Programs, the National Endowment for the Humanities, announces the annual application deadline of **1 October** (postmarked), for projects beginning on or after 1 July 1989, and of **15 October**, for projects beginning on or after 1 July 1990. Funding is available for up to three years of collaborative research in any field or fields of the humanities. Draft applications may be sent to the program for staff comments any time up to **15 August**. For more information about the projects category, please write or call Dorothy Wartenberg or David Wise at 202/786-0210; Interpretive Research Program, Room 318 IR, National Endowment for the Humanities, Washington, DC 20506.

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A meeting with Senator Bradley of New Jersey

Left to right: Jackie Clipsham, College Art Association, Women's Caucus for Art, Artists Equity; Deborah Sperry, Pres. New Jersey Chapter of The Women's Caucus for Art; Janet Manning, Pres. Self-Employed-Writers & Artists; George Altomare, Director Special Projects, American Federation of Teachers; Senator Bill Bradley, Democrat, New Jersey; Karen Guancione, Self-Employed-Writers & Artists; Nancy Hoffman, Vice Pres. Graphic Artists Guild.
Photo: Greg Guarinelli-Swan © 1988

nominations invited for caa awards

Nominations from the membership are invited for the **DISTINGUISHED TEACHING OF ART** and the **DISTINGUISHED TEACHING OF ART HISTORY AWARDS**.

Letters of recommendation and supporting materials should be sent to CAA, Teaching Award Nominations, 275 7th Ave., New York, NY 10001 by **1 November**. The names and letters of nomination for any candidates who are strong contenders but not the recipient in any given year will be passed on to the award committees for the following year.

The Board of Directors also invites nominations from the membership for the following awards:
AWARD FOR A DISTINGUISHED BODY OF WORK, EXHIBITION, PRESENTATION OR PERFORMANCE, mounted in the year preceding the award, (1987-88 academic year for 1989 award), by a living artist who is a citizen or permanent resident of the United States, its possessions, Canada, or Mexico. The award will be based on the recommendation of a national selection committee in consultation with regional committees. The committee would like to empha-

size that this is a peer award—artists nominating and a committee of artists selecting the most outstanding individual. The committee invites your thoughtful and thought provoking nominations. Send a minimum of 6 and a maximum of 20 slides, 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, CAA, 275 7th Ave., New York, NY 10001. No self-nominations allowed. **Deadline 1 October.**

DISTINGUISHED ARTIST AWARD FOR LIFETIME ACHIEVEMENT by a living artist who is a citizen or permanent resident 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. Awards must have *national* credibility. Send nominations and appropriate documentation to Distinguished Artist Award Committee, CAA, 275 7th Ave., New York, NY 10001. No self-nominations allowed. **Deadline 1 October.**

CAA honorary counsel



Gilbert S. Edelson

Gilbert S. Edelson, who has served tirelessly and faithfully as CAA Honorary Counsel, member of the Executive Committee, and member of the Board of Directors for more than twenty years chose not to stand for re-election in 1988. With customary generosity and graciousness he has been serving as active Honorary Counsel since February.

Gil Edelson, in addition to being a senior partner in the New York law firm, Rosenman



Barbara Hoffman

and Colin, dedicates a great deal of time and expertise to various pro bono activities in the arts, among them serving on the boards of the Archives of American Art, the American Federation of Arts and as Administrative Vice President and Counsel of the Art Dealers Association of America.

It is with regret that CAA says farewell to Gil in his official capacity. We take comfort in the fact that, as a life member of CAA, Gil will retain certain ties.

We are delighted to welcome **Barbara Hoffman** as the new CAA Honorary Counsel. Hoffman has been appointed interim Honorary Counsel, pending official election at the 1989 Annual Members Business Meeting in San Francisco.

Hoffman received a B.A. from Boston University in French Literature and Art History, an M.A. in International Relations from Johns Hopkins SAIS, and a J.D. from Columbia University School of Law. She has been a practicing arts lawyer and law professor for over fifteen years, representing artists, curators, dealers and cultural institutions. She has also worked extensively with non-profit arts institutions, most recently serving as a member of the Art Law Committee of the Association of the Bar of the City of New York and the chair of its Public Art Subcommittee. Hoffman has been a consultant to the NEA, Visual Arts Program and has lectured frequently throughout the country on public art and other art issues at the forefront of art law. Her recent publications include a book on the Richard Serra controversy entitled, *Titled Arts on Trial*.

Hoffman is also active in the field of higher education, serving as a member of the American Civil Liberties Union Academic Freedom Committee which reviews current Civil Liberties issues in the context of the university environment. Furthermore, Hoffman is herself a part-time professor, teaching a course at the School of Visual Arts on "Art and Law."

Welcome Barbara! ■

solo shows by artist members

A listing of exhibitions by artists who are members of the CAA. Those sending information should include name of artist, gallery or museum, city, dates of exhibition, and medium. Please indicate CAA membership if sending gallery invitation or press release.

Pat Adams. Addison/Ripley Gallery, Washington, D.C., April 19-May 14. Recent works.

McCrady Axon. Broadway Windows, New York University, N.Y.C., June 10-July 24. "Political Circles."

Joseph Bartscherer. Museum of Contemporary Photography, Chicago, March 12-April 23. Pioneering Mattawa.

Robert Berlind. Ruth Siegel Ltd., N.Y.C., April 30-May 25. Recent paintings.

Annabelle Simon Cahn. ArtSpace, New Haven, Conn., April 10-May 14. Urban Rubbings.

Charles Cajori. Washington Art Association, Washington Depot, Conn., May 7-29. Paintings.

Judi Church. SoHo 20, N.Y.C., May 24-June 18. Paintings & drawings.

Emery Clark. Gillman Stein Gallery, Tampa, Fla., April 22-May 22. Recent work.

Daniel Collins. Pameran Seni Arca Muzium Dan Galeri Universiti Sains Malaysia, March 24-April 16. Face To Face.

Robert Cronin. Klonaridis, Inc., Toronto, March 26-April 23. Washington Art Association, Washington Depot, Conn., May 7-29. Sculpture.

Larry Day. Gross McCleaf Gallery, Philadelphia, April 27-May 16. Recent drawings. The Hunt Room Gallery, Philadelphia, April 30-May 23. Drawings & Watercolors 1953-1988.

Edward Gnirke. Midge Karr Art Centre, New York Institute of Technology, Glen Cove, N.Y., June 1988. Sculpture.

Tobi Kahn. Mary Ryan Gallery, N.Y.C., March 16-April 16. Recent works on paper.

Don Kimes. Prince Street Gallery, N.Y.C., March 4-23. Collage/Paintings.

Cal Kowal. The Chicago Public Library, Cultural Center, Chicago, May 21-July 9. Photographs, "Japanese Diptychs: A Personal View."

Tony LaGreca. Jadite Galleries, N.Y.C., October 7-21. Stone sculptures.

Jacqueline Lima. Blue Mountain Gallery, N.Y.C., April 15-May 4. Paintings & drawings.

Joseph Mann. University Press Books/NY at the New School, N.Y.C., February 23-March 13. Paintings & drawings.

Florence Putterman. Museum of Fine Art, University of Arizona, Tucson, May 20-July 3. MacLaren/Markowitz Gallery, Boulder, Col., May 20-July 3.

Allen Schill. SoHo Photo Gallery, N.Y.C., March 8-April 9. Panoramas.

Michael Tang. Breckenridge Gallery, San Francisco, April 5-30. Recent paintings & masks.

Mihaela Teodorescu. Lehman College Library, Bronx, N.Y., April 4-27. Paintings & drawings.

Ruth Weisberg. Alice Simsar Gallery, Ann Arbor, Mich., March 26-April 27. Drawings & prints.

Wayne Zebzda. ArtSpace, San Francisco, March 22-April 30. Installation & sculpture.

Karin Zimmerman. Warrington Gallery, Pensacola Junior College, Pensacola, Fla., March 15-April 16. Wall Paper, A Sculptural Installation. ■

CAA statements and guidelines

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. If requesting one statement only, please enclose a self-addressed stamped envelope. If requesting *The Art Bulletin Style Sheet*, please enclose \$1.00 to cover postage and handling. If requesting more than four statements, please enclose \$2.00.

The Art Bulletin—Notes for Contributors and Style Sheet

Art Journal—Style Sheet

A Code of Ethics for Art Historians and Guidelines for the Professional Practice of Art History (adopted 11/3/73, revised 1/23/74, 11/1/75)

Fair Use of Visual Materials: Reproduction Rights in Scholarly Publishing (adopted 10/25/86)

Grievance Procedures (adopted 1/25/78)

A Guide to the New York Print and Photograph Law (of 1977)

Guidelines for Part-Time Employment (adopted 2/1/76)

Millard Meiss Publication Fund Guidelines and application forms

Printmakers' Contracts (adopted 10/28/78)

Professional Practices for Artists (adopted 10/22/77)

A Quick Guide to Artists' Rights under the New Copyright Law (of 1977)

Resolution Concerning the Acquisition of Cultural Properties Originating in Foreign Countries (adopted 4/28/73)

Resolution Concerning the Sale and Exchange of Works of Art by Museums (adopted 11/3/73)

Standards for the BA and BFA Degrees in Studio Art (adopted 1/31/79)

Standards for Professional Placement (adopted 10/22/77)

Standards for Studio Faculty: A Resolution (adopted 1/30/70) and *Standards for the MFA Degree (Visual Art)* (adopted 4/16/77)—[these are printed together]

A Statement on Standards for Sculptural Reproduction and Preventive Measures to Combat Unethical Casting in Bronze (adopted 4/27/74)

Status of Women in Ph.D. Granting Institutions (Report of the Committee on the Status of Women, 1980) ■

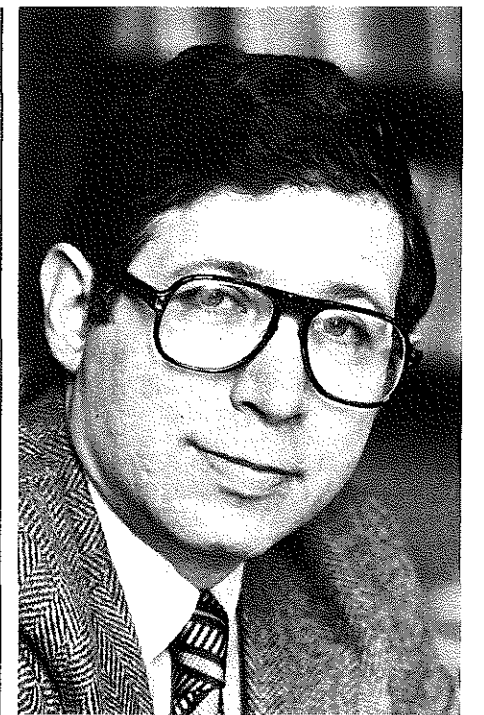
art bulletin editor-in-chief

Walter Cahn, professor of art history, Yale University, is the new Editor-in-Chief of *The Art Bulletin*. Cahn was appointed Editor-Designate July 1, 1987; he will succeed **Richard E. Spear** as Editor-in-Chief effective 1 July 1988, for a term of three years.

Cahn received his BFA from Pratt Institute and his MA and PhD from New York University. He has taught at Ravensbourne College of Art, England; Columbia Univ., NYC; and Yale Univ.

A specialist in medieval art. Cahn is author of *Romanesque Wooden Doors of Auvergne* (CAA Monograph), 1974; co-author, *Sculpture in the Isabella Stewart Gardner Museum*, 1978; *Romanesque Sculpture in American Collections. I. New England Museums* (with Linda Seidel), 1979; *Masterpieces. Chapters on the History of an Idea*, 1979; *Romanesque Bible Illumination*, 1982; *Radiance and Reflection: Medieval Art from the Raymond Pitcairn Collection*, exh. catalogue Metropolitan Museum of Art, co-author, 1982.

He has received several fellowships including a Fulbright and a Guggenheim. Cahn has been very active in the CAA, serving on the Morey Awards Committee, Distinguished Teaching of Art History Committee, Meiss Awards Committee, and the *Art Bulletin* editorial board. He has also been a speaker at several CAA annual meetings and has chaired a session. Cahn was elected to the Board of



Walter B. Cahn, Art Bulletin Editor-in-Chief
Photo: J.D. Levine/Yale University

Directors of the CAA in 1985; in his candid statement he wrote "I would wish the *Art Bulletin* more readable." The ball, as they say, is now in his court! ■

/opportunities

Juried competition to be held in Dallas City Hall, Nov. 1-Dec. 3, inviting women artists from Texas and its border states. Slide deadline: 1 September, cash awards. Send SASE for prospectus: Dallas Women's Caucus for Art, Dept. CAA, 3425 Swanson, Plano, TX 75023.

The Print Club's 64th ANNUAL INTERNATIONAL COMPETITION of PRINTS and PHOTOGRAPHS. For prospectus: SASE to the Print Club, 1614 Latimer Street, Philadelphia, PA 19103. Deadline: 3 September.

Turbin Bannister Chapter of the Society of Architectural Historians announces two prizes in local architectural history. The Isaac Perry Prize of \$1000 will be awarded to the best original work of professional quality. The \$250 Phillip Hooker Prize will be awarded for the best original student work. A paper submitted for either prize must deal with a structure or structures in the following geographical area: New York State except New York City and suburbs within 25 miles of Times Square, western Massachusetts including Springfield, Vermont. Deadline: 30 September. For application write to: Perry and Hooker Prizes, School of Architecture, Green Bldg. Rensselaer Polytechnic Institute, Troy, NY 12180.

The Columbia Society of Fellows in the Humanities will appoint a number of post-doctoral fellows in the humanities for the

academic year 1989-90. Fellows newly appointed for 89-90 must have received a PhD between 1 January 1986 and 1 July 1989. For application write to: Director, Society of Fellows in the Humanities, Heyman Center for the Humanities, Box 100 Central Mail Room, Columbia Univ., NY, NY 10027. Deadline: 15 October.

The National Humanities Center offers 35-40 fellowships for advanced study in history, philosophy, languages and literature, classics, religion, history of the arts and other fields in the liberal arts. Scholars from any nation may apply. Applicants must hold doctorate or have equivalent professional accomplishments. Application deadline for the academic year 1989-90 is 15 October 1988. For application write: Kent Mullikin, Assistant Director, National Humanities Center, 7 Alexander Drive, P.O. Box 12256, Research Triangle Park, NC 27709.

The Institute for Advanced Study: School of Historical Studies announces fellowships for research in the history, thought, and culture of the western world. The PhD (or equivalent) and substantial publications are required. Applications for 1989-90 are due before 15 October 1988. For details, write the Administrative Officer, School of Historical Studies, Institute for Advanced Study, Olden Lane, Princeton, NJ 08540.

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The Michigan Society of Fellows will offer three-year, postdoctoral fellowships at the University of Michigan to begin September 1989. Candidates should be near the beginning of their professional careers, not more than three years beyond completion of their degrees. The PhD or comparable professional degree, received prior to appointment, is required. Deadline for applications: **1 November**. For information write: Michigan Society of Fellows, 3030 Rackham Bldg., Univ. of Michigan, Ann Arbor, MI 48109, 313/763-1259.

SCULPTURE CHICAGO is inviting sculptors to submit slides and drawings of their work for an exhibition. Six to eight winning artists will be invited to Chicago to create their works on Pioneer Court at Cityfront Center. There will also be an indoor group show of smaller finished work. For application and site plan write: Sculpture Chicago Application, 840 North Michigan, Suite 600, Chicago, IL 60611. For additional information contact Director Robin Franklin Nigh 312-951-0094. Deadline: **1 November**.

Villa I Tatti: The Harvard University Center for Italian Renaissance Studies will award fellowships and a limited number of non-stipendiary fellowships, for independent study on any aspect of the Italian Renaissance for the year 1989-90. Fellowships run from 1 July

1989 to 30 June 1990. Application deadline **1 November 1988**. For information write: Prof. Lewis Lockwood, Harvard Univ., Music Bldg., Cambridge, MA 02138.

The NEH has awarded grants to the Council for Basic Education to support a program of summer fellowships for secondary school teachers. The deadline is **1 December** for the submission of applications for the following summer. For information write: Independent Study in the Humanities, CN 6331, Princeton, NJ 08541.

For general information about the NEH Elementary and Secondary Education in the Humanities Program or other division grant opportunities, write the **NEH, Division of Education Programs**, Room 302, 1100 Pennsylvania Ave., NW, Washington, DC 20506, or call 202-786-0377.

NEH/Reader's Digest Teacher-Scholar Program invites proposals from elementary and secondary school teachers of the humanities for an academic year of full-time independent study in the humanities disciplines. For information write: Division of Education Programs, National Endowment for the Humanities, Washington, DC 20506.

The **Getty Grant Program** announces a new

category of support for architectural conservation. For details on eligibility requirements and application guidelines write to the Getty Grant Program, Architectural Conservation Grants, 401 Wilshire Blvd., Suite 1000, Santa Monica, CA 90401.

The **Getty Art History Information Program (AHIP)** is offering art historians subsidized training for DIALOG Information Services. DIALOG provides access to more than 300 electronic databases, among them RILA, Artbibliographies Modern, Architecture Database, MLA Bibliography, Historical Abstracts, Philosopher's Index, and Religion Index. A day-long DIALOG Systems Seminar, designed for new users, costs \$125. The AHIP subsidy will cover \$90 of this. For specific information on locations, necessary equipment, and subsequent use of DIALOG, call 1-800-3-DIALOG. For information subsidies write to Marilyn Schmitt, Getty Art History Information Program, Suite 1100, 401 Wilshire Blvd., Santa Monica, CA 90401.

For the most recent list of exhibitions sponsored by the NEH write: Marsha Semmel, Assistant Director, Museums and Historical Organizations, Division of General Programs, National Endowment for the Humanities, Washington, DC 20506.

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sustaining members

Sustaining membership is a voluntary category for those who wish to contribute to the CAA in excess of their income-based dues. Individual Sustaining Membership is \$100 annually. This year, we continue to see growing support with an additional 62 Sustaining Members for 1988. Total Sustaining Members number 234. For their generous contribution, our thanks to: **George S. Abrams**, Nexton, Mass.; **J.L. Abromson** and **M.C. Nissman**, Brookline, Mass.; **James S. Ackerman**, Cambridge, Mass.; **Lucy A. Adams**, N.Y.C.; **Emma W. Alexander**, Ann Arbor, Mich.; **Paul Anbinder**, N.Y.C.; **Wayne Andersen**, Boston; **Ralph M. Arnold**, Chicago; **Frederick and Catherine Asher**, Minneapolis; **Pamela Askew**, Millbrook, N.Y.; **Ronald R. Atkins**, Greenwich, Conn.; **Matthew Baigell**, Highland Park, N.J.; **Jeremy D. Bangs**, Plymouth, Mass.; **Richard Barnhart**, New Haven, Conn.; **Lisa A. Baylis**, Los Angeles; **Robert L. Benson**, Los Angeles; **Robert W. Berger**, Brookline, Mass.; **Robert P. Bergman**, Baltimore; **Suzanne Bloom** and **Edward Hill**, Houston; **Kathleen Weil-Garris Brandt**, N.Y.C.; **Richard Brettell**, Dallas; **Richard Brilliant**, N.Y.C.; **Judith Brodsky**, Princeton; **Clifford M. Brown**, Ottawa, Canada; **Jonathan M. Brown**, Princeton; **Milton W. and Blanche R. Brown**, N.Y.C.; **Stephen B. Browne**, N.Y.C.; **Ladislav Bugner**, Paris, France; **George R. Bunker**, Houston; **Susan H.**

Bush, Cambridge, Mass.; **James Cahill**, Berkeley, Calif.; **Walter Cahn** and **Annabelle Simon Cahn**, New Haven, Conn.; **Yvonne P. Carter**, Washington, D.C.; **Peter Chapin**, Sante Fe, N.M.; **Constantine Christofides**, Seattle; **Carol Clark**, Williamstown, Mass.; **Kevin E. Consey**, Newport Beach, Calif.; **Joseph L. Cox III**, Oxford, Ohio; **Janet Cox-Rearick**, N.Y.C.; **Lynn Croton**, Greenvale, N.Y.; **Karen C.C. Dalton**, Houston; **Robert Dance**, N.Y.C.; **Bernice F. Davidson**, N.Y.C.; **Sol Alfred Davidson**, Princeton; **Barbara K. Debs**, Greenwich, Conn.; **Diane M. DeGrazia**, Washington, D.C.; **Sylvia De Rothschild**, Houston; **Elsbeth B. Dusenbery**, Montclair, N.J.; **Samuel Y. Edgerton, Jr.**, Williamstown, Mass.; **Marvin Eisenberg**, Ann Arbor, Mich.; **Elizabeth McG. Enders**, N.Y.C.; **Robert Enggass**, Baltimore; **Richard A. Etlin**, Silver Spring, Md.; **Everett Fahy**, N.Y.C.; **Beatrice Farwell**, Santa Barbara, Calif.; **Theodore Feder**, N.Y.C.; **Alan M. Fern**, Chevy Chase, Md.; **Nered Fioratti**, N.Y.C.; **Audrey L. Flack**, N.Y.C.; **Ernest L. Folk III**, Charlottesville, Va.; **Kurt Forster** and **Françoise Forster-Hahn**, Santa Monica, Calif.; **Ilene H. Forsyth**, Ann Arbor, Mich.; **Joseph C. Forte**, Bronxville, N.Y.; **Ella M. Foshay**, N.Y.C.; **Richard A. and Judith Paetow George**, Oxford, Ohio; **Felton L. Gibbons**, Hopewell, N.J.; **Mary W. Gibbons**, N.Y.C.; **Sarah Gill**, Santa Rosa,

Calif.; **Sam Gilliam**, Washington, D.C.; **Bruce Glaser**, Fairfield, Conn.; **Mildred L. Glimcher**, N.Y.C.; **Rona Goffen**, Durham, N.C.; **Edward Goodstein**, Atherton, Calif.; **Oleg Grabar**, Cambridge, Mass.; **Mary Ann Graeve-Frantz**, Princeton; **Nancy Graves**, N.Y.C.; **Terence Grieder**, Austin, Texas; **Peter W. Guenther**, Houston; **Norman B. Gulamerian**, Watchung, N.J.; **Anne C. Hanson**, New Haven, Conn.; **Jean Harris**, South Hadley, Mass.; **Evelyn B. Harrison**, N.Y.C.; **Christine M. Havelock**, Poughkeepsie, N.Y.; **Egbert Haverkamp-Bege-mann**, N.Y.C.; **Jules Heller**, Scottsdale, Ariz.; **David C. Henry**, N.Y.C.; **Jean Henry**, Philadelphia; **Rodman R. Henry**, Wellesley, Mass.; **Mr. and Mrs. M. Herban III**, Columbus, Ohio; **Robert L. Herbert**, New Haven, Conn.; **Joel and Judith Herschman**, N.Y.C.; **Barbara Hess**, Naples, Fla.; **Mary Jane Hickey**, N.Y.C.; **Frederick D. Hill**, N.Y.C.; **Margaret H. Hobler**, N.Y.C.; **Edith M. Hoffman**, Middlefield, Conn.; **Renata Holod**, Philadelphia; **John Holverson**, Portland, Me.; **Frank R. Horlbeck**, Madison, Wis.; **David C. Huntington**, Ann Arbor, Mich.; **John and Susan Huntington**, Worthington, Ohio; **Nancy R. Huntsinger**, Ventura, Calif.; **Isabelle Hyman**, N.Y.C.; **Virginia Jackson**, Houston; **Irma B. Jaffe**, N.Y.C.; **Carroll Janis**, N.Y.C.; **Dora Jane Janson**, N.Y.C.; **Robert A. Jessup**, Clintondale, N.Y.; **Elizabeth Johns**, Pittsburgh;

Margaret Johnson, Boston; **Aldona Jonaitis**, Stony Brook, N.Y.; **Mitchell D. Kahan**, Akron, Ohio; **Madlyn Kahr**, N.Y.C.; **Julius D. Kaplan**, Los Angeles; **Joseph L. Karmel**, N.Y.C.; **Sandra C. Kasper**, N.Y.C.; **Garry N. Kennedy**, Halifax, Canada; **Maurie P. Kerrigan**, Philadelphia; **Mark Andrew Kline**, Denver; **Virginia Kohler**, Keller, Texas; **Victor G. and Elizabeth M. Kord**, Ithaca, N.Y.; **Richard Krautheimer**, Rome, Italy; **Barbara G. Lane**, N.Y.C.; **Irving and Marilyn Lavin**, Princeton; **Thomas W. Leavitt**, Ithaca, N.Y.; **Katharine C. Lee**, Chicago; **Patricia J. Lefor**, Northport, N.Y.; **Leonard Lehrer**, Tempe, Ariz.; **Virginia E. Lewis**, Pittsburgh; **Fred and Meg Licht**, Brookline, Mass.; **William C. Loerke**, Washington, D.C.; **Rose C. Long**, N.Y.C.; **Bates and Isabel Lowry**, Washington, D.C.; **Edward R. Lubin**, N.Y.C.; **Elisabeth B. MacDougall**, Washington, D.C.; **Rodger A. Mack**, Syracuse, N.Y.; **James Marrow**, Berkeley, Calif.; **John R. Martin**, Princeton; **Jean M. Massengale**, Noroton, Conn.; **George L. Mauner**, State College, Penn.; **Evan M. Maurer**, Ann Arbor, Mich.; **Forrest McGill**, Columbia, Mo.; **Karen N. McGuinn**, San Francisco; **Sarah Blake McHam**, Brooklyn, N.Y.; **Elizabeth P. McLachlan**, New Brunswick, N.J.; **Constance C. McPhee**, N.Y.C.; **Richard Lee Mellott**, Larkspur, Calif.; **Jerry D. Meyer**, DeKalb, Ill.; **John S. Montague**, Buffalo, N.Y.; **James and Anne Morganstern**, Columbus, Ohio; **Dewey F. Mosby**, Hamilton, N.Y.; **Weston J. Naef**, Santa Monica, Calif.; **Roy**

R. Neuberger, N.Y.C.; **Clifton G. Olds**, Brunswick, Me.; **Beverly O'Neill**, Valencia, Calif.; **Melvin Pekarsky**, Stony Brook, N.Y.; **Ruth R. Philbrick**, Washington, D.C.; **Edmund Pillsbury**, Fort Worth, Texas; **John Pinto**, Northampton, Mass.; **Jessie J. Poesch**, New Orleans; **Cynthia Polsky**, N.Y.C.; **John Pope-Hennessy**, Florence, Italy; **Barbara G. Price**, Baltimore; **Jules D. Prown**, Orange, Conn.; **Donald Rabiner** and **Claudia Brown**, Tempe, Ariz.; **Frank J. Rack**, Lakewood, Ohio; **Olga Raggio**, N.Y.C.; **Theodore Reff**, N.Y.C.; **Roland Reiss**, Claremont, Calif.; **Virginia Rembert**, Northport, Ala.; **Charles Rhyne**, Portland, Ore.; **Danielle Rice**, Philadelphia; **Josephus V. Richards**, Amherst; **Joseph Rishel** and **Anne d'Harnoncourt**, Philadelphia; **Marcel Roethlisberger**, Versoix, Switzerland; **David Rosand**, N.Y.C.; **William S. Rubin**, N.Y.C.; **Robert G. and Françoise F. Scheiner**, N.Y.C.; **Stephen K. Scher**, Clifton, N.J.; **Laurie Schneider**, East Hampton, N.Y.; **John M. Schnorrenberg**, Birmingham, Ala.; **Fritz Scholder**, Scottsdale, Ariz.; **Charles E. and Diane Scillia**, University Heights, Ohio; **Charles Scribner III**, N.Y.C.; **Linda Seidel**, N.Y.C.; **Richard Shaffer**, Arlington, Texas; **Ellen Sharp**, Detroit; **Pamela K. Sheingorn**, N.Y.C.; **Kathleen J. Shelton**, Chicago; **Alan Shestack**, Brookline, Mass.; **Hsio-yen Shih**, Hong Kong; **Ralph E. Shikes**, N.Y.C.; **Yoshiaki Shimizu**, Hopewell, N.J.; **Mariana Shreve Simpson**, Washington, D.C.; **Roy Slade**, Bloomfield Hills, Mich.; **Seymour**

Slive, Cambridge, Mass.; **P. Sloane**, Brooklyn, N.Y.; **Richard and Athena Spear**, Oberlin, Ohio; **Allen Staley**, N.Y.C.; **Theodore E. Stebbins, Jr.**, Brookline, Mass.; **Wendy A. Stein**, N.Y.C.; **Gerald G. Stiebel** and **Penelope Hunter-Stiebel**, N.Y.C.; **Julien M. Stock**, London; **Marjory S. Strauss**, Norfolk, Va.; **Max W. and Ruth W. Sullivan**, Fort Worth, Texas; **Shuji Takashina**, Tokyo, Japan; **Charles Talbot**, San Antonio, Texas; **Richard G. and Luraine Tansey**, San Jose, Calif.; **David F. Tatham**, Syracuse, N.Y.; **Silvia Tennenbaum**, East Hampton, N.Y.; **Jane M. Timken**, N.Y.C.; **Peter A. Tomory**, Fitzroy, Australia; **A. Richard Turner**, Cape May, N.J.; **Evan Turner**, Cleveland Heights, Ohio; **Diane W. Upright**, N.Y.C.; **Carolyn Valone**, San Antonio, Texas; **Jan Van Der Marck**, Detroit; **Magda Vasillov**, Bronx, N.Y.; **A. Bret Waller**, Santa Monica, Calif.; **John Walsh, Jr.**, Santa Monica, Calif.; **Allen Wardwell**, N.Y.C.; **Robert R. Wark**, San Marino, Calif.; **J.W. Warrington**, Cincinnati; **Jack Wasserman**, Philadelphia; **Judith Wechsler**, Brookline, Mass.; **Mark and Phoebe Weil**, St. Louis, Mo.; **Gabriel P. Weisberg**, Minneapolis; **Richard V. West**, Santa Barbara, Calif.; **Ron and Renate Wiedenhoeft**, Littleton, Col.; **Reba White Williams**, N.Y.C.; **John Wilmerding**, Washington, D.C.; **Enid S. Winslow**, Rye, N.Y.; **Henri and Catherine W. Zerner**, Maine et Loire, France; **Jerrold Ziff**, Champaign, Ill. ■

conferences/symposia/publications

CALL FOR PAPERS

"Learning and Teaching Art History in the 1990's"

The art historians of the New England Land Grant Universities are planning their second conference, *FIN DE SIECLE*—Learning and Teaching Art History in the 1990's. It will be held at the New England Center, Durham, NH, April 7-8, 1989. Sessions and chairs are: **100 years of Art History**, W. Jackson Rushing, Dept. of Art, Univ. of Maine, Orono, Maine 04469; **CHIPS: The Computer and Art History**, Paul Norton, Dept. of Art, Bartlett Hall, Univ. of Massachusetts, Amherst, MA 01003; **Art in New England Collections**, Christine Fengler-Stephany, Dept. of Art, Univ. of Vermont, Williams Hall, Burlington, VT 05405; **New England Sites: Change, Continuity, Challenge**, Nancy Stieber, Dept. of Art, Univ. of Massachusetts, Boston, MA 02125; **Workshops on the Teaching of Art History**, Wendy Roworth, Wendy Holmes, Dept. of Art, Univ. of Rhode Island, Kingston, RI 02881; **The 21st Century Art Department: The New Alliance of Art History, Studio Practice and Criticism**, Joyce Brodsky, Art Dept., Univ. of Connecticut, Storrs, CT 06268. For more information contact Conference Chair, Mara Witzling, Dept. of the Arts, Univ. of New Hamp-

shire, Durham, NH 03824 603-862-2190. Please submit one-page abstracts (CAA format) to session chairs by **September 30**.

Emblem Studies Conference

Glasgow International Emblem Conference 1990: 13-17 August 1990. All aspects of Emblem Studies will be addressed. An International committee will advise on the eventual choice of papers, and on the intellectual structure of the conference. For more information write: Dr. Alison Rawles, Organizing Secretary, Glasgow International Emblem Conference 1990, Dept. of French, University of Glasgow, Glasgow, G12 8QQ, Scotland.

Middle Ages Conference

A conference on the theme "Imagining New Worlds: Factual and Figural Discovery During the Middle Ages" will be held at the Lehman College of the City University of New York on 12-13 May 1989. Among the topics to be covered is the representation of the Earth and the cosmos by cartographers, manuscript illuminators, painters, and sculptors. Interested participants should send a 500-word abstract, together with short bibliography and a brief vita, by **1 December**, to Prof. Scott D. Westrem, Dept. of English, Lehman College/CUNY, Bronx, NY 10468.

Influence of Italy and Italian art on American art and artists

The Istituto della Enciclopedia Italiana in association with Fordham University announces a symposium to be held November 17-18, 1989, at Fordham University, Lincoln Center Campus. Papers invited on all aspects of the influence of Italy and Italian art on American art and artists, including painting, sculpture, architecture, art criticism, etc. Both 45 minute and 20 minute papers are welcome. Honoraria offered. Send abstracts and inquiries to Prof. Irma Jaffe, 880 Fifth Ave., New York, NY 10021. Deadline **17 March 1989**.

TO ATTEND

Arts for America: A Vision for the Future is the theme for the 1988 Annual Convention of the National Assembly of Local Art Agencies. It will be held from **June 25-28** in Washington, DC at the Capital Hilton Hotel. For information: National Assembly of Local Art Agencies, 1420 K Street, NW, Suite 204, Washington, DC 20005, 202-371-2830.

The University of Minnesota China Center, University Art Museum, and the U.S. China People's Friendship Association will host a

Continued on p. 14, col. 1

grants and awards

AFFILIATED SOCIETY AWARDS

The 16th Annual Conference of ARLIS/NA, The Art Libraries Association of North America, included the presentation of the following awards in its convocation program at the Dallas Museum of Art, February 7th, 1988.

The George Wittenborn Award was presented to two publications: "*The Art that is Life: The Arts and Crafts Movement in America, 1875-1920*, by **Wendy Kaplan**, published by the Museum of Fine Arts, Boston; and *The Eloquent Object: The Evolution of American Art in Craft Media since 1945*, edited by **Marcia** and **Tom Manhart** and published by the Philbrook Museum of Art, Tulsa, Oklahoma.

The Norman Ross Travel Award: "To help finance conference expenses for new members, and other first-time registrants who would not otherwise be able to attend," was presented to Carol E. Jackman-Schuller.

The Chadwyck-Healey Professional Development Award: "To help promote activities of ARLIS/NA by sponsoring a participant in a session or workshop as a moderator, panelist or presenter of a paper," was presented to **Katherine M. Parker**.

The Leonce Laget Award: a new award "To assist librarians from outside North America to attend the annual ARLIS/NA conference," was established too late to award this year, instead the prize money was donated to the ARLIS/NA Fund Drive.

For more information about ARLIS/NA see the Affiliated societies listing on page 5.

INDIVIDUAL AWARDS

Roger Anliker (Cleveland Institute of Art, American Univ. in Biarritz, France) of the Tyler School of Art received the Great Teacher Prize. He taught at Carnegie Mellon University before joining the Tyler faculty in 1963.

The Rockefeller Foundation has invited University of Missouri-Columbia, Professor of Art, **William A. Berry**, to be an artist-in-residence at the Foundation's Study and Conference Center in Bellagio, Italy. Berry has also received a fellowship from the Camargo Foundation at their Study Center in Cassis, France.

Julie F. Codell, Associate Professor, Univ. of Montana, art history and criticism, received an NEH Summer Stipend for 1988 to carry out research in art history in England on artists' societies and dealers' galleries in England, 1870-1914.

Bonnie Fuoco (MFA, Parsons School of Design) was engaged through a grant from the West Virginia Arts and Humanities Council to conduct a series of painting workshops for at risk children, The Family Refuge Center, Lewisburg, WV.

Long Beach Museum of Art senior curator **Josine Ianco-Starrels** was honored by the California Art Education Association for her contributions to art education and the arts.

David Maas, design studies student, SUNY Buffalo is the winner of the United Nations International Disarmament Poster Competition.

Architect **Richard Meier**, who designed the High Museum of Art in Atlanta, GA, has been awarded the 1988 Royal Gold Medal by the Queen of England.

Shelley Rice won a Fullbright-Hays grant to France for 1988-89, for research toward a book on photography and urban planning in 19th Century Paris.

Guggenheim Fellowship Awards, 1988

John Simon Guggenheim Memorial Foundation's sixty-fourth annual competition has announced the 1988 awardees. 262 artists, scholars, and scientists were chosen from among 3,265 applicants. The following is a list of those winners in the visual arts.

Patricia Rieff Anawalt, consulting curator of costumes and textiles, Museum of Cultural History, Univ. of California, LA; **Suzanne Preston Blier**, assistant professor of art history, Columbia Univ.; **Michael Brewster**, artist, associate professor, Claremont Graduate School; **William A. Camfield**, professor of art history, Rice Univ.; **Jack Carnell**, photographer, assistant professor of photography, Philadelphia College of Art and Design, University of the Arts; **Martha Clarke**, theatre artist and choreographer, Sherman, CT; **Roy David Colmer**, photographer, New York City; **Peter Entell**, filmmaker, Vaud, Switzerland; **Jaroslav Folda**, professor of art, Univ. of North Carolina at Chapel Hill; **Glenn S. Goldberg**, artist, New York Studio School; **Betty Goodwin**, artist, Montreal; **Sidney Guberman**, artist, Atlanta; **Carol Haerer**, artist, adjunct lecturer in art, Fordham Univ., Lincoln Center, and Queensborough Community College, CUNY; **Susanna Heller**, artist, Brooklyn, NY; **Edward Henderson**, artist, Stony Point, NY; **Linda Dalrymple Henderson**, associate professor of art history, Univ. of Texas at Austin; **Isabelle Hyman**, professor of fine arts, New York Univ.; **William Klein**, photographer, Paris, France; **Fred S. Kleiner**, professor of art history and archeology, Boston Univ.; **Ken Kobland**, film and video maker, NYC, visiting adjunct professor of film, School of the Art Institute of Chicago; **Gabriel Landerman**, artist, professor of art, Queens College, CUNY; **Donald Lipski**, artist, New York City; **Jane S. Livingston**, associate director and chief curator, Corcoran Gallery of Art, Washington, DC; **Reagan Louie**, photographer, instructor of photography, San Francisco Art Institute; **Stephen Murray**, professor of art history, Columbia Univ.; **Yvonne Rainer** filmmaker, instructor, Independent Study Program, Whitney Museum

of American Art; **David Reed**, artist, New York City; **Dana A. Salvo**, photographer, Boston; **Juan Sanchez**, artist, Brooklyn, NY; **Lucy Freeman Sandler**, professor of art history, New York Univ.; **Joseph Santore**, artist, New York City; **Christine Smith**, adjunct assistant professor of fine arts, Charles Augustus Strong Center, Georgetown Univ., Fiesole, Italy; **Gary Stephan**, artist, New York City; **Alan Turner**, artist, New York City; **Mark Van Stone**, graphic and lettering artist, Portland, Oregon; **Laura Volkerding**, photographer, San Francisco, senior lecturer in photography, Stanford Univ.; **Anne Middleton Wagner**, associate professor of the history of art, Massachusetts Institute of Technology, and associate professor of Modern art, Univ. of California, Berkeley; **Richard Wendorf**, professor of English and art history, Northwestern Univ.

The first annual **Buell Fellowships** have been awarded by Columbia University's Temple Hoyne Buell Center for the study of American Architecture to **Cynthia Zaitzevsky** and **Mary Woods**.

The American Academy and Institute of Arts and Letters presented awards to painters **Christopher Brown**, **James DeMartino**, **Susan Hauptman** (BFA, Univ. of Michigan; MFA, Wayne State, Detroit), **Albert York** and sculptor **Daisy Youngblood**. In addition, **Susan Lichtman** will receive the Richard and Hilda Rosenthal Foundation Award which is presented annually to a "young American painter not yet accorded due recognition."

The Bibliographical Society of America announced the Research Fellows named in its fifth annual competition are: **James P. Carley**, York Univ., Toronto; **Robert L. Dawson**, Univ. of Texas at Austin; **Leo Depuydt**, Yale Univ.; **Everett Emerson**, Univ. of North Carolina at Chapel Hill; **Antonia Forester**, Univ. of Akron, OH; **David D. Mann**, Miami Univ., OH; **H. Wayne Storey**, Fordham Univ., NY; **Michael F. Suarez**, Fordham Univ., NY; **Michael Winship**, Oxford Univ.

The 1988 recipients of the **Northwood Institute's Summer Fellowships** are: **Marilyn Lanfear** (MFA, Univ. of Texas, San Antonio), New York City; **David Dilley**, Spokane, WA; **Alan Gartenhaus**, Seattle, WA; and **Barbra Morris** of Ann Arbor, MI.

The **Thomas J. Watson Foundation** has awarded fellowships to 75 graduating seniors from 48 U.S. private colleges and universities for a year of independent study and travel abroad after graduation. We are listing those winners in the visual arts. **Joshua Barton**, Kenyon College; **Cynthia Olip Booth**, Mills College; **Dennis Bracale**, College of the Atlantic; **Christine E. Bruckner**, Rice Univ.; **H. Matthew Israel**, Haverford College; **Megan L. Muir**, Pitzer College; **Ruth L. Phelps**, Berea College. ■

The **Woodrow Wilson National Fellowship Foundation** has named 127 **Mellon Fellows in the Humanities**. We are listing those received in the visual arts. **Jeffrey Collins**, Yale Univ.; **Donald H. Dinwiddie**, Univ. of Kansas; **Jonathan Doolan**, Harvard Univ.; **Tamara Hudec**, Cornell Univ.; **Wendy Katz**, Occidental College; **Christina H. Kiaer**, Harvard Univ.; **Annie R. Kitagawa**, Oberlin College; **Twylene M. Moyer**, Goucher College; **James D. Oles**, Yale Univ.

Thirty-five people were chosen as fellows to study at the **National Humanities Center** during the 1988-89 academic year. **Jaroslav T. Folda**, Univ. of North Carolina at Chapel Hill and **Ewa Kuryluk**, independent scholar in art history were chosen in the visual arts.

The 1988 **J. Paul Getty Postdoctoral Fellows** in the History of Art and Humanities are: FOR OPEN COMPETITION: **Bettina Bergman** (PhD, Columbia Univ.), assistant professor, Mount Holyoke College; **Elizabeth del Alamo** (PhD, Columbia Univ.), visiting professor, Vassar College; **David Gillerman** (PhD, New York Univ.), independent scholar, Rome, Italy; **Wolfgang Kersten** (PhD, Univ. of Marburg), curator-assistant, Paul-Klee-Stiftung, Kunstmuseum, Bern; **Kirsten Lippincott** (PhD, Univ. of Chicago), fellow, The Harvard Center for Italian Renaissance Studies, Villa I Tatti; **William Mathers** (PhD, Sheffield Univ.), independent scholar, North Humberstone, England; **Neil McWilliam** (PhD, Oxford Univ.), lecturer, Univ. of East Anglia; **Molly Nesbit** (PhD, Yale Univ.), assistant professor, Barnard College; **Elizabeth Sears** (PhD, Yale Univ.), assistant professor, Princeton Univ.; **John Seyller** (PhD,

Harvard Univ.), assistant professor, Univ. of Vermont. INSTITUTIONAL AWARDS: Bryn Mawr-Celia **Chazelle** (PhD, Yale Univ.), independent scholar, Princeton, NJ; Columbia Univ.-**Philip Lindley** (PhD, Cambridge, Univ.), research fellow, St. Catherine's College, Cambridge Univ.; Johns Hopkins Univ.-**Andrew McClellan** (PhD, Courtauld Institute of Art), assistant professor, Tufts Univ.; Univ. of Michigan-Iolna **Skupinfka-Lozat** (PhD, Warsaw Univ.), Univ. of Oslo; Institute of Fine Arts, New York Univ.-**Selma Al-radi** (PhD, Amsterdam Univ.), technical advisor, Pre-Islamic and Islamic Sections, National Museum in Sana'a, Yemen Arab Republic; Univ. of Pennsylvania-Anthony **Green** (PhD, Univ. of Manchester), publications editor and research assistant, Dept. of Archaeology, Cambridge Univ.; Princeton Univ.-**Janet C. Smith** (PhD, Univ. of Pennsylvania), part-time instructor, Temple Univ., Lehigh Univ., Bryn Mawr College; Stanford Univ.-**Diana Strazdes** (PhD, Yale Univ.), associate curator of fine arts, Carnegie Museum of Art; Yale Univ.-**Natasha Staller** (PhD, Harvard Univ.), Mellon fellow, 1987-88, Univ. of Pennsylvania.

The **National Endowment for the Humanities** has announced the names of 221 scholars who have received summer stipends for 1988. We have listed those given in the visual arts: **Julie F. Codell**, Univ. of Montana; **T. Patrick Culbert**, Univ. of Arizona; **Martha J. Ehrlich**, Southern Illinois Univ. at Edwardsville; **Donald E. English**, Radford Univ.; **Wayne E. Franits**, Syracuse Univ.; **Jane C. Maller**, San Francisco State Univ., **Peter A. Mark**, Wesleyan Univ.; **Sarah Stan-**

bury, Tufts Univ.; **Gordon L. Teskey**, Cornell Univ.; **William Tronzo**, Johns Hopkins Univ.; **Ellen B. Weiss**, Tulane Univ.; **Michael S. Wilson**, Skidmore College.

INSTITUTIONS

The **Toyota USA Foundation** has made its first nine grants in the areas of education, arts and culture, civic and urban affairs and health and human services, one of which went to the **Fine Arts Museum of San Francisco**.

The **Albright Knox Art Gallery's** publication *Abstract Expressionism: the Critical Developments*, is the recipient of the Award of Excellence in the American Federation of Arts' 17th Annual Design Competition.

The **Getty Center for Education in the Arts** has awarded contracts to ten American universities to develop new programs for preservice teacher training in art education; **California State Univ., Sacramento**; the **Florida State Univ.**; **Northern Illinois Univ.**; **Indiana Univ.**; the **Univ. of Kansas**; **Univ. of Nebraska**; the **Ohio State Univ.**; **Univ. of Oregon**; **Texas Technical Univ.**; and **Brigham Young University**.

The **Fabric Workshop** of Philadelphia has been selected as one of only 37 organizations in the country to receive an Advancement Grant from the National Endowment for the Arts.

The **Fort Wayne Museum of Art** has received a challenge grant from the Foellinger Foundation. ■

annual meeting update

1989: The headquarters hotel will be the newly refurbished **San Francisco Hilton**. The Placement Service will be Wednesday, 16 February through Friday, 18 February; sessions will start Thursday, 17 February and run through Saturday, 19 February. All Placement Services and all but four Saturday sessions will take place in the Hilton. Some rooms at lower prices will be available in neighboring hotels; priority will be given to student members. **Be prepared;** apply to your department chair and/or start saving now. San Francisco, unlike Houston, is booming. Prices are **significantly higher** for accommodation and food. Rates will be published in the fall.

All session/panel chairs will receive complimentary registration. Non-registered speakers can attend their session free of

charge, but must purchase single-session admission tickets to attend other sessions. There are limited funds available for speaker's travel based on demonstrated need (e.g. graduate students, independent artists or scholars, professors on leave, etc.). Registration waivers for non-art historians, artists, writers and art historians who do not have an academic or museum affiliation will be available on application to the CAA office. All museum and academically affiliated art historians, and affiliated artists are *expected* to belong. All participants are encouraged to join the CAA!

Two post meeting trips are in the final planning stages each designed in response to requests from members. Featured are artists studios, contemporary architecture, little known museums, and private collections. Check out details in the fall *newsletter*.

1990: The 1990 Annual Meeting will be held at the **New York Hilton**. The placement service will be Wednesday, 14 February through Friday, 16 February. The sessions will be Thursday, 15 February through Saturday, 17 February. (See 1990 Return to New York page 4 col. 1).

1991: The 1991 Annual Meeting will be held at the **Washington DC Sheraton/Shoreham**. The placement service will be Wednesday, 20 February through Friday, 22 February. The sessions will be Thursday, 21 February through Saturday, 23 February.

1992: The 1992 Annual Meeting will be held at the **Chicago Hilton and Towers**. The placement service will be Wednesday, 12 February through Friday, 14 February. The sessions will be Thursday, 13 February through Saturday, 15 February. ■

two-day symposium, **Kaifeng: Crossroads in History and Culture**, September 29-30. For further information, contact the China Center, Univ. of Minnesota, 102 Nolte Center, 315 Pillsbury Drive SE, Minneapolis, MN 55455, 615-624-1002.

Bruegel Symposium at Connecticut College, Saturday **October 8**. For more information write: Robert Baldwin, Connecticut College, Box 1411, New London, CT 06320.

Art and the Bible, image as biblical exegesis, in Venice, Italy, **October 14-16**. Scholars representing philosophy, art history, and biblical studies, will consider the role of the visual arts in the tradition of biblical interpretation beyond mere illustration: as authentic exegesis, with its own capacity to disclose universal spiritual content. For more information write to: BIBLIA, via A. da Settignano 129, 50040 Settignano, Florence, Italy.

The **1988 National Conference of State Humanities Councils** will be held at the Hyatt Regency-Capitol Hill in Washington, DC, **December 9-11**. For more information write: Federation of State Humanities Councils 1012 14th St. NW, Suite 1207, Washington, DC 20005.

Association of Art Historians 1989 London Conference
The Association of Art Historians Conference History/Practice/Theory: Issues in Art and Design will be hosted by the London Institute,

Thursday to Sunday, **April 6-9, 1989**. The main venue of the Conference will be the Institute of Education, Bedford Way, with associated events in some of the London Institute's constituent colleges, the Tate Gallery and the RIBA. The Art History Bookfair will be located in the British Museum.

The Conference will be divided into eleven subject sections and each section will be subdivided into four three-hour blocks (i.e. sessions). The convenors of the sections invite suggestions and contributions from art and design practitioners, students, teachers, historians, critics and any other interested participants.

Proposed subject sections and convenors:
1. *Reconstructing Drawing Practices*—Philip Dann, Dept. of Art History and Conservation, Camberwell School of Art and Crafts, Peckham Road, London SE5 8UF. Tel: 01-703-2923.

2. *Fashion and Textiles: Links and Boundaries*—Barbara Burman, Winchester School of Art, Park Avenue, Winchester. Tel: 0962-842500.

3. *Reading Landscape*—Simon Pugh, St. Martin's School of Art, 107 Charing Cross Road, London WC1 ODU. Tel: 01-437-0611 [extensions 213 (messages) or 214].

4. *Criticism/Historiography*
4a. *Criticism and its Institutions*. Convenor to be confirmed. Offers to convene this half section are invited. Please contact Tag Gronberg.

4b. *Does the History of Art need a "Longue Duree"*? Some historiographical questions of

an interpretative discipline. Adrian Rifkin, 8 Western Parade, Southsea PO5 3JF, Hants. Tel: 0705-831860.

5. *Picturing "Other" Systems of Art: Art History and Eurocentricity*—Sarat Maharaj, 31 Sandwich House, Sandwich Street, London WC 1. Tel: 01-388-5681.

6. *Spectacle, Performance, Theatricality*—Melissa McQuillan, Flat 3, 38 Coolhurst Road, London N8 8EU. Tel: 01-341-9965.

7. *Invasions and Inversions: Cultural Confrontations in the Art of Latin America*—Oriana Baddeley, Dept. of Art History and Conservation, Camberwell School of Art and Crafts, Peckham Road, London SE5 8UF.

8. *Sexual In/difference: Questions of Masculinity and Femininity*—Tamar Garb, 130 Ferme Park Road, London N8 9SD. Tel: 01-340-4892. And Briony Fer, 71 Huddleston Road, London N7. Tel: 01-607-5858.

9. *The Instrumental Image* [Photography, etc.]—David Green, Department of Visual Arts, Music and Publishing, Oxford Polytechnic, Gipsy Lane, Headington, Oxford OX4 OBP. Tel: 0865-819469.

10. *National Identity and Cultural Production*—Annie Coombes, 101 Manor Avenue, London SE4 1TE.

11. *A Crisis in 'Theory'?*—Mandy Merck and Philip Simpson, SEFT Limited, 29 Old Compton Street, London W1V 5PL. Tel: 01-734-5455/3211.

For further details contact: Tag Gronberg, Conference Organizer, London 1989, 13 Christchurch Square, London E9 7HU. Tel: 01-986-7556.

people and programs

ACADEME

Andrea Norris (BA, Wellesley College; MA, PhD NYU-IFA), chief curator since 1980 of the Archer M. Huntington Art Gallery at the Univ. of Texas at Austin, has been named director of the Spencer Museum of Art at the University of Kansas.

Joseph Rykwert (PhD, Royal College of Art, London, England), a visiting professor at the University of Pennsylvania's Graduate School of Fine Arts since 1982, has been appointed chairman of the School's doctoral program in architecture.

The Munson-Williams-Proctor Institute has announced that **Paul D. Schweizer**, director of the Museum of Art, has been named president of the board of trustees of the Williamstown Regional Art Conservation Laboratory, Inc., located at the Sterling and Francine Clark Art Institute, in Williamstown, MA.

Anthony King has joined the art history faculty at the State University of New York at Binghamton. **John Tagg** has been appointed the associate chair of the dept. **Bar-**

bara Abou-El-Haj and **Jean C. Wilson** have returned from their fellowship leaves: Abou-El-Haj was a senior fellow at the Center for Advanced Study in the visual arts, Washington, DC, and Wilson received an award from the American Council of Learned Societies. **Eunice Lipton** has returned from sabbatical leave in Paris. **Nicos Hadjinicolaou** was the department's visiting scholar for Spring 1988, replacing **Victor Burgin**, visiting scholar Spring 1987.

Robert Emmet Mooney, Jr. has recently been inaugurated president of Keystone Junior College, La Plume, PA.

MUSEUMS/GALLERIES

Canada: The National Gallery of Canada in Ottawa has opened a new building designed by architect **Moshie Safdie**. The gallery will house the museum's collections of Canadian, European, and American art and the complete interior of the restored Rideau Street Convent Chapel designed in 1887.

West: **Virginia Carolla Rubin** (BA, Rutgers, Univ.; MA Univ. of Pennsylvania) has

been appointed director of development for the San Francisco Museum of Modern Art. Since 1976 she has served as both executive associate director and acting director of the Exploratorium, San Francisco. **James Cahill** (BA, Univ. California, Berkeley; MA, PhD, Univ. of Michigan, Ann Arbor), professor of history of art at the Univ. of California, Berkeley, has been named the first Distinguished Visiting Curator at the Asian Art Museum of San Francisco, for 1988-89.

Midwest: **David Scott Berreth** (MA, Syracuse Univ.) who has been director of Miami University's Art Museum in Oxford, Ohio since 1979 has been named director of the Madison Art Center, Madison, WI.

The Cincinnati Art Museum has announced two new appointments. **Kristi Anderson Horner**, former director of special events for the Cystic Fibrosis Foundation, will become volunteer coordinator replacing **Fanny Smith**. **Ellen Avril**, assistant curator for Ancient, Near Eastern and Far Eastern Art, is now Acting Head of the department replacing **Daniel S. Walker**.

Jan Van der Marck, who joined the Detroit Institute of Arts as curator of 20th century art in September 1986, has been named chief curator. **William H. Peck**, curator of ancient art since 1968, has been named senior curator.

Northeast: **Klaus Ottmann**, (MA, Freie Universität in Berlin, West Germany), has been appointed curator of exhibitions at the Ezra and Cecile Zilkha Gallery of Wesleyan Univ. in Middletown, CT.

The Whitney Museum of American Art, has announced the promotion of **Richard Armstrong** to associate curator, and the appointment of **Hal Foster** to the position of senior instructor, art history/museum studies in the independent study program.

Helen Ferrulli (BA, State Univ. of New York at Stony Brook), has been appointed vice director for education at the Brooklyn Museum. She joins the museum from the Indianapolis Museum of Art where she served as director of education since 1981.

Daniel S. Walker (BA, Bowdoin; MA, Harvard Univ.) has been elected curator of the department of Islamic art by the board of trustees of the Metropolitan Museum of Art.

/opportunities

U.S. Agencies and Foundation to Aid Artists

The National Endowment for the Arts, the U.S. Information Agency and the Rockefeller Foundation have joined forces to get more exposure for American arts and artists at exhibitions and festivals abroad. The new group, the Fund for U.S. Artists at International Festivals and Exhibitions, this year will provide \$300,000 for the visual arts, as well as aid to performing artists. The Rockefeller Foundation plans to support the fund through 1990. Visual arts organizations should call Susan Stirn at the U.S.I.A.: 202-485-2779. Inquiries from the private sector should be directed to Ms. Arthurs or Suzanne Sato at the Rockefeller Foundation: 212-869-8500.

Exchange Exhibit of British and South Carolina Contemporary Crafts

South Carolina State Museum is organizing an exchange exhibit of British and S.C. contemporary crafts in both traditional and avant garde styles. The British portion of the exhibit will feature sixty works by thirty artists, and will be available to tour the U.S. in 1990. For information on booking this exhibit contact: Susan Marsh, Project Administrator, 407 Greene St., Cheraw, SC 29520. 803-537-2355.

Harvard University has chosen the firm of **Gwathmey, Siegel, and Associates** of New York City as the architects for a planned new building to house Harvard's Busch-Reisinger Museum of Central and Northern European Art and to rehouse part of the Fine Arts Library of the Harvard College Library.

Mid-Atlantic: **Charles Eldredge** (BA, Amherst College; MA, PhD, Univ. of Minnesota, Minneapolis), director of the Smithsonian Institution's National Museum of American Art since July 1982 announced his resignation to accept the position of Hall Distinguished Professor of American Art at the University of Kansas in Lawrence.

Thomas Buchter (BS, Delaware Valley College, Doylestown, PA) has been appointed deputy director for gardens and grounds at Winterthur Museum and Gardens. Mr. Buchter of Massachusetts previously served as executive director of the New England Wild Flower Society.

Correction: A friend writes that contrary to our records Minerva Navarrete was, in fact, hired by H.W. Janson, not Gene Lassard, in December 1971, and named Business Manager in January 1972.

IN MEMORIUM

A memorial service for **Ronald Bladen**, a New York sculptor, was held on March 10, 1988. Bladen was known for his monolithic black painted works of the 60's which combined elements of both Abstract Expressionism and Minimalism.

William Stanley Hayter, 86, innovative printmaker, painter, and founder of Atelier 17, an influential printmaking workshop, at which legions of today's printmakers studied.

Louise Nevelson, 88, a leading American sculptor widely known since the 50's for her environments and assemblages of painted scrap wood. Nevelson was honored in 1979 by the Women's Caucus for Art as a Woman of Distinction for Outstanding Achievement in the Visual Arts. The award was presented by President Jimmy Carter.

Lawrence Turčić, 38, assistant curator of drawings at the Metropolitan Museum of Art, where he had worked since 1977. The CAA Honorable Mention for the Alfred H. Barr, Jr. Award in the year 1988 for the year 1986 went to Jacob Bean and Lawrence Turčić. ■



MONET'S MAGIC: In the beautiful water garden at Claude Monet's home in Giverny, France, (from left) **Ora Lerman**, **Priscilla Bender-Shore** and **Jon Swihart**, recipients in the Reader's Digest Artists at Giverny Program, draw inspiration from the Japanese footbridge made famous by Monet in his paintings. The American artists were chosen from more than 650 applicants to work and live at Giverny for six months.

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.

RACAR (Revue d'art canadienne/Canadian Art Review), Canada's learned journal for the publication of all art historical areas, welcomes manuscripts on Canadian art and on all aspects of the discipline from antiquity to today. Scholars wishing to have their manuscripts considered for RACAR should send them to one of the two editors: Clifford M. Brown, Carleton Univ., (home address: 510 Orkney/Priv., Ottawa, Ont. K2C 3M7), or Luis de Moura Sobral, Dépt. d'histoire de l'art, Univ. de Montréal, C.P. 6128, succursale A, Montréal, Que. H3C 3J7, Canada. A style sheet may be obtained from the editors. Other information may be requested from the managing editor, W. Chandler Kirwin, Dept. of Fine Art, Univ. of Guelph, Guelph, Ont. N1G 2W1, Canada.

SCULPTURE SABBATICAL? Small house in panoramic village 15km from Pietrasanta, 90km Florence. 2BR, studio, study, LR, kitchen, bath, central heat. From September \$750 month. Until July 31 write Bush/Suttman, Via Pedona 62, 55040 Camaiore (LU), Italia. For further information in U.S. call 215-546-1857.

WINTER IN MEXICO, ART WORKSHOPS. Painting and drawing all media with New York artists/teachers.

SAN MIGUEL ALLENDE, December 17-30, 1988, famous artists' colony, painting studios at the Instituto adjoining the Aristos hotel and swimming pool.

RANCHO RIO CALIENTE, GUADALAJARA, March 20-April 2, 1989. Hot water spa, swimming pools, massage, horseback riding, hiking.

SUMMER 1989, ASSISI, ITALY, live and work in a convent. Write: ART WORKSHOPS 463 West St. 1028H NY, NY 10014 (212) 691-1159.

EXHIBITION DIRECTORY 10TH EDITION. The working resource of selected juried art, photographic and festival competitions. September 1988-89. Available July 1988. \$10.00 plus \$2.00 shipping. Pre-paid. The Exhibit Planners, Box 55, Delmar, NY 12054.

THIRD ANNUAL INTERNATIONAL EXHIBITION OF MINIATURE ART. \$7,000 in prizes in ten display categories. Deadline July 22. Catalogue published. Contact Del Bello Gallery, 363 Queen St. W., Toronto, Canada M5U 2A4. 416-593-0884.

DISCOUNT EXHIBITION ANNOUNCEMENTS. Full color separation, coated stock. 2-4 week delivery. IMAGES FOR ARTISTS, 2543 Cleinview, Cincinnati, OH 45206.

SUMMER HOUSE/APARTMENT EXCHANGE. French couple, a painter and a teacher, with their two-year old daughter would like to exchange their house of two rooms and a studio in Arles for an apartment, preferably in New York. Two months, from July or later. Non-smokers preferred. Michel and Dominique Pena, 35 rue la Fontaine, 13200 Arles, France. ■

information

Sought about the institutions, galleries, and private individuals who own works by **Gerhard Marcks** for an exhibition of Marcks works by Luther College in 1989/90. Interested in locating Marcks works in the U.S. Jane Kemp, Secretary, Marcks Centenary Committee, Preus Library, Luther College, Decorah, IA 52101.

Sigrid Kaus is assembling the overe catalogue of the works of **Max Kaus**. If you have information concerning paintings as well as graphics in private collections, please send them to Sigrid Kaus, c/o Brucke-Museum, Bussardsteig, D- 1000, Berlin 33, West Germany. ■

CAA newsletter

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