

CAA newsletter

Volume 14, Number 2

Summer 1989

CAA SPONSORED BAY AREA MFA EXHIBITION HELD AT SAN FRANCISCO STATE UNIVERSITY

Organized to coincide with the 77th CAA Annual Meeting in San Francisco, *The Bay Area MFA Exhibition 1989* was held February 15th to March 10th at the San Francisco State University Art Department Gallery. Art work from MFA students from Stanford University, San Jose State University, the University of California, Berkeley, Mills College, the San Francisco Art Institute, California College of Arts and Crafts, and San Francisco State University were presented. This exhibition was a long overdue sequel to an exhibition sponsored by the College Art Association in 1974, *Drawings by MFA Candidates from American Colleges and Universities*, which was on view at Wayne State University in conjunction with the 62nd CAA Annual Meeting in Detroit. In the exhibition catalogue, then CAA President, Anne Coffin Hanson wrote, "it is hoped that it will be the first among many such exhibitions to be held in conjunction with Annual Meetings in the future." We salute Professor Hanson's efforts and share her hope that this exhibition, fifteen years later, will be the second among many such annual exhibitions to be held in conjunction with CAA annual meetings, for as she

pointed out, "although artists, like art historians, meet in regular sessions at the annual meetings, talking about their work is no substitute for showing the works themselves. This exhibition thus marks a new direction for the interchange of information among studio (artist) members of CAA which is more comparable to that which the art historians have long enjoyed."

An annual or at least regular exhibition in the many different locales is essential to presenting the whole picture. Each city can offer a different approach to presenting varied aspects of the studio arts throughout the country. With that in mind, CAA Executive Director, Susan Ball initiated discussions with Professor Judith Bettelheim at San Francisco State University. Professor Bettelheim proposed the "Bay Area MFA" exhibition, in which seven Bay Area colleges and universities would be invited to submit juried works by their MFA students to the collective exhibition. The Board of Directors of the College Art Association voted to give new and sustained momentum to Hanson's "new direction" by sponsoring this exhibition.

In her Introduction to the Exhibition Checklist, Susan Ball wrote, "We dedicate the *Bay Area MFA Exhibition* to Anne Coffin Hanson, one of the most dedicated and inspired presidents of the CAA, supporter of art historian and artist alike, and faithful member of the CAA. As a tribute to her dedication and commitment, we add our own commitment to provide a forum for the exhibition of works by young, unrecognized artists at the CAA annual meeting.

Despite our good intentions, this exhibition would have been nothing more than just that without the efforts of Judith Bettelheim, her assistant Nancy Ely who is completing a degree in Museum Studies, and the Department of Art at San Francisco State University. Professor Bettelheim conceived the plan for the exhibition and SFSU Art Department Gallery Director John Leighton carried out the challenging installation. Professor Bettelheim deserves our warmest thanks for making it possible to revive the CAA annual meeting exhibition."

San Francisco State University also provided gallery space, student assistants, registrarial services, and a special opening reception for members of the CAA at the Annual Meeting. And last, but most certainly not least, we want to express our gratitude to all the artists who submitted their works to the exhibition and to the participating institutions which selected the works:

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The Bay Area MFA Exhibition 1989

Photo: Irene Poon

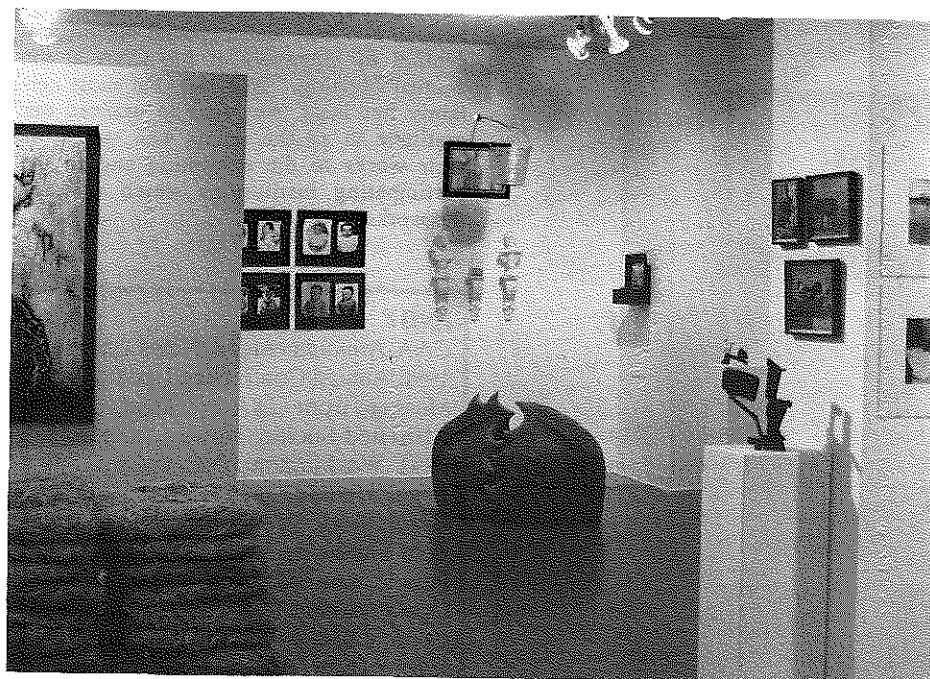
Stanford University: Dana Chodsko, Robin Dolarian, Frank Isaac, Norm Rosenberger, Michael Shuster. University of California, Berkeley: Maria Cray, Pauletta M. Chanco, Kyung-Sun Cho, A. Eilene Houston-Carver, Linda Kalin, Suzanne Lacke, Bill Scholer, Dean Smith, Teresa Smith.

San Jose State University: Joseph DeLapp, Holly Lane, Michael Martin, Sonya Popow, Gary Quinonez.

Mills College: Susan Androff, Bill Bury, Suzann Dunaway, Dan Gillespie, Margaret Moulton. San Francisco Art Institute: Galen Brown, Machele Civity, Karen Jelenfy, Thomas Sicurella, Bonnie Weinstein.

California College of Arts and Crafts: Hedi K. Ernst, Lisa Friedlander, Kimiko Kogure, Carol Ladewig, Seung Lim Lee, Sachi Mizutani, Jeremy Popelka, Steven Mark Raskin, Vicki Van Winkle. San Francisco State University: George C. Berticevich, Catherine Crider, Margaret K. Haydon, Bodil Volmer Nielsen, Kate Pixley.

CAA is sponsoring an exhibition to coincide with the 1990 Annual Conference in New York. The newly revived "tradition" will be continued to 1990 for New York area M.F.A. students and hosted by Cooper Union. Lee Anne Miller, Dean of Cooper Union, will chair the organizing committee.



The Bay Area MFA Exhibition 1989
Photo: Irene Poon

AWARDS COMMITTEES ANNOUNCED

The President of the College Art Association, with the advice of the Board of Directors, has appointed the following CAA members to serve on CAA Awards Committees to select the awardees to be announced at the 1990 Annual Conference Convocation, Friday, February 16:

ARTIST AWARD FOR A DISTINGUISHED BODY OF WORK
Houston Conwill, New York (chair); Ruth Fine, National Gallery of Art, Washington, D.C.; Phyllis Bramson, University of Illinois, Chicago; Mary Lovelace O'Neal, University of California, Berkeley; Juan Sanchez, New York.

ALFRED H. BARR, JR. AWARD
Edith Tonelli, Wight Gallery, University of California, Los Angeles (chair); Sam Sachs, Detroit Institute of Arts; Lowery Sims, Metropolitan Museum of Art.

DISTINGUISHED ARTIST AWARD FOR LIFETIME ACHIEVEMENT
Sam Gilliam, Carnegie Mellon, Pittsburgh (chair); Audrey Flack, New York; Keith Morrison, University of Maryland; Anne Page, Los Angeles; Esther Parada, Oak Park, Illinois.

DISTINGUISHED TEACHING OF ART AWARD
Vivian Browne, Rutgers University (chair); Harry Nadler, University of New Mexico; Adolf Rosenblat, University of Wisconsin, Milwaukee.

DISTINGUISHED TEACHING OF ART HISTORY AWARD
John Paoletti, Wesleyan (chair); Linda Seidel, University of Chicago; and one other person to be announced later.

FRANK JEWETT MATHER AWARD
Douglas Crimp, *October* and ACTUP (chair); Xenia Zed, *Art Papers*, Atlanta; Hunter Drokojowska, Venice, California.

CHARLES RUFUS MOREY BOOK AWARD
Richard Brilliant, Columbia University (chair); Irene Bierman, University of California, Los Angeles; Susan Nelson, University of Indiana, Bloomington.
ARTHUR KINGSLEY PORTER PRIZE
Edward Kaufman, Columbia University; Debra Pincus, University of British Columbia; Thalia Gouma-Peterson, College of Wooster.

NOMINATIONS INVITED FOR CAA AWARDS

Nominations from the membership are invited for:

1) Distinguished Teaching of Art and the Distinguished Teaching of Art History Awards. Letters of recommendation and supporting materials should be sent to: Teaching Nominations, CAA, 275 Seventh Avenue, New York, NY 10001 by 1 October.

2) Award for a Distinguished Body of Work, Exhibition, Presentation or Performance, mounted in the year preceding the award (1988-89 academic year for 1990 award), by a living artist who is a citizen or permanent resident of the United States, its possessions, Canada, or Mexico. 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 at the above address. Deadline: 1 October.

3) 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. Send nominations and appropriate documentation to: Distinguished Artist Award Committee, CAA at the above address. Deadline: 1 October.

JOINT AWARD TO BE GIVEN FOR EXCELLENCE IN SCHOLARSHIP AND CONSERVATION

The National Institute for the Conservation of Cultural Property (NICCP) and the CAA are pleased to announce the establishment of a joint award to recognize the outstanding cooperative efforts of art historians and conservators that result in new light being shed on works of art. The annual award will

be announced by both CAA and NICCP. A committee representing both organizations will be assigned the responsibility of reviewing nominations. The award committee, co-chaired by NICCP Treasurer Susan Bandes and CAA Officer Egbert Haverkamp-Begemann, will develop the criteria for the award.

READER'S DIGEST ARTISTS AT GIVERNY PROGRAM APPLICATIONS HAVE BEEN MAILED

For the third consecutive year, CAA is pleased to announce the Reader's Digest Artists at Giverny Program Residency, administered by the CAA. Three artists will have the opportunity to live at the home of Impressionist painter Claude Monet, in Giverny, France, where a furnished apartment and working studio will be available for their use. All CAA members were recently mailed an application brochure. Non-members may receive an application by sending a self-addressed stamped standard size envelope to: Reader's Digest Artists at Giverny Program, CAA, 275 Seventh Avenue, New York, NY 10001. Applications must be postmarked on or before 8 September 1989. Winners will be notified by November 15 for the 1 April - 30 Sept 1990 residency.

PARTICIPATE IN CAA'S PEOPLE OF COLOR IN THE ARTS SURVEY

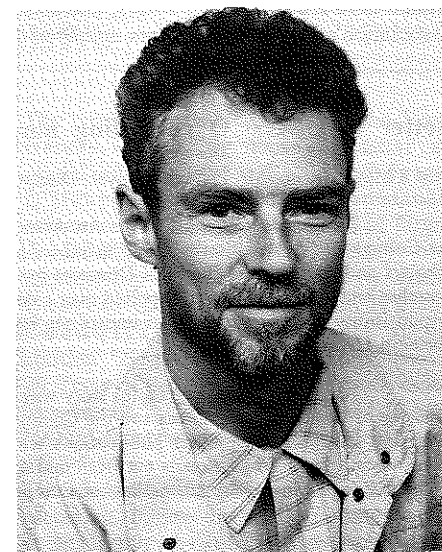
CAA Board Member, Faith Ringgold, has spearheaded a significant effort by the CAA to identify people of color in the visual arts. This survey is being conducted to aid the CAA board in accomplishing its goal of bringing more people of color into the nucleus of CAA's governing body, membership activities, programs, sessions, committees, and award nominations. It may also provide the CAA with some rough evidence of the status of people of color in the academic and museum worlds. Help the CAA identify people of color in the visual arts by completing a survey form. Write or call: Julie Silliman, CAA, 275 Seventh Avenue, New York, NY 10001. 212/691-1051.

1992 CHICAGO

The 1992 CAA Annual Conference will be held in Chicago at the Chicago Hilton February 12-15 and will focus on the commemoration of the quincentenary.

NEW BOOK REVIEW EDITOR FOR THE ART BULLETIN

Keith Moxey, professor and chair of art history at Barnard College, has been named the new book review editor of *The Art Bulletin*, effective July 1. He replaces Jim M. Jordan, professor of art history at Dartmouth College, whose three year term has expired.



Keith Moxey
The Art Bulletin Book Review Editor

Professor Moxey received his Ph.D. from the University of Chicago in 1974. He is the author of *Pieter Aertsen and Joachim Beuckelaer and the Rise of Secular Painting in the Context of the Reformation* (1977) and *Peasants, Warriors and Wives: Popular Imagery in the Reformation* (1989). He is also editor (with Norman Bryson and Michael Holly) of *Visual Theory: Painting and Interpretation* (1989 - forthcoming).

Professor Moxey taught at Tufts University 1971-74 and at the University of Virginia 1974-88. While at Virginia, he served as chair of the art department in 1976-78 and 1981-82. He was a member of the Institute for Advanced Study, Princeton in 1978-79, a Senior Fellow at the Center for Advanced Study in the Visual Arts, Washington, D.C. in 1980-81 and a Humboldt Foundation

Fellow in West Berlin in 1982-83. He was co-director of the Institute on "Theory and Interpretation in the Visual Arts" at Hobart and William Smith Colleges in the summer of 1987 and at the University of Rochester in the summer of 1989.

1990 ANNUAL MEETING UPDATE

CHANGES IN ART HISTORY SESSIONS

Session Cancellation

The Session: The Problem of Fetishism (see *Art History Call for Participation*, p. 4, col. 1) chaired by David Freedberg, Dept. of Art History and Archaeology, Columbia University, has been postponed until the 1991 Annual Conference in Washington, D.C.

Additional Theme Session

An additional session has been organized to replace this cancellation. The Hidden Image: A View of Technique, Materials and Conservation of Paintings.

Ingrid C. Alexander, Smithsonian Institution, Conservation Analytical Laboratory, Museum Support Center, Washington, DC 20506.

This session will examine the artist's materials and painting techniques and how they relate to the visual image. An artist's style is closely related to the choice of materials. A close scrutiny of a painting's structure can reveal how materials and working methods affect the stability, condition, and legibility of a work. In addition, the con-

servator's task will be explored. The conservator is frequently confronted with complex problems when deciding on the proper treatment. Changes in tonality, changes in composition made by the artist, as well as alterations made during previous restoration can present challenges that the conservator can appropriately address through the technical study of the creative process.

To submit proposals, follow the Guidelines from the *Art History Call for Participation*, p.1. Deadline for sending proposals for this session is August 1.

ALUMNI REUNIONS and RELATED RECEPTIONS

At the 1989 Annual Meeting in San Francisco, CAA provided its institutional members, affiliated societies and special interest groups with space free of charge to hold alumni reunions and receptions. Information, including a space reservation form, will be mailed in September to all those who held receptions at the San Francisco meeting. Any other institutions interested in hosting a reunion or reception should write now so that we may send you the information in September. Please write to: JoAnne Capozzelli, CAA, 275 Seventh Avenue, New York, NY 10001.

MESSAGE FROM CAA PRESIDENT PHYLLIS PRAY BOBER

Printed here are two recent letters, one sent to the British government and one to UNESCO, expressing concerns of the College Art Association's Board of Directors and President on behalf of its membership.

Letter to UNESCO regarding northern Cyprus

Sent 8 May 1989 to: Mr. Federico Mayer, Director-General of UNESCO, 7 Place de Fontenay, Paris 75700 France

As President of the College Art Association, I address you, the head of the extra-national body charged with cultural cooperation. On behalf of the College Art Association's 11,000 members here and abroad -- historians of art and architecture, archaeologists, museum professionals and independent scholars and artists -- the Board of Directors has authorized me to write of our deep concern that the destruction to archaeological sites, museums, Christian churches and their works of art reported over a decade ago by the UNESCO envoy, Mr. Jacques Dalibard, continues to this day. We urge that UNESCO assume responsibility for and promote an immediate international campaign to save historic monuments and artistic treasures which are still being vandalized in northern Cyprus.

As of 1985, the disgraceful story was revealed by an exhibition: *Cyprus-The Plundering of a 9000 Year-old Civilization*, sponsored by the Greek Ministry of Culture and Sciences and the Committee for the Preservation of Cyprus, among others. The catalogue of this exhibition has been republished in 1988 and it is joined by other publications which provide photographic documentation of persisting vandalism in northern Cyprus. At the same time, icons, church furnishings, details cut from murals and mosaics (thus mutilating what remains on walls or in floors), indeed a vast array of works of art in all media, are appearing in the art markets of Europe and America. The most recent of these thefts surfaced just a few weeks ago, offered for sale to a mid-west U.S. museum.

It is difficult to make representations in protest of this plundering of a land which has stood at the crossroads of civilization, a meeting-place for cultures of the Mediterranean, of Anatolia and the Levant, and of Egypt since pre-historic times, when diplomatic recognition has not been extended to the administration of northern Cyprus by nations other than Turkey. Because Turkey is a member of your organization and because the situation is so dire for all those who value the unique artistic heritage transmitted by Cypriot history, we call upon you most urgently to request the Turkish Government to use its influence with the regime in northern Cyprus to bring a halt to these artistic atrocities. We call upon UNESCO also to develop international initiatives to protect and conserve historic monuments which still survive there.

The College Art Association intends also to address -- in part through copies of this letter -- other international agencies which we hope to encourage to cooperate in a collective venture. At the same time we intend to alert museums and dealers' associations to the problems of stolen works on the art market.

Thanking you in advance for your kind consideration,

Yours sincerely, Phyllis Pray Bober, President, CAA and Leslie Clark Professor in the Humanities, Bryn Mawr College

Letter to the British Minister for the Arts regarding the Victoria And Albert Museum

Sent 28 February 1989 to: Hon. Richard Luce, M.P., Minister for the Arts, The House of Commons, LONDON SW1A 0AA, England

On behalf of the more than 11,000 members of the College Art Association of America, and in the wake of a resolution passed in the course of our annual meeting last week, I write to express our deep concern about recent developments at the Victoria and Albert Museum.

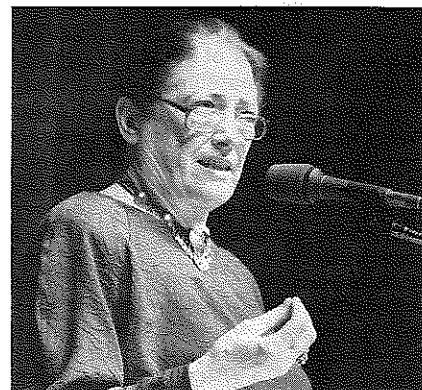
Art historians, museum professionals, and artists in the College Art Association enjoy many special and productive relationships with the scholar/curators at the Victoria and Albert, and we are strongly persuaded that a reorganization of the V and A which involves the separation of scholarship from "collections management," as it has been termed, that dismantles a structure of unique and proven benefit to those collections, to research, and scholarship, and to education of a wide public has international repercussions.

The apparent intention to sacrifice scholars of world renown to solve short-term financial problems and "modernize," as reported in the press, is a chilling prospect that may ultimately destroy the high international standing of the V and A. The scholar/curators at the V and A are not merely members of the staff of a British institution; they are active and respected participants in the world community of art historians, and whatever affects them will affect us all. Their heretofore undivided curatorial responsibility for every aspect of acquisition, conservation, research, and display is to be destroyed in the new order.

Yet, the treasures of the V and A do not merely represent the patrimony of the British people, but artistic properties which, in some sense, belong to the entire world. Uniquely organized into departments based as a first principle upon the medium of the object, this museum, over the years, has been able to develop specialized connoisseurship and scholarship which has not been and could not be achieved in other institutions.

We understand that there is a need for administrative change; at the same time, however, we would like to have reassurances from you that whatever administrative changes which are deemed necessary do not ultimately damage the long established functional relationships of the art historian/curators with the collections. Accordingly, we urge that the pace of administrative change at the V and A be slowed and that the deadlines for "voluntary redundancy" to take effect be postponed until the full consequences of any new arrangements can be thoroughly studied, preferably by a Parliamentary commission. We further urge that any plan adopted should balance professional art-historical concerns against responsible fiscal management without sacrifice of one to the other.

Sincerely yours, Phyllis Pray Bober, President, CAA and Leslie Clark Professor in the Humanities, Bryn Mawr College



Phyllis Pray Bober
CAA President



Susan Ball (CAA executive director) and Ofelia Garcia (CAA board member) at the *Education in Art: Future Building* conference sponsored by the Getty Center for Education in the Arts

Further reading concerning the Victoria and Albert Museum Controversy:

- Bolger, Doreen and Ad Hoc Committee for the Victoria and Albert, Metropolitan Museum of Art, "No Way to Run the V. and A.?", letter to *The New York Times*, March 19, 1989.
- Brighton, Andrew, "Margaret, Elisabeth, Victoria, and Albert: New director squeezes V and A for Thatcher," *New Art Examiner*, May 1989.
- "Keepers or housekeepers?", editorial, *The Burlington Magazine*, Volume CXXXI, Number 1032, March 1989.
- Kemp, Martin, "The Crisis at the Victoria and Albert Museum, A loss of balance: The Trustees Boards of National Museums and Galleries," *The Burlington Magazine*, Volume CXXXI, Number 1034, May 1989.
- Melikian, Souren, "New V&A: Socks in Museum, Silver at Harrods," *International Herald Tribune*, March 11-12, 1989.
- Pope-Hennessy, John, "The Fall of a Great Museum," *The New York Review of Books*, April 27, 1989.
- Russell, John, "At the Victoria and Albert, A Collection of Missteps," *The New York Times*, May 14, 1989.
- Save The Victoria and Albert Museum Campaign, *Newsletter*, Number 3, April 3, 1989.
- Trucco, Terry, "The Victoria and Albert Tries to Catch Up," *The New York Times*, February 25, 1989.

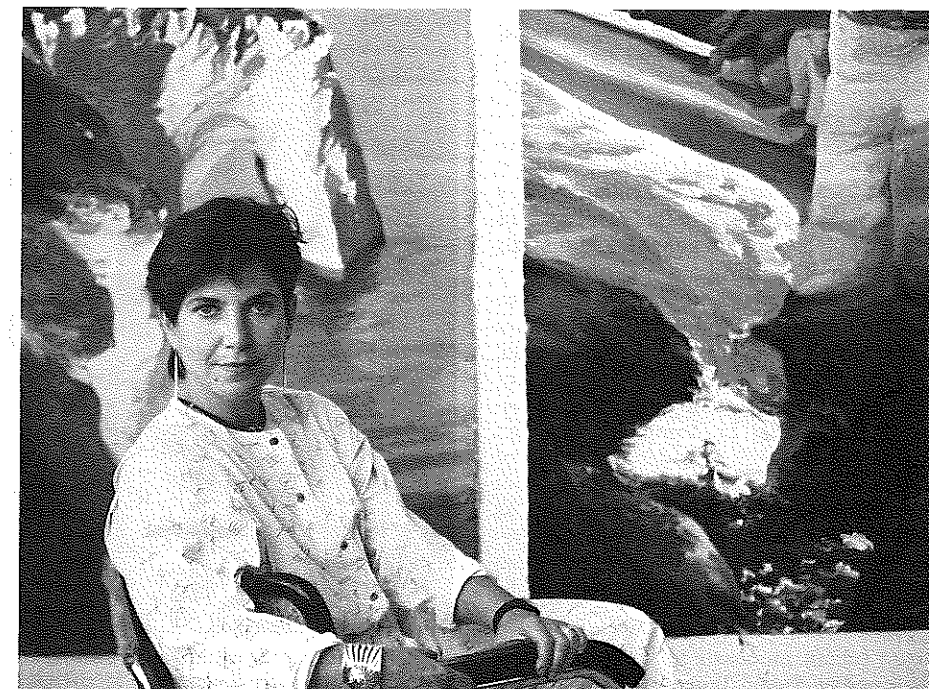
AFFILIATED SOCIETY NEWS

WCA's MEETING - A SUCCESS

The 1989 National Conference of the Women's Caucus for Art was held in San Francisco on the Monday, Tuesday and Wednesday before the CAA Annual Meeting. Ann Meredith, Maude Church and Margaret Stainer put together an outstanding program which attracted a record attendance, with many members from out-of-state. The theme "Bridging the Gaps" was realized in several ways: The Northern California chapter involved more minority women than ever before, both as attendees and participants in panels and exhibitions. Several sessions focused on issues of special interest to minorities: "Las Chicanas: An Overview," "Coast to Coast A Woman of Color National Artist's Book Project," and "The Impact of Race and Gender on the Depiction of the Female Nude." Furthermore, the exhibit "Autobiography in her own Image" at Mills College, Oakland, curated by Howardena Pindell, showed work by 20 women of color. Another highlight of the trip to Mills College was a book signing by four recent authors: Linda Nochlin, Arlene Raven, Cassandra Langer, and Miriam Schapiro. A "Meeting the Authors Reception" was organized at the Hilton by Elsa Honig Fine and Betty Nelson. Ruth Waters coordinated a rich selection of satellite exhibitions in Bay Area galleries by both local artists and national juried groups.

The honorees exhibition held at the Vorpai Gallery, curated by Anne Meissner and organized by Lenda Barth and Jeanne L'Heureux, recognized the outstanding achievements of five women (See Grants/Awards/Honors) At the Monday night membership banquet, organized by Maude Church, CAA Board member Whitney Chadwick gave the keynote address entitled "Negotiating the Feminist Divide: 20 Years of Art and Politics in the Women's Movement." (See Grants/Awards/Honors for mid-career achievement awardees).

The bridge between art and politics was a recurrent theme in sessions and related events, among them "Artist Activists: A Woman's Art for the Transformation of Culture," "Social and Political Activism in the Arts," "Would Sofonisba ever make Full Professor -- or Would She Want to?" "Working in Communities," "Is the Heresies Collective an Avant-Garde?" "Art and Radical Social Thought in 19th Century America," and "Ideas into Practice: Between Politics and Art." Guidance for artists and activists was provided by workshops on community building/leadership training and arts legislation, as well as sessions on building professional art careers and overcoming difficulties and prejudice. The first Guerrilla Girls West Awards Presentation for the *Worst Offenders Against Women Artists* was a satire of great seriousness, reminding us that women still have a long way to go before the gap is closed. ■



Diane Burko
1989 Reader's Digest Artists at Giverny Resident

1991 ANNUAL CONFERENCE ANNOUNCEMENT OF PROGRAM CHAIRS AND CALL FOR SESSION PROPOSALS - - DEADLINE: 1 OCTOBER 1989

The 1991 CAA Annual Conference will be held in Washington, D.C. Headquarter hotels will be the Washington Sheraton and the Omni Shoreham. Sessions will start Thursday, February 21 and run through Saturday, February 23.

PROPOSAL SUBMISSION GUIDELINES

Proposals should be submitted to the program chair or 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) The Art History chair 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 1991 will not have chaired in 1989 or 1990. 3) Program chair/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 two or more versions from among the proposals submitted. The program chair/co-chairs may invite submissions from people who have not submitted proposals, but whose experience, expertise, and outreach would, in the chair's/co-chair's opinions, be important to shaping an interesting and balanced program. In doing so, program chair/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 Chair and/or Studio Program Co-Chairs by **1 October 1989**.

Art History Program: Marianna Shreve Simpson, associate dean, Center for Advanced Study in the Visual Arts, National Gallery of Art, Washington, D.C. 20565. **Studio Program:** Richard J. Powell, 3525 Davenport Street, NW, Apt. 501, Washington, D.C. 20008. Joseph Ansell, Department of Design, University of Maryland, College Park, MD 20742.

ART HISTORY PROGRAM CHAIR

Marianna Shreve Simpson, associate dean of the Center for Advanced Study in the Visual Arts at the National Gallery of Art, earned both her undergraduate and graduate degrees in the history of art (B.A., University of Pennsylvania 1970; Ph.D., Harvard University 1978). She has been at the Center for Advanced Study since its inception in 1980, and has served as associate dean for the past five years. During this same period she also has held an appointment as professorial lecturer in the fine arts at Georgetown University. Previous positions include that of research associate at the Freer Gallery of Art, Smithsonian Institution; and visiting professor at the University of California, Los Angeles. Simpson's field of research is medieval Islamic art, with special emphasis on Iranian illustrated manuscripts of the 14-16th Centuries. She is the author of *The Illustration of an Epic: The Earliest Shahnama*



Marianna Shreve Simpson, chair 1991 Art History Program

Manuscripts (New York and London, 1979); *Arab and Persian Painting in the Fogg Art Museum* (Cambridge, 1980); and *L'Art de l'Islam en Asie* (Paris, 1983; Spanish edition, Barcelona and Buenos Aires, 1986); and co-editor with Herbert L. Kessler of *Pictorial Narrative in Antiquity and the Middle Ages* (Washington, D.C., 1985). In addition she has published articles in *Ars Orientalis*, *Orientalis*, *Studia Artium Orientalis et Occidentalis*, *Art et société dans le monde Iranien*, *Asian Art*, as well as various dictionary articles and reviews. At present she is completing a monograph on the celebrated *Haft Aurang* of Sultan Ibrahim Mirza in the Freer Gallery of Art.

ART HISTORY PROGRAM CHAIR STATEMENT

The 1991 art history program in Washington, D.C. proposes to continue the various experiments in substance and structure initiated at recent annual meetings. Different kinds of sessions will be possible, including (but not necessarily limited to):

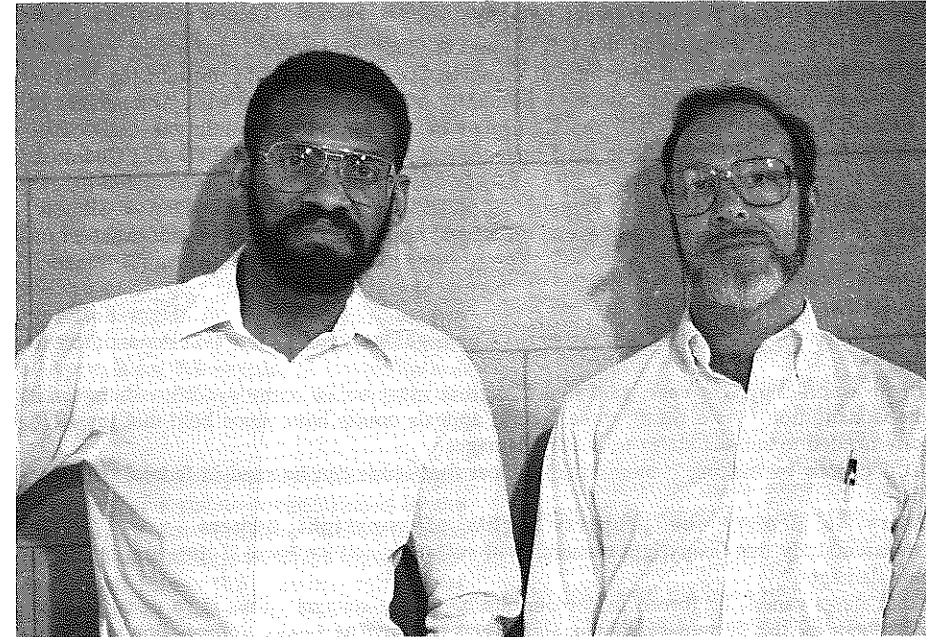
1) Panels devoted to broadly-defined issues and themes which cut across the cultural fields of art history and/or intersect with other disciplines. The venue for the 1991 meeting suggests the following possible topics for such sessions: nationalism and the formation of national artistic identities; the design and development of capital cities; political uses of the arts; official architecture and commemorative monuments.

2) Panels concerned with the methodologies and/or historiography of art history. The recent "state of the field" series in *The Art Bulletin* could be considered a conceptual model here, with perhaps a broader scope of inquiry (e.g., fields other than western).

3) Panels devoted to specific periods, regions and media. Again, sessions concerned with cultures other than western and with media such as the graphic arts, the "decorative" arts, the arts of the book, photography and film, and costumes are encouraged.

4) Workshops on individual works of art, artists, collections, and related topics which might be discussed in an informal gathering. It is expected that such workshops will take advantage of the variety (and accessibility) of museums and art collections in Washington, and that they might take place outside the regular meeting spaces.

5) Workshops on current research. Such sessions, introduced at the 1990 annual meeting, are designed for a limited number of papers and/or informal discussion on research currently in progress.



Richard Powell and Joe Ansell, co-chairs 1991 Studio Program
photo: Adriana Cordero

STUDIO PROGRAM CO-CHAIRS

The 1991 Studio Program will be chaired jointly by Joseph Ansell and Richard J. Powell.

Joseph Ansell is assistant professor of design at the University of Maryland, College Park where he served as coordinator of the Visual Communication Design program from 1983-1988. Educated at Knox College (B.A.) and The George Washington University (M.F.A.), his professional activity encompasses painting, design and illustration, as well as the history of design and illustration. His paintings have been exhibited throughout the United States and in Japan, Israel, England, and Ireland, while his work in the areas of design and illustration includes corporate identity materials, exhibition design and editorial illustration. He has published articles and essays on the history of poster design and the history of illustration and is currently completing a book on the book illustrations, political cartoons, miniature paintings, and illuminated manuscripts of the 20th Century Polish-American artist Arthur Szyk. In 1986 and 1987 he co-chaired design education sessions at the meetings of the University and College Designers Association and in 1988 he co-chaired that organization's national conference. CAA activities include: Panel Co-Chair: "The Poster - An Expression of Its Time" (1983); Co-Editor: *Art Journal* (Spring 1984 issue/The Poster); Sessions Coordinator, Design Forum (1987); presently 2nd Vice President of Design Forum; and Treasurer of the CAA Gay and Lesbian Caucus.

Richard J. Powell, program director of the Washington Project for the Arts (WPA) in Washington, D.C., received a Ph.D. in the history of art, a M.Phil. in the history of art and a M.A. in Afro-American Studies from Yale University. He also holds a M.F.A. in printmaking from Howard University, and a B.A. in art and English from Middlebury College, the University of Hartford and Norfolk State University. He was a predoctoral fellow with the National Museum of American Art, a guest curator with the Field Museum of Natural History in Chicago, and a Rockefeller Foundation Fellow with the Metropolitan Museum of Art. He has published articles in *African Arts*, *The Chicago Reader*, and *Siksi: The Nordic Art Review*; he has contributed to *Winslow Homer's Images of Blacks: The Civil War and the Reconstruction Years* (University of Texas Press, 1988), and *African-American Artists, 1880-1988: The Evans-Tibbs Collection* (University of Washington, 1989); and has written numerous exhibition catalogues.

STUDIO PROGRAM CO-CHAIRS STATEMENT

We have few, if any, preconceived notions about the topics and/or structure of the studio sessions for the 1991 CAA annual conference. The following is a possible shopping list:

- 1) "Fine" art and "Folk" art.
- 2) How do we teach studio art?
- 3) Design, crafts, etc.; areas other than mainstream "fine" arts.
- 4) Artists in museums.
- 5) How artists live; Where artists live.

- 6) Role of theory and criticism in the education of artists.
- 7) New themes/trends for the 1990s.
- 8) Working with one's personal experience and/or cultural heritage.
- 9) Appropriation from history.
- 10) Role and function of alternative art spaces.
- 11) What are people creating, and why?
- 12) The 1991 conference will be a national arts meeting in the nation's capital, but the region has other qualities than just its federal identity.

Interpret these as you wish; or ignore them. Look for new connections between studio areas or between studio and art history; explore connections between studio activity and other disciplines.

Please submit proposals which interest you and which you feel are of interest to CAA's artist members and to all artists. ■

CAA POSITIONS AVAILABLE

Publications Manager. CAA seeks individual to oversee scholarly publishing program. Coordinate and supervise the editing and production of *The Art Bulletin*, *Art Journal* and other publications. Work closely with editors and publication committees to set priorities and deadlines; report to the executive director. Supervise work of freelance managing editors and production staff. Responsible for maintaining publication schedules, budgets, and printer and typesetter relations. Qualifications: six years of relevant publishing experience with excellent editorial and production skills. Special consideration given to those candidates with an advanced degree in art history. Salary commensurate with experience. Respond to: Susan Ball, executive director, CAA, 275 Seventh Avenue, New York, New York 10001.

Administrative Assistant
Will assist in the administration of CAA's activities, including membership services, annual conference planning, drafting correspondence, and other written materials, special projects, as well as day-to-day office and clerical responsibilities. Self-motivated and detail-oriented. Good typing/word processing skills and the ability to work on a number of tasks simultaneously. Salary \$20-22,000 commensurate with experience. Send resume to: deputy director, CAA, 275 Seventh Avenue, New York, NY 10001.

STATE SOVEREIGN IMMUNITY AND COPYRIGHT INFRINGEMENT

In the Spring CAA Newsletter this column reported on a recent decision of the U.S. Supreme Court which held that states and their political subdivisions were not liable for copyright infringements. Several members of Congress have responded by introducing bills to clarify Congressional intent with respect to copyright infringement and the sovereign immunity of states under the 11th Amendment of the Constitution. In the House, Congressman Robert Kastenmeier (D-WI), the Chairman of the House Subcommittee on Courts, Intellectual Property and Administration of Justice introduced H.R. 1131 while in the Senate, Senator Dennis DeConcini (D-AZ) Chairman of the Senate Subcommittee on Patents, Copyrights and Trademarks introduced S. 497. Key points of these bills are summarized below. Following the summary is a reprint of the Statement of Ralph Oman, Register of Copyrights, on this matter. CAA thanks Paul A. Skrabut, Jr., a Washington lobbyist with the firm of Palumbo & Cerrell, Inc. who often works on artists' issues, for much of the information on H.R. 1131 and S. 497 that appears below.

1. H.R. 1131 and S. 497 reaffirm Congress' original intent.

- In 1976 Congress made clear that: 1) states are liable for money damages under the Copyright Act, and 2) the 11th Amendment to the Constitution is not a bar to such a lawsuit.
- However, in 1985 the U.S. Supreme Court, in a non-copyright case, said that Congress must be far more specific whenever it intends to offset the 11th Amendment to the Constitution. As a result, three federal appeals courts have since held that the 1976 Copyright Act does not contain the specificity needed to subject states to money damages.
- S. 497 and H.R. 1131 respond to these court decisions by making it unmistakably clear that states can be sued in federal court for money damages in copyright infringement cases.

2. Enactment of this legislation is necessary to protect the property rights of copyright owners.

- The Copyright Office concluded after an extensive study that "copyright owners...will suffer immediate harm if they are unable to sue infringing states in federal court for money damages."
- Wholesale immunity from damages means that states cannot be forced to compensate copyright owners. This is so even if states were to appropriate the valuable property of others by the systematic and unauthorized copying of books, information products, video products, and other copyrighted materials such as works of visual arts and photographs.
- Nor would states face monetary liability if they publicly performed such copyrighted works as music, motion pictures, or TV programs without permission.

3. As Chairman Kastenmeier has emphasized, this legislation "does not in any way change the substantive rights of copyright owners."

- These bills do not expand the rights of copyright holders. They merely make a technical correction in the Act and, by doing so, restore the careful balance between copyright owners and users struck by the 1976 Copyright Act.

4. Moreover, as Chairman DeConcini stated at the time he introduced S. 497, "The simple fact is that protecting copyright from this particular form of infringement does not render any conduct unlawful that is not already unlawful."

- The Copyright Act applies to state governments and their instrumentalities. It is illegal for states to violate the Copyright Act. This basic fact would be unchanged by H.R. 1131 and S. 497.

5. These bills ensure that copyright owners have an effective remedy when States violate the Copyright Act.

- Today, state officials and state employees may be enjoined from future violations of the Copyright Act; but, under these recent appellate court decisions, the states for whom they work may not be sued for money damages.
- But, injunctions are simply no substitute for damage awards. They do not compensate copyright owners for past wrongs. Nor do they effectively deter unlawful conduct.

6. Copyright owners should have a chance to go to court to seek damages when their property rights are violated.

- Federal courts have exclusive jurisdiction over copyright matters and federal law preempts all state copyright laws.
- If copyright owners cannot seek monetary damages in federal court, they have no place to turn. As the Federal Court of Appeals for the Ninth Circuit has declared, "The choice is not between the federal forum and the state forum -- it is between the federal forum and no forum."

Statement of Ralph Oman, Register of Copyrights, dated April 12, 1989:

The Copyright Office support enactment of H.R. 1131, the Copyright Remedy Clarification Act, which would amend the Copyright Act of 1976 to clarify Congress' intent that states and their instrumentalities should be subjected to suit in federal court for infringements of both copyrights and mask works.

The Eleventh Amendment has recently been interpreted as conferring immunity on the states against suit for copyright infringement in federal courts.

As the request of this Subcommittee (on Courts, Intellectual Property and Admin. of Justice), the Copyright Office filed a report in June 1988, in which the Office recommended remedial legislation to clarify what it perceived to be the original intent of the Congress in passing the Copyright Act of 1976.

Under H.R. 1131, owners of copyright and mask works would have available to them the full panoply of civil remedies: injunctive relief, actual and statutory damages, and seizure of infringing articles. Of course, no criminal penalties apply. In the case of copyrights, criminal penalties apply only to commercial activities...

The bill, if enacted, would not apply to cases filed before the date of enactment. The Copyright Office supports this limited qualification on retroactivity. As we understand the qualification, the intent is to avoid interference with any pending cases.

Authors and copyright proprietors have demonstrated the potential for immediate harm from the uncompensated use by states and state entities of works protected under the federal Copyright Act. The public would lose as well -- other groups of consumers would bear the brunt of increased costs; without compensation, the incentive to create would be significantly diminished and fewer works published.

There is no policy justification for full state immunity to copyright damage suits. Injunctive relief alone is inadequate. Nor would it be fair to leave the state damage-proof and require copyright owners to seek out some compensation through suits against state officials as individuals. During the information-gathering phase of preparing the Copyright Office Report, no state official made any policy argument that the states should be exempt from copyright liability. The Copyright Office knows of no opposition to this legislation.

SUPREME COURT RENDERS DECISION IN "WORK FOR HIRE" CASE

Freelance artists and writers gained an important legal victory on June 5, 1989 when the U.S. Supreme Court ruled in an unanimous opinion in favor of James Earl Reid, a sculptor in the case of Community for Creative Non-Violence v. Reid. The Supreme Court upheld the literal interpretation of the "work made for hire" provision under the 1976 Copyright Act adopted last year by the United States Court of Appeals for the District of Columbia and discussed favorably in this column in the spring.

Reid involved a dispute over the copyright ownership of a statute commissioned by the Community for Creative Non-Violence (CCNV), a Washington, D.C. organization dedicated to the elimination of homelessness. One of its trustees entered into an oral agreement with James Reid, a Baltimore sculptor to produce a statue dramatizing the plight of the homeless for display at a 1985 Christmas pageant in Washington. Reid donated his artistic services free of charge and CCNV paid for the cost of materials needed to produce the work. CCNV also conceived the idea for the sculpture--a modern day Nativity scene in which, in lieu of the traditional Holy Family, the two adult figures and the infant would appear as contemporary homeless people huddled on a streetside steam grate. They also selected upon a title for the work--*Third World America*. CCNV also commissioned a Hollywood special effects company and a cabinetmaker to create a working steam grate, which would comprise the sculpture base.

While Reid worked on the sculpture, CCNV members visited him to check on his progress. Reid accepted most of CCNV's suggestions and directions as to the sculpture's configuration and appearance. After the completed work was delivered to Washington, the sculpture was joined to the base and displayed. The parties, who had never discussed copyright on the sculpture then filed competing copyright registration certificates. CCNV based its position on the theory that by virtue of its supervision and control over the creation of the statue, CCNV was the owner of the copyright under the "work made for hire" provision of the Copyright Act of 1976.

The Copyright Act of 1976 provides that the copyright in a work vests initially in the author or creator of the work. One exception to this rule is the "work made for hire" provision which allows an employer or commissioning party to be considered the "author" for copyright ownership purposes if either of two conditions are met.

The first condition under Section 101(1) is where a work is "prepared by an employee within the scope of his or her employment. The second provision deals with specially ordered and commissioned works and resulted from lobbying pressure exerted by the publishing industry. Section 101(2) allows the commissioning party to obtain the copyright for a work that falls within one of nine classes of specially ordered or commissioned works, including "a contribution to a collective work, as part of a motion picture or audio visual work; as a translation; as a supplementary work; as a compilation; as an institutional text provided that the parties expressly agree in writing that the commissioned work in issue will be considered a "work made for hire." In all other cases copyright must be obtained from the creator by written transfer.

Reid dealt with the issue of copyright ownership by virtue of Reid's employee status within Section (1) since a sculpture is not listed among the nine categories of Section (2). Was *Third World America* a work prepared by an employee within the scope of his employment? Under the broadest test, adopted by the Second Circuit which includes New York, a freelance artist was an "employee," whenever the party commissioning the work exerted "actual supervision and control" of the work.

The definition of employee.

The Supreme Court rejected this interpretation and correctly adopted a literal interpretation of the "work made for hire" provision.

We conclude that the language and structure of Section 101 of the Act do not support either the right to control the product or the actual control approaches. The structure of Section 101 indicates that a work for hire can arise through one of two mutually exclusive means, one for employees and one for independent contractors. Transforming a commissioned work into a work by an employee on the basis of the hiring party's right to control or actual control is inconsistent with the language, structure and legislative history of the work for hire provisions. To determine whether a work is a work for hire made the art, a court should first ascertain, using principles of general common law agency, whether the work was prepared by an employee or an independent contractor.

The common law rules of agency basically define the conventional employer-employee relationship. Under the test adopted in *Reid*, numerous factors on a case by case basis are considered to determine whether a hired party is an employee. Applying this test to *Reid*, the court stated: *We agree with the Court of Appeals that Reid was not an*

employee of CCNV but an independent contractor. True, CCNV members directed enough of Reid's work to ensure that he produced a sculpture that met their specifications. But the extent of control the hiring party exercises over the details of the product is not dispositive. Indeed, all the other circumstances weigh heavily against finding an employment relationship. Reid is a sculptor, a skilled occupation. Reid supplied his own tools. He worked in his own studio in Baltimore, making daily supervision of his activities from Washington impossible. Reid was retained for less than two months, a relatively short period of time. During and after this time had no right to assign additional projects to Reid. Apart from the deadline for completing the sculpture, Reid had absolute freedom to decide when and how long to work. CCNV paid Reid \$15,000, a sum dependent on "completion of a specific job, a method by which independent contractors are often compensated." Reid had total discretion in hiring and paying assistants. "Creating sculptures was hardly 'regular business' for CCNV." Indeed CCNV is not a business at all. Finally, CCNV did not pay payroll or social security taxes, provide any employee benefits, or contribute to unemployment insurance or workers' compensation funds.

The significance of Reid.

Under the Reid test, most freelance artists who do not fall within one of the nine enumerated categories of Section 101(2) will be able to avoid the "work made for hire" exception and retain the right to reap the benefits of copyright. The supervision and control test had rendered the nine categories of specially ordered on commissioned works in 101(2) superfluous. After *Reid*, the fee that businesses such as advertising agencies, computer software companies and magazine publishers pay to freelance artists will be a fee for one time use and not has as been common practice, for the right to reprint or reuse the material without further compensation based on the theory that the work was the product of an "employee" and



Barbara Hoffman, Esq. is CAA's Honorary Counsel. She is a practicing arts lawyer and law professor. Her recent publications include a book on the Richard Serra controversy entitled, *The Tilted Arc on Trial*.

thus, a work for hire.

The crucial point is that if an artist doesn't agree in writing that a work is a "work made for hire" if one of the enumerated categories in Section (2), and considering the factors of agency, the artist is not an "employee" within Section (1), the artist owns the copyright. In this connection, the court rejected the agreement of *Reid* and several friends of the court like Volunteer Lawyers for the Arts, that the term employee referred only to "formal salaried" employees, the view of the court in *Dumas* in the ninth circuit in California. Nevertheless, the court cites with approval as one of the factors the fact of withholding taxes and other employee benefits considered as determinative in *Dumas*.

Reid does not resolve all "work for hire" issues. *Reid* does not change the situation where the freelance artist is not an "employee." Abuses by magazine publishers have been widespread in forcing artists and writers to sign "work for hire" agreements under subsection 101(2) even though the work is not commissioned but is submitted as an existing work. To prevent this discrimination based on the superior bargaining power of magazine publishers, California enacted a law in 1982 requiring commissioning parties to give certain of the benefits of employee status to freelance artists when work for hire contracts are used.

Reid supports existing copyright law. Section 201(c) specifically deals with contributions to derivative works defined as magazines, newspapers, anthologies, etc. The copyright in the contributions belongs to the contributor. The law provides that in a case where there is no express agreement, the owner of copyright in the collective work gets the following rights: (1) the nonexclusive right to use the work in that issue, (2) the right to use the contribution in a revision, (3) the right to use the contribution in any later collective work in the same series.

Reid will not prevent commissioning parties with superior bargaining power from demanding "all rights"; however, the creator as the "author" will still have the right to terminate the transfer after thirty-five years.

A work of joint authorship. There is one troublesome aspect of the the court opinion. The D.C. Circuit indicated and the Supreme Court did not disagree that because CCNV hired a cabinetmaker and a special effects company to manufacture the base, the sculpture while not a "work for hire" might be a "joint work." A joint work

is defined as a work "prepared by two or more authors with the intention that their contributions be merged into inseparable or interdependent parts of a unit." Joint owners of a copyright in a work are considered tenants in common and each joint owner has equal right to use or license the copyright subject to a duty to account to the other for the profits.

Reid, thus, offers the possibility of a loophole to circumvent the literal reading of "work for hire" to commissioning parties. Initially publishers sought to justify work for hire on grounds that the initial idea and the money came from the client. It is not inconceivable that publishers and those who commission works could simply contribute uncopyrightable ideas or titles or hire a third part to do an insignificant portion of the work to become a joint author with the commissioned party. Most troublesome would be the right of the commissioned party to create derivative works, a clear dissolution of the artist's right of integrity. The suggestion of "joint" authorship on facts such as *Reid* clearly undermines and misconstrues the idea of creativity which the copyright act was meant to provide.

The "joint work" issue is likely to emerge as the next controversial copyright issue pitting publishers and commissioners, and disseminators of copyrighted materials against creators.

To prevent the unintentional loss or sharing of copyright, the freelance artist should have a written contract prior to the commencement of work which clearly specifies what rights are retained, what rights are transferred, and whether it is a work of joint authorship.

MORAL RIGHTS DOCTRINE AND BERNE

The personal rights of artists and authors were first recognized in France under the concept of *droit moral*. The concept of *droit moral* or moral rights gives the artist certain non-pecuniary rights, among them the right to be credited as the creator of the work (paternity) and the right to prevent alterations of the work (integrity).

Full "moral rights" protection would allow a photographer to prevent cropping of his photographs, an artist to object to the resale or exhibition of his work in separate parts or in an otherwise distorted form, a film director to object to the colorization or editing of her film, and an author or artist who has transferred his copyright to a publisher to prevent publication of his work without credit regardless of the conveyance of property rights or contract rights.

The Berne provisions on moral rights are contained in Article 6bis: "Independently of the author's economic rights and even after the transfer of the said rights, the author shall have the right to claim authorship of the work and to object to any distortion, mutilation or other modification of, or other derogatory action in relation to, the said work, which would be prejudicial to his honor or reputation." The article also provides that redress for safeguarding rights is governed by the legislation in the country where protection is sought.

On March 1, 1989 the Berne Convention Implementation Act (the "Act") became U.S. law. In the Spring CAA Newsletter, this column discussed superficially the effect of Berne on moral rights doctrine in this country. Because of the importance of the subject and the apparent confusion surrounding it, a more in depth discussion is warranted; recognizing, however, that it would be premature to predict either the future of moral rights doctrine in the U.S. or the effect of the Act as a whole on the controversy.

The questions of whether U.S. law is compatible with Article 6bis and whether to amend the Copyright Act to accord express moral rights were central to the congressional hearings on U.S. adherence to Berne. The argument was put forth and accepted that present U.S. law provides sufficient though minimal protection for moral rights to satisfy Berne (See generally 4 Law and the Arts, "Final Report of the Ad Hoc Working Group on U.S. Adherence to Berne," Summer 1986, hereafter "Ad Hoc Report"). The conclusion of the Ad Hoc Report, that the protection of moral rights in the U.S. is compatible with the Berne convention, has been challenged as error by a number of scholars insofar as this conclusion is based on the determination that "substantial protection" is available for the "real equivalent" of moral rights under American statutory and common law. As Edward J. Damich, a legal scholar on the subject, has stated "More accurate is the statement that the totality of U.S. law provides protection for the rights of paternity and integrity sufficient to comply with 6bis as it is applied by various Berne countries. It is the lack of effective compliance among Berne countries, rather than the protection given moral rights in American law that removes Article 6bis as an obstacle to U.S. adherence. A comparison of the language of Article 6bis with the protection afforded moral rights in the U.S. leads to the inescapable conclusion that this protection is virtually non-existent."

The Act as finally enacted is designed to leave U.S. law on this subject entirely unaffected; thus, an inquiry as to existing law on the subject is appropriate.

The Ad Hoc Report stated "There are no explicit 'moral rights' provisions in the U.S. Copyright Act. The relevant federal statutory provisions and other sources of protection are:

1) Section 106(2) of the U.S. Copyright Act, which grants authors the exclusive right to make derivative works based on their works; and section 101 which defines 'derivative work' to include abridgements, condensations, editorial revisions or other modifications. In addition, the mechanical license of section 115(a)(2) contains a moral rights provision.

2) Section 43(a) of the Lanham Act (the federal Trademark Law), which prohibits false designations of origins of works, including intellectual and artistic works, and prohibits false descriptions and representations of such works.

3) Decisions under section 43(a).

4) State and Federal decisions protecting various rights equivalent to those granted in Article 6bis under state common law principles.

5) State statutes protecting rights equivalent to those granted by Article 6bis.

Fred Kellog, General Counsel of the National Endowment for the Arts, has provided us with an analysis of the various state statutes:

State Legislation.

In the last decade California, Louisiana, Massachusetts, Maine, New York, Pennsylvania, and Rhode Island have enacted legislation creating moral rights for artists. While all of these states grant the artist broad rights to claim or disclaim authorship, the scope and protection against prohibited conduct with regard to works of art varies in each statute.

Prohibitions against alteration, mutilation, and destruction of art protect what is often called the "right of integrity." The California, Massachusetts, and Pennsylvania laws are violated if a work of fine art of "recognized quality" is intentionally defaced, mutilated, altered, or destroyed, but the Pennsylvania law applies "only to works of fine art displayed in a place within this Commonwealth accessible to the public." Massachusetts defines "intentional" to include "gross negligence." The New York, New Jersey, Maine, and Rhode Island statutes only prohibit the display, publication, or making accessible to the public an altered, defaced, mutilated or modified work of fine art without the artist's consent, as the work of the artist or under circumstances in which it would reasonably be regarded as the work of the artist. New York, New Jersey, and Maine also require a showing that "damage to the artist's reputation is reasonably likely to result." Louisiana prohibits a work of "recognized quality" from being knowingly displayed, made accessible to

the public or published at all in an altered defaced, mutilated or modified form, and bars any work from being displayed, made accessible or published as the work of an artist without the artist's consent when it is "known to be generally regarded by the public as that of the artist, or under circumstances in which it would be reasonably regarded as being the work of the artist, and damage to the artist's reputation is reasonably likely to result therefrom." There are subtle differences in how Louisiana, Maine, New York, New Jersey, and Rhode Island treat "reproduction."

The definitions of what constitutes "fine art" also vary. The New York statute defines it as "a painting, sculpture, drawing, or work of graphic art, and print" of a "limited edition multiple of not more than three hundred copies," while in the Maine, New Jersey, and Rhode Island statutes fine art is defined to cover "any original work of visual or graphic art of any medium which includes, but is not limited to, painting, drawing, print, photographic print or sculpture of a limited edition of no more than 300 copies." All four of these states specifically exclude 'sequential imagery such as that in motion pictures.' The Louisiana statute is similar, but includes the requirement that the work be shown by expert testimony to be of "recognized quality."

California, Massachusetts, and Pennsylvania also require proof of recognized quality, but differ in defining fine art. California defines it as "an original painting, sculpture, or drawing, or an original work of art in glass." The Massachusetts statute applies to "any original work of visual or graphic art of any media which shall include, but not be limited to, any painting, drawing, sculpture, craft object, photograph, audio or videotape, film, hologram, or any combination thereof." The Pennsylvania law covers any original work of visual or graphic art of recognized quality created using any medium... (which) shall include, but not be limited to, a painting, drawing, or sculpture."

All eight states provide for injunctive relief as well as monetary damages; the Massachusetts, California and Pennsylvania statutes provide for recovery of attorneys' fees and expert witness costs, and California and Pennsylvania permit punitive damages, payable not to the artist but to charitable organizations in the arts.

The California, Massachusetts, and Pennsylvania statutes all contain a provision allowing the rights protected under them to be waived by a written instrument. Louisiana, Maine, New York, New Jersey, and Rhode Island do not provide for written waiver. California, Massachusetts, Pennsylvania, and Louisiana all provide that the protected rights are deemed waived where a work of

fine art cannot be removed from a building without substantial alteration or defacement, unless otherwise provided in a written and recorded instrument.

Louisiana, Rhode Island, Maine, New York, and New Jersey provide specific exceptions to coverage for alteration, defacement, mutilation or modification resulting from the passage of time or the inherent nature of the materials, providing that this was not the result of gross negligence in maintaining or protecting the work.

Conservation is explicitly protected from liability by seven states within the limits of "gross negligence" (Pennsylvania and California) or "negligence" (New York, New Jersey, Louisiana, Rhode Island and Maine).

California is unique in the United States in providing another statutory right for artists following a European model: The right to resale royalties, known in France as the *droit de suite*. Under a 1976 law, sales of fine art in California (and sales outside the state by California residents) are subject to royalty equal to 5 percent of the gross sales price payable to the artist (or to the artist's estate for 20 years after death), unless the sales price is less than the previous purchase price.

There are as yet no cases dealing with whether these state statutes are preempted by the federal copyright law.

Recent Court Decisions.

Three recent cases further highlight the status of moral rights doctrine in the United States.

The case of Richard Serra and the *Tilted Arc* is well known. As the last column noted, an eleventh hour effort based on Berne to prevent the removal of the sculpture from Federal Plaza in Manhattan failed based on the clear Congressional intent that Berne not be used as a basis for expansion of existing moral rights.

At the heart of Serra's moral right claim was the premise that relocation of *Tilted Arc* would destroy his site specific sculpture since the site is an integral part of the work. Ironically, *Tilted Arc* was located in New York, a state with moral rights legislation but the state legislation did not apply because the sculpture was sited on Federal property. Although under the New York Artists Authorship Rights Act, the destruction of artwork is not prohibited, relocation to a site in New York on Serra's theory would have constituted display of the artwork in an altered form and assuming Serra's ability to show injury to his honor and reputation would probably trigger the protection of the law.

(continued page 14)

GRANTS/AWARDS/HONORS

Publication policy: Only grants, awards, or honors received by individual or institutional members, or awarded by institutional members, of the College Art Association will be published. We do not publish the award/grant/honor amount. Please note the following format:

Individual members: cite name, institutional affiliation, grant, award, or honor title.

Institutional members: cite name of institution/organization; the full title of the grant, award, or honor; and (optional) use or purpose of grant.

In all cases, please note that you are a CAA member.

INDIVIDUALS

Banerjee, a doctoral candidate at Columbia University, has been awarded a grant from the Adolph and Esther Gottlieb Foundation for his *Fumage* works on canvas.

Elmer Bischoff, artist and teacher from Berkeley, CA, and **Miriam Schapiro**, artist and teacher from New York City, were awarded honorary doctorates from the California College of Arts and Crafts in Oakland during its commencement activities in May.

Bill Burk, an artist from West Hartford, CT, received an Individual Artist's Grant for 1989 from the Connecticut Commission on the Arts.

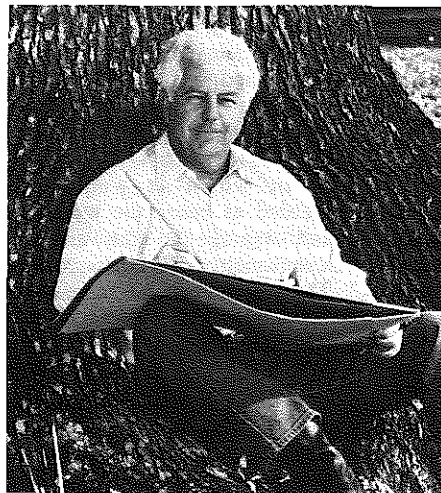
Julie F. Codell, associate professor of art history and criticism at the University of Montana, has been awarded a NEH stipend to attend the Summer Institute on Theory and Interpretation in the Visual Arts at the University of Rochester.

Michael Milkovich, director of the Museum of Fine Arts in St. Petersburg, Florida, has been honored by the government of the Republic of France with the title *Chevalier de l'Ordre des Arts et des Lettres*.

Mitche Kunzman, a graduate student in art at Lehman College, has won The National Arts Club First Prize in Painting for his oil on paper work, *Hymn to Gaia*, entered in the Club's 13th annual student exhibition.

Nancy Macko has been awarded a Faculty Sabbatical Research Grant from Scripps College to study Chinese methods of papermaking and printmaking for the Fall 1989.

Edward J. Nygren, director of the Smith College Museum of Art in Northampton, MA, has been selected as the first recipient of the Charles C. Eldredge Prize for outstanding scholarship in American art given by the American Art Forum of the



Bob Timberlake
Albert Schweitzer Medal For Art Awardee

Smithsonian's National Museum of American Art.

Elaine Pawlowicz, a student at the Meadows School of the Arts, Dallas, Texas, has received an award in recognition of outstanding artistic achievement through the Liquefix Art Materials Awards Program.

Rosemary Redmond, an artist from New York City, has been selected to participate in an exhibition, *New American Talent 1989*, sponsored by the Texas Fine Arts Association that will travel to museums, galleries and community art centers throughout Texas.

Stephanie Skalisky has been awarded a New Works Grant from the Sacramento Art Commission for her artist's book project entitled, *The Alphabet for Extraordinary Children and Demented Adults*.

Michael Sorkin of New York City has been selected as the 1988 recipient of the Arnold W. Brunner Grant from the New York Chapter of The American Institute of Architects.

Bob Timberlake, an artist from North Carolina, has been awarded the Albert Schweitzer Medal for Art. He is the first painter to be honored in the 6-year history of these awards.

AWARDS TO MULTIPLE INDIVIDUALS

Arlene Raven, **Cassandra Langer**, and **Joanna Frueh** have been awarded the 1989 Susan Koppelman Award for the best anthology in Feminist Studies in American

Culture by the Women's Caucus for the Popular and American Culture Associations for their *Feminist Art Criticism: An Anthology*, UMI Research Press, 1988.

1989-90 American Academy in Rome Prize Fellows

Twenty four Rome Prize winners were selected from among more than 1,000 applicants in the fields of architecture, urban planning, design, landscape architecture, graphic design, painting, sculpture, literature, musical composition, classical studies, art history, and post-classical humanistic studies. Winners in the field of painting were: **Ann McCoy** and **Christopher Wool**, both of New York City; in sculpture: **David Hammons** of New York City and **David Winter** of Brooklyn; in the history of art: **Patricia Fortini Brown** from Princeton University, **Margaret A. Kuntz** of NYU's Institute of Fine Arts, and **Sheila McTighe** of Cornell University; in Post-Classical Humanistic Studies: **Deena Copeland Klepper** of Evanston, IL.

American Academy and Institute of Arts and Letters - New Artist Members/Awards

The American Academy and Institute of Arts and Letters inducted new members into the Academy in a recent ceremony. The organization bestowed its highest award, the Gold Medal, on 4 individuals including sculptor **Louise Bourgeois**. During the ceremony, **Jasper Johns** was formally inducted into the Academy's limited 50 person ranks. New artist members of the Institute are **Christo**, **Jan Freilicher**, **Agnes Martin** and **George McNeil**. Works by new members and award recipients were placed on display in the Academy's gallery on Broadway at 155th Street.

Women's Caucus for Art 1989 Awards/Honors

During the 1989 National Conference of the WCA, a number of awards and honors were bestowed. An exhibition at the Vorpall Gallery honored the outstanding achievements of 5 women: **Margaret Craver**, metalsmith; **Clair Leighton**, printmaker; **Samella Lewis**, art historian and curator; **Betye Saar**, sculptor; and **Bernarda Bryson Shahn**, book illustrator and painter. At the Monday night membership banquet 2 mid-career achievement awards were made: **Betsy Damon** was selected for her contributions as artist, teacher, and founder of "No Limits for Women Artists," and **Maira Roth** for her writings, exhibitions, and teaching.

Penny McCall Foundation Awards.

The Penny McCall Foundation announced recipients of its awards which are designed for artists in financial need. Recipients are nominated by an anonymous committee. CAA members among this year's awardees are: **Martha Jackson-Jarvis**, **Sharon Gold**, **Robert Storr**, **Julius Tobias**, and **Larry Day**.

The Yale Center for British Art Appoints Visiting Fellows

The Yale Center for British Art has appointed 10 Visiting Fellows for the academic year 1989-90. The purpose of these grants is to enable scholars engaged in postdoctoral or equivalent research related to British art to study the Center's holdings of British paintings, drawings, prints and rare books and to make use of its photography archive and art reference library. Visiting Fellows for 1989-90 are the following: **Jennifer Watson**, curator of the Kitchener-Waterloo Art Gallery in Kitchener, Ontario; **Reva Wolf**, assistant professor of Modern art at Boston College; **Michael Baridon**, professor of English at the University of Burgundy in Dijon; **Richard Stein**, professor of English and associate dean of the College of Arts & Sciences at the University of Oregon, Eugene; **Rica Jones**, conservator at the Tate Gallery, London; **Jane Munro**, assistant keeper of paintings and drawings at the Fitzwilliam Museum in Cambridge, England; **Ursula Seibold**, assistant lecturer at the University of Munster, West Germany; **Warder Cadbury**, associate professor of philosophy at the State University of New York in Albany; **Roger White**, secretary of The Georgian Group, London; and **Sean Shesgreen**, professor of English at Northern Illinois University.

Mellon Fellows in the Humanities

The Woodrow Wilson National Fellowship Foundation has named 126 Mellon Fellows in the Humanities. The fellows, the 7th since the program was established by the Andrew W. Mellon Foundation, will begin graduate study next fall. Those named in the field of art history were: **Stacy W. Garfinkel**, University of Pennsylvania; and **Erik W. Inglis**, Oberlin College.

CAA Awards Millard Meiss Subsidies

CAA is pleased to announce three recent Millard Meiss Publication subsidies: **Clark Hulse**, University of Illinois at Chicago, for *The Rule of Art: Literature and*

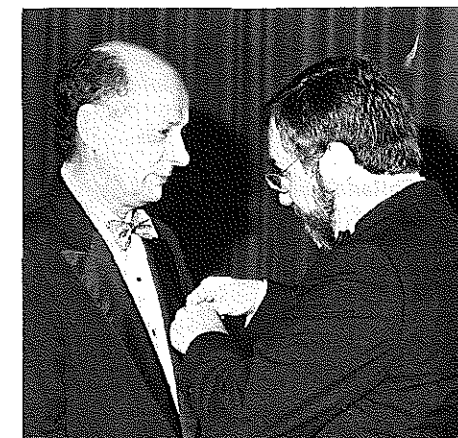
Painting in the Renaissance, University of Chicago Press.

Conrad Rudolph, University of Notre Dame, for *"Things of Greater Importance": Bernard of Clairvaux's Apologia and the Medieval Attitude toward Art*, University of Pennsylvania Press.

John W. Williams, University of Pittsburgh, for *The Illustrated Beatus*, Harvey Miller Publishers, London.

1989 Guggenheim Fellows in the Arts.

The John Simon Guggenheim Memorial Foundation 1989 Committee of Selection has chosen 198 artists, scholars, and scientists from among 3,144 applicants for fellowship awards. Guggenheim Fellows are appointed on the basis of unusually distinguished achievement in the past and exceptional promise for future accomplishment. Among those selected to receive fellowships in the arts are the following CAA members: **Ann Hamilton**, artist and lecturer in art at the University of California, Santa Barbara, for her sculpture installations; **Patricia Leighton**, associate professor of art history at the University of Delaware, for her work on art and social radicalism in France, 1900-1914; **David M. Lubin**, assistant professor of art and American studies at Colby College, for his work on art and social change in 19th Century America; **Michael Marrinan**, associate professor of art history at Columbia University, for his work on Antoine-Jean Gros and the death of history painting; **Julia Meech**, scholar, New York City, for her work on Frank Lloyd Wright and Japan; **Graham Nickson**, artist and dean of the New York Studio School of Drawing, Painting, and Sculpture, for his paintings; **Adrian Piper**, artist, associate professor of phi-



Michael Milkovich
Museum of Fine Arts

losophy and adjunct professor of art at the University of California, San Diego and a fellow at the Woodrow Wilson International Center for Scholars, for her Conceptual art; **Barbara Maria Stafford**, professor of art history at the University of Chicago, for her work on the imaging of the unseen in Enlightenment art and medicine.

1989 J. Paul Getty Postdoctoral Fellowships

Fifteen scholars, who received their doctorates within the past 6 years, were awarded stipends designed to free them at the beginning of their professional careers for a full year of research and writing. Seven scholars, who are beyond the postdoctoral level, received Senior Research Grants of varying amounts and duration to pursue advanced research projects. Among the awardees are the following CAA members:

POSTDOCTORAL FELLOWS IN THE HISTORY OF ART AND THE HUMANITIES: **Hilary Ballon**, assistant professor, Columbia University, for *The Architecture of Louis Le Vau*; **S. Shelby Brown**, assistant professor, Dartmouth College, for *The Art of the Arena*; **Elizabeth Childs-Johnson**, independent scholar, New York City, for *Ritual Art of Ancient China: Imagery and Function*; **Maribeth Graybill**, assistant professor, Univ. of California, Berkeley, for *Narrative Structure in Twelfth-Century Japanese Handscroll Paintings*; **Mary Linda**, independent scholar, Jersey City, NJ, for *Temples of Stone: Form and Context in Indian Art*; **David Lubin**, assistant professor, Colby College, for *Picturing a National: Art and Social Change in 19th Century America*; **Nancy Stieber**, assistant professor, University of Massachusetts-Boston, for *Twentieth-Century Urban Planning and the Pictorial Representation of the City in The Netherlands*; **Jean Wilson**, assistant professor, SUNY, Binghamton, for *From Workshop to Marketplace: Painting in Late Medieval Bruges*.

SENIOR RESEARCH GRANTEES:

Eve Blau, curator, The Canadian Centre for Architecture, for *The Architecture of 'Red Vienna' 1919-1934*; **Thomas Mathews**, professor, The Institute of Fine Arts, New York University, for *The Birth of Christian Art*; **Barbara Stafford**, professor, University of Chicago, for *Visualizing the Invisible: Somatic Metaphors of Interiority and Exteriority in Enlightenment Art and Medical Theory*; **Nancy Shatzman Steinhardt**, assistant professor, University of Pennsylvania, for *Liao: Imperial Art and Architecture*.

GRANTS/AWARDS/HONORS ...

Current NEH Fellows

The National Endowment for the Humanities has published a comprehensive list of current NEH Fellows in its publication, *Humanities*. Those CAA members who received fellowships/grants in the field of arts, history and criticism are the following:

UNIVERSITY TEACHERS

James E. B. Breslin, University of California, Berkeley, for *A Biography of Mark Rothko*; **Anna C. Chave**, Harvard University, for *Rebirth and Reconstruction: Brancusi and the Avant-Garde*; **Charles E. Cohen**, University of Chicago, for *Lorenzo Lotto: A Critical, Monographic Study of His Art in Context*; **Suzanne E. Lewis**, Stanford University, for *The Gothic Illustrated Apocalypse and Its 13th-Century English Archetypes*; **Margaret M. Lovell**, University of California, Berkeley, for *Interpreting a Continent: Landscape, Cityscape, and Seascape in 19th-Century American Painting*.

COLLEGE TEACHERS AND INDEPENDENT SCHOLARS

Barbara A. Barletta, University of Florida, Gainesville, for *Regional Elements of Western Greek Architecture of the Archaic Period*; **Christine M. Guth**, independent scholar, for *Art Collecting in Early Modern Japan: Industrialist Masuda Takashi, His Friends and His Rivals*; **Franz Schulze**, Lake Forest College, for *The Life and Work of Philip Johnson*; **Christopher K. Wilson**, Middlebury College, for *The Battlefield and the Bible: Religious Typologies in the Art of Civil War America*.

SUMMER SEMINARS FOR COLLEGE TEACHERS

Stephen Murray, Columbia University, for *Gothic in the Ile-de-France*.

SUMMER STIPENDS

Julia F. Andrews, Ohio State University, Columbus, for *Government Art Policies and the Development of Regional Schools of Painting in China, 1949-79*; **John R. Clarke**, University of Texas, Austin, for *Social Change, Patronage, and Style in Late Roman Art*; **Patrick M. de Winter**, independent scholar, for *French Renaissance Art: A Synthetic History*; **Jerrilynn D. Dodds**, Columbia University, for *The Earliest Romanesque Architecture of the Spanish Christian Kingdoms*; **Patricia Leighton**, University of Delaware, Newark, for *Art and Social Radicalism in France, 1900-14*; **Charles R. Mack**, University of South Carolina, Columbia, for *Spa Architecture in 15th-Century Italy*; **Patricia M. Mainardi**, The Graduate Center, CUNY and Brooklyn College, for *The Politics of Display: Art Exhibitions and the French State, 1751-1889*; **Gil R. Smith**, Ball State University, for *Rome's Accademia de San Luca and Its Influence on European*

Architecture, 1675-1775; **Timothy J. Standring**, Pomona College, for *Patronage in 17th-Century Rome: The Picture Collection of Cassiano dal Pozzo*; **Josephine von Henneberg**, Boston College, for *Master Drawings by Giorgio Vasari and His Circle*.

SUMMER SEMINARS FOR SCHOOL TEACHERS

Robert G. Calkins, Cornell University, for *The Gothic Cathedral as a Mirror of Medieval Culture*.

INSTITUTIONS/ ORGANIZATIONS

The Brooklyn Museum has announced a major gift from Iris and B. Gerald Cantor to fund the Museum's new auditorium.

The Visual Collections in the Fine Arts Library at Harvard University has been awarded a Henry Luce Foundation grant to aid it in expanding its exchange program for photographs of Oriental art.

The Annenberg Corporation for Public Broadcasting Project has awarded funds to The George Washington University for the pilot lesson of *Chinese Civilization: Change and Continuity*, a television-based college course.

The Henry Art Gallery of the University of Washington has announced the major sponsorship by U S West of an exhibition and catalogue of the work of Thomas Hart Benton.

The Indianapolis Museum of Art has received a grant from the NEA for the retrospective exhibition, *Richard Pousette-Dart: Inner Realms and Outer Space*.

The Metropolitan Museum of Art has received a gift from Lawrence J. Mohr of an endowment fund for the purchase of contemporary sculptures. In celebration of the 50th anniversary of The Cloisters, Enid A. Haupt has generously provided an endowment to maintain its gardens.

The Philadelphia Museum of Art has been given a gift from the estate of Ann Newman to endow the conservation of American decorative arts. It has also received a grant from the Hunt Manufacturing Co. to continue the acquisition of contemporary works of art on paper for the Hunt Collection at the Museum.

The University Art Museum of the University of California, Berkeley has received an exhibition planning grant from the NEH for *Anxious Visions: Surrealist Art*.

LEGAL UPDATE ...

The Serra controversy involved the right of integrity. Even in Europe, the exact contours of the right are not identified. What constitutes distortion, mutilation? What criteria should be used to measure threatened harm to honor or reputation? Is the total destruction of a work an injury to reputation? As one author, Paul Geller noted in his comments on U.S. adherence to Berne, "This component of the moral right has a rather protean ability to grow into many shapes, even when conditioned by a showing of possible injury to honor or reputation. There is now, for example, both judicial and public debate in Italy over when interrupting televised movies with "spot" commercials violates that country's moral rights provisions which basically translates article 6bis."

Serra's moral right alternative claims were based on contract, trademark and copyright infringement. The merit of these arguments was never ruled on since the district court held that these claims could only be raised in the Court of Claims. Nevertheless, Judge Pollack did discuss Serra's trademark claim. *The site of the sculpture is distinct from the name of the art; the name is not in controversy. The identifying mark of the art in any relocated site would remain the same. The purpose of a trademark is to give notice of who was the producer of the art. No action of the government threatens the identification of Serra with Tilted Arc. There is no such thing as an abstract trademark apart from the work that the artist created.* The Judge apparently missed the point of Serra's claim which was based on false representation and false designation of a products origin and read the claim as one of attribution, not false attribution based on distortion of the work.

Federal and state unfair competition laws have previously been used successfully to protect an author's right of integrity in a work which has been distorted or altered by another but attributed to the author. For example, in the case of "Monty Python" an appeals court held that extensive editing so mutilated the work that it could not be considered that of the author. A disclaimer often satisfies an integrity claim based on trademark or unfair competition; however, there may be some works for which arguably no disclaimer is effective. In such cases, this moral rights equivalent theory should not be overlooked. In this connection, it is important to mention the specific federal trademark statute (the Lanham Act) as opposed to general laws of unfair competition. It is of note that the

(continued page 23)

SOLO SHOWS BY ARTIST MEMBERS

Northeast: **Edna Andrade**. Marian Locks Gallery, Philadelphia, PA, April 4-29. Paintings and Collages.

Leslie Barta. The Center for Photography, Woodstock, NY, April 29-June 4. Photocollages.

Frances Barth. Tomoko Liguori Gallery, N.Y.C., March 25-April 22. Paintings.

Cynthia Carlson. Freedman Gallery, Albright College, Reading, PA, March 14-April 23. Installations 1979-1989 (A Decade, More or Less).

Joseph Coco. Apshawa Arts Center, Bloomingdale, NJ, April 23-May 22. Foliage, series of oil paintings and an instrumental music soundtrack.

Elizabeth (Sue) Collier. Adelphi University, Manhattan Center Gallery, N.Y.C., May 1-June 30. Recent Paintings & Drawings.

Bogdan Grom. Gallery of the Yugoslav Press and Cultural Center, N.Y.C., April 27-May 15. Tapestries, Collages, Sculptures.

Sara Haviland. The Jamaica Arts Center, Jamaica, NY, May 10-July 2. Painted Sculpture from Workspace Residence Award.

Carol May. Leonarda Di Mauro Gallery, N.Y.C., May 4-27.

Jill Reiss. 80 Washington Square East Galleries, N.Y.U., N.Y.C., April 19-May 12.

Paula Rendino. Cambridge Multicultural Arts Center, East Cambridge, MA, March 16-23. Other Worlds: An Environment of Illuminating Wax Painting and Sculpture, Changing Light and Sound.

Lisa Rosen. 80 Washington Square East Galleries, N.Y.U., N.Y.C., April 19-May 12.

Allen Schill. Nicholas Roerich Museum, N.Y.C., April 2-26. Mandalas and Related Works, 1972-1988, works in various media.

Susan Schwalb. SOHO 20 Gallery, Invitational Space, N.Y.C., May 9-27. Illuminations-Silverpoint Drawings.

Anne Seelbach. The Connecticut Gallery, Marlborough, CT, April 23-June 18. Paintings.

Christopher Semergieff. Prince Street Gallery, N.Y.C., May 5-24. Recent Paintings.

Stan Smokler. LedisFlam Gallery, N.Y.C., May 6-June 3. Steel Sculpture.

Gina Wersel. Prince Street Gallery, N.Y.C., March 24-April 12. Colby College Museum of Art, Waterville, ME, April 16-May 10. Gallery 127, Portland, ME, May 16-June 10.

MidAtlantic: **Rod MacKillop**. Asheville Art Museum, N.C., May 2-June 25. Fayetteville Museum of Art, N.C., July. St. John's Museum of Art, Wilmington, N.C. September. Hickory Museum of Art, January 1990. Retrospective, acrylic paintings.

Athena Tacha. High Museum of Art, Atlanta, GA, June 27-August 29. Retrospective.

Roy Wilson. Three Christina Centre, the Lomas USA Building, Wilmington, DE, April 7-May 30. A Site Specific Sculpture.

Phyllis Changhi Yi. Susan Isaacs Gallery, Wilmington, DE, April 7-29. Works on Paper.

South: **John Halaka**. Graham Gallery, Houston, TX, May 19-June 24. Encaustic Paintings.

Eleanore Berman Lazarof. Lisa Kurts Gallery, Memphis, TN, March 31-April 22. A Garden Observed, Recent Paintings and Drawings.

Susan Schwalb. Brad Cooper Gallery, Tampa, FL, May 8-June 10. Silverpoint Drawings.

Midwest: **Daniel Collieran**. 7th Floor Gallery, Humanities Building, Madison, WI, May 5-12. *Painting in the Dark, M.F.A. Exhibition.

Peter Gooch. Rosewood Arts Centre Gallery, Kettering, OH, April 4-May 6. New Paintings, acrylics on paper & canvas.

Jack Girard. Xavier University Art Gallery, Cincinnati, OH, August 25-September 22. New Collage/Mixed Media Drawings and Constructions.

Milton Horn. Spertus Museum, Chicago, IL, March 17-July 30. Artist as Mythmaker/60 Years of Sculpture.

Donna Meeks. Art Gallery 240-A, Illinois Central College, East Peoria, IL, March 14-April 13.

Jim Nickel. Atrium Gallery, St. Louis, MO, April 7-May 13. Evolutions: Paintings into Sculpture.

Athena Tacha. Cleveland Center for Contemporary Art, September 8-November

4. New Work.

Steven Teczar. B.Z. Wagman Gallery, St. Louis, MO, January 27-March 4. New Work on Paper & Constructions.

James B. Thompson. Miriam Periman Gallery, Chicago, IL, June. Mixed-Media Works.

West: **Noreen Dean Dresser**. The Institute of Buddhist Studies, Berkeley, CA, April 5-May 5. Paintings.

Wolf Gowin. University Art Museum, Arizona State University, Tempe, April 2-September 10. Egyptian Cenodoxus, copper assemblages and concrete sculptures.

Marc Lancet. Gallery 44, Oakland, CA, April 26-May 20. Sculpture.

Sarah Levine. The Arlington Gallery, Oakland, CA, May 8-12. M.F.A. California College of Arts & Crafts Graduate Exhibition.

Nancy Macko. Double Rocking G Gallery, Los Angeles, May 7-June 11. Shifting Cycles, paintings, prints and works on paper.

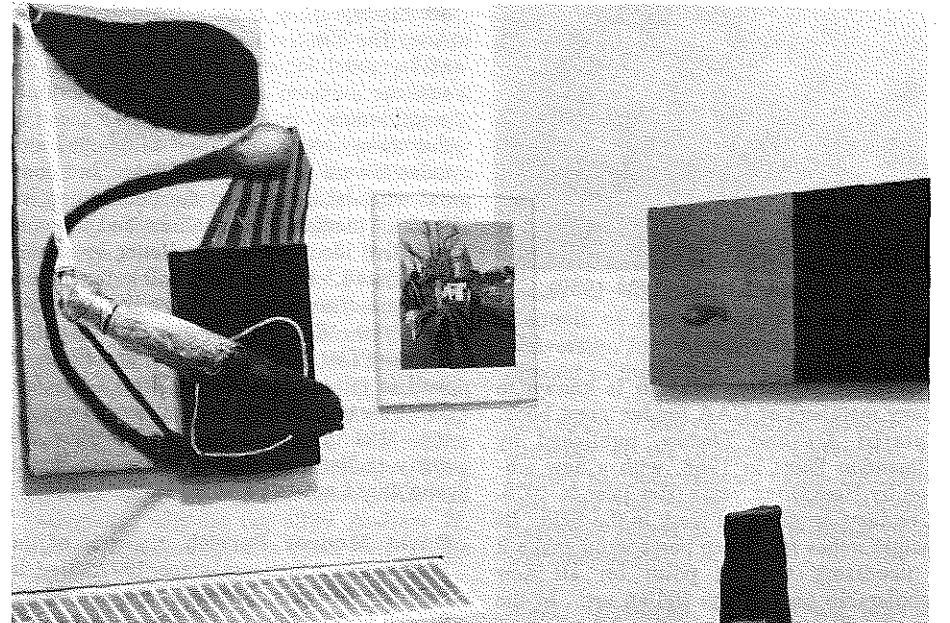
David Palmer. Schwartz Cierlak Gallery, Santa Monica, CA, April 7-May 7. Recent Paintings.

Richard Ross. University Art Museum, University of California, Santa Barbara, March 8-April 16. Museology.

Vera Henderson Sprunt. The Teaching Gallery, University of New Mexico, April 10-22. Aerial Journeys Inward, M.F.A. Exhibition.

James B. Thompson. Francine Seders Gallery, Seattle, WA, April 14-May 21. Mixed-Media Works.

Europe: **Leslie Jackson**. Galleria La Pigna, Rome, April 1-15. Cities: Myths, works in acrylic and mixed media on paper.



The Bay Area MFA Exhibition 1989
Photo: Irene Poon

PEOPLE AND PROGRAMS

IN MEMORIAM

Martin L. Beck, an architect who taught at the Princeton School of Architecture from 1929 to 1942, died in May at the age of 88. He served as director of planning and supervising architect of New York University from 1961 to 1965. In retirement, he became a professional artist in watercolors, lithographs and etchings.

Jerry Bywaters, professor emeritus at Southern Methodist University and long-time arts leader in the Southwest, died in March. Bywaters graduated from Southern Methodist University in 1927, and in 1936, he returned to SMU, where he taught studio art and art history until 1980. In 1943, Bywaters was appointed director of the Dallas Museum of Fine Arts, a position he held until 1964. He returned to SMU's Meadows School of the Arts in 1965 to serve as chair of the Division of Fine Arts and director of the Pollock Galleries. SMU named Bywaters professor emeritus in 1972. In 1975, a major retrospective exhibition of his works was held at SMU's University Gallery. In 1980, Bywaters founded the Jerry Bywaters Research Collection on Art of the Southwest at SMU. Bywaters also received many honors and awards for artistic service.



Marianne Winter Martin (1924-1989)

Marianne Winter Martin is known to many members of CAA for her great book, *Futurist Art and Theory*, published by Clarendon Press in 1968, with a new edition by Hacker ten years later in 1978. It remains an essential work in the field; its factual riches and sharp perceptions make it a necessary starting point for all new scholarship on modern Italian art. In the years following the initial publication of the book Professor Martin produced several

seminal articles in *The Art Bulletin*, *Art Journal*, and other periodicals, that further expanded knowledge of the field and opened new directions of inquiry. Professor Martin also encouraged the work of other scholars by serving as Guest Editor of the Futurist issue of the *Art Journal* (Vol. 41, 1981). More recently, she had begun a major investigation of the relationship of art and dance in the early years of the twentieth century.

Professor Martin received a bachelors degree from Hunter College and her M.A. and Ph.D. degrees from Bryn Mawr College. She taught in a number of institutions including Vassar and Bard Colleges, Rutgers, Northwestern, and New York Universities before coming to Boston College as Professor and Chair of the Fine Arts Department. She was also founder of the Boston College Gallery and its first director. Professor Martin had held a Bunting Fellowship of the Radcliffe Institute, a Guggenheim Fellowship and a National Endowment for the Humanities Senior Fellowship.

Marianne Martin will be remembered not only for her publications and her formal teaching, but also for her enormous generosity. Her commitment to her field meant a commitment to all students, colleagues and friends whom she could help to find their way in the study of early twentieth century art. For those she directed and encouraged as for those who read her work, hers will be a lasting contribution. - *Anne Coffin Hanson*

Bill Olander, curator of the New Museum of Contemporary Art since 1985, died in March. Olander was the curator of the Allen Memorial Art Museum at Oberlin College from 1979 to 1984. He received a Ph.D. in art history from NYU's Institute of Fine Arts. *The Village Voice* characterized him as "a model for museum curators" for "he saw the museum as a place where cultural practitioners - in the most diverse sense of that term - could challenge entrenched attitudes toward aesthetic experience and combat what he considered the debilitating effects of media representations and the conservative ideology that the latter invariably reproduced." He was responsible for the exhibitions *Homo Video: Where We Are Now*, *Let the Record Show, The Art of Memory/The Loss of History*, and *Fake*, as well as producer of Adrian Piper's *It's Just Art*. Towards the end he was quoted as saying, "Let the record show that there are many in the community of art and artists who chose not to be silent in the 1980s."

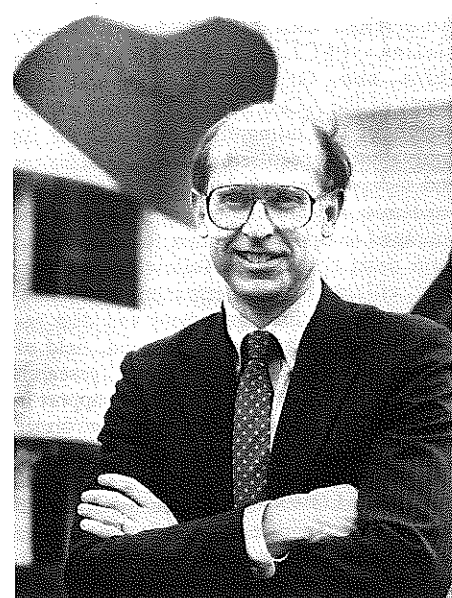
David Monroe Parrish, registrar of the Wadsworth Atheneum since 1972, died in February in Paris, France at the age of 45. Parrish was on museum business at the time of his death. He received a Master of

Divinity degree from the Hartford Seminary Foundation in 1969 and was a 1966 graduate of the University of North Carolina at Chapel Hill. Parrish was one of the longest serving members of the staff at the Wadsworth Atheneum where his personal devotion to the collections, exhibitions, and artistic program was unsurpassable.

Gertrude Rosenthal, chief curator emeritus of the Baltimore Museum of Art, died in May at the age of 85. Born in Germany, Rosenthal graduated from the Kaiserin August Schule in Cologne, attended the Sorbonne, and was awarded her doctorate in 1932 by the University of Cologne. In 1940, after a year at the Courtauld Institute in London, Rosenthal was the art librarian at Goucher College for 5 years. Joining the BMA staff in 1945 as director of research, she served as general curator, senior curator, and for a time, the acting director. She was a visiting lecturer at The Johns Hopkins University and spoke at colleges, universities and museums throughout the country. She served as Deputy U.S. Commissioner to the Venice Biennale in 1960. In 1968, both Goucher College and The Maryland Institute awarded her honorary doctorates; she had also been a NEA senior fellow.

J. Carson Webster, professor emeritus of art history and former chair of the art history department of Northwestern University, died in February. He received B.A., M.F.A., and Ph.D. degrees in art history from Princeton University. Webster came to Northwestern in 1934 and continued teaching classes there until his retirement in 1973. His book *The Labors of the Months in Antique and Medieval Art* (Northwestern University Press, 1938), long considered an important work in the field, was succeeded by many articles on European and American art and architecture, including the descriptive text for *Chicago's Famous Buildings* (University of Chicago Press, 1969). His most recent work, finished and published after his retirement, was *Erasmus Palmer: Sculpture -- Ideas* (University of Delaware Press, 1983). He also served as editor of *The Art Bulletin*. The Department of Art History is currently soliciting contributions to the J. Carson Webster Memorial Fund, from which the department will award scholarship prizes to graduate and undergraduate students in art history. Please send your contribution, made payable to Northwestern University, to: Department of Art History, Northwestern University, 254 Kresge Hall, Evanston, IL 60208.

Nicholas Wilder, a former art dealer in Los Angeles and painter, died in May at the age of 51. Wilder was born in Rochester, graduated from Amherst College in 1960



Robert Leitch
High Museum of Art

and studied towards a law degree at Stanford University, before deciding to enter the art field. From 1965 to 1979, Wilder's gallery was a lively and discriminating showcase for new art in the U.S. He had his first one-man show in 1986 at the James Corcoran Gallery in Los Angeles. In New York he was represented by the Max Protech Gallery.

MUSEUMS/GALLERIES

Midwest: The Detroit Institute of Arts has announced the selection of **Michael Graves** as the master plan architect for the museum's renovation and proposed building expansion. **John A. Mahey** has been appointed to the position of director of the Flint Institute of Arts; he was previously the director of the San Antonio Museum of Art. **Joseph D. Ketner II** has been appointed director of the Washington University Gallery of Art in St. Louis, Missouri; he was acting director of the gallery since 1988 and gallery curator and registrar since 1982. At the Nelson-Atkins Museum of Art in Kansas City, Missouri, **Christina Nelson** has begun work as curator of decorative arts and **Kathleen Garland** has been hired as the Museum's first objects conservator. **David W. Steadman**, director of The Chrysler Museum in Norfolk, VA, has been appointed as director of The Toledo Museum of Art. At the Cincinnati Art Museum four recent appointments have been made: **Anne P. El-Omami** is now the curator of education; **Susan Holmberg Currie**, the assistant registrar for the Museum; **Kevin Honeycutt**, development officer; and **Paul Vien Nguyen**, the library circulation desk clerk.

Northeast: **James Cuno**, director of the Grunwald Center for the Graphic Arts at the University of California at Los Angeles, has been appointed director of the Hood Museum of Art at Dartmouth College. **France Morin** will be leaving his position as director of the 49th Parallel - Centre for Contemporary Canadian Art in New York to pursue independent curatorial projects and to act as Canadian commissioner to the 20th São Paulo Bienal. **Linda Shearer**, curator in the department of painting and sculpture at The Museum of Modern Art in New York, will become director of the Williams College Museum. **Donald A. Rosenthal**, chief curator and curator of European art at the High Museum in Atlanta, has been named curator of collections at the Bowdoin College Museum of Art in Brunswick, ME. **Linda Ayres**, former curator of painting and sculpture at the Amon Carter Museum, has been hired as associate director for programs and exhibitions at the Wadsworth Atheneum in Hartford, CT. **Adam D. Weinberg**, formerly the director of education at the Walker Art Center, has assumed the position of director of the Whitney Museum of American Art at Equitable Center. **Paolo Cherchi Usai** has been appointed as the new assistant film curator at the International Museum of Photography at George Eastman House; Usai is best known as the founder of the *Silent Film Festival* held in Pordenone, Italy. **Domitor**, and co-founder and editor of *Segnocinema*. **Reilly Rhodes** has been named executive director of The National Art Museum of Sport in New York; he was formerly the executive director of the Museum of History and Industry in Seattle.

MidAtlantic: **Robert N. Leitch**, former development director of Emory University's School of Law, has been named director of the High Museum of Art's department of development. The **Smithsonian Institution** and the **Japanese Agency for Cultural Affairs (Bunkacho)** announced the development of a collaborative program in conservation studies involving Japanese and U.S. scientists. **Ruth K. Beesch**, acting director of University Gallery at the University of Florida, has been named director of Weatherspoon Gallery at the University of North Carolina at Greensboro. **Carol S. Harding**, formerly the director of membership, has been appointed to the position of deputy director for external affairs at the Winterthur Museum and Gardens in Delaware. **Oleg Grabar**, professor of fine arts at Harvard University, will be the 1989 Andrew W. Mellon Lecturer in the Fine Arts at the National Gallery of Art.

West: **Jerome R. Selmer** has been named executive director of the Southwest

Museum in Los Angeles.

South: **Maria M. Munoz-Blanco** has been appointed to the position of curator of exhibitions at The Meadows Museum in Dallas, Texas.

ACADEME

Midwest: **Anne-Bridget Gary** has recently been added to the department of art and design faculty at the University of Wisconsin, Stevens Point.

Northeast: At the State University of New York at Binghamton: **Charles Burroughs** has been promoted to associate professor in the department of art and art history; **Janet Wolff** and **Stuart Hall** have been appointed distinguished visiting scholars for Spring 1989. **Bette Mammone London** has been appointed director of communications for the Munson-Williams-Proctor Institute in Utica, New York.

MidAtlantic: **James Mahlon Rosen** will become the first William S. Morris Eminent Scholar in Art at Augusta College, Augusta, Georgia beginning this fall. **Suzi Gablik**, artist, author and critic from London, England, will be the second C.C. Garvin Visiting Endowed Professor in the College of Arts and Sciences at Virginia Tech.

West: **Wendy Salmond** has accepted the Sodaro Professorship of Art History at Chapman College in Orange, California.

ORGANIZATIONS

Northeast: **Anthony S. Kaufman** has been made publisher and **John T. Spike**, general editor, of Abaris Books, which was recently acquired by the Woodner Foundation, a not-for-profit foundation.

MidAtlantic: **W. Robert Connor**, professor of classics and chairman of the Council of the Humanities at Princeton University, has been elected president and director of the National Humanities Center.

Southwest: **Beryl Smith**, assistant art librarian at the Rutgers University Art Library has been selected by the ARLIS/NA (Art Libraries Society of North America) Executive Board as the new editor of *Art Documentation*.

West: **Deborah Marrow** has been appointed director of The Getty Grant Program.

OPPORTUNITIES

Note: All repeated listings are designated with a (*).

The Women's Studio Workshop has placed a call for slides for "New Prints Northeast," an exhibition of all print media except silver photography to be held at WSW in the Fall of this year. Open to residents of the New England states, NY, NJ and PA. Entry fee \$10. Submit 6 slides and send SASE. For prospectus write: NPNE, WSW, PO Box 489, Rosendale, NY 12472. Deadline: 1 July 1989.

The Texas Fine Arts Association invites artists living in New York, California or Texas to enter "New Art: Paintings from NY, CA, TX," to be held at Laguna Gloria Art Museum (Austin's museum of 20th-Century art) and will then travel throughout Texas. Entry fee for 3 slides is \$15 for members, \$22 for nonmembers. To receive a Call-for-Entries, send a SASE to "New Art," Texas Fine Arts Association, 3809-B W. 35th Street, Austin, TX 78703, or call 512/453-5312. Deadline: 7 July 1989.

The Women's Studio Workshop is looking for Interns to work in its papermaking, silkscreen, bookbinding and printmaking studios. Experience is not required. Write or call: WSW, PO Box 489, Rosendale, NY 12472, 914/658-9133. Deadline: 15 July 1989.

The Service League of Port Arthur has announced a competition for its "Tenth Biennial Five State Art Exhibition." Artists from Texas, New Mexico, Oklahoma, Arizona, and Louisiana are eligible. The exhibition will include works on paper, photography and sculpture only. \$4,000 in cash and purchase awards are available. Entry fee is \$10 for first entry and \$7.50 for each additional entry. For prospectus send SASE to: Service League of Port Arthur, Attn: Sylvia Williams, PO Box 3134, Port Arthur, TX 77640; or call 409/963-1019. Deadline: 1 August 1989.

Dallas WCA's 4th Annual Juried Exhibition. As part of the November Focus on Women's Art, the Dallas Women's Caucus for Art is coordinating the 4th annual juried exhibition 1-24 November open to women artists in Texas, Oklahoma and New Mexico. Open to women over 18 years of age, in all media. Awards total \$1,000. Fees are \$15 for 3 entries/WCA members, or \$23 for 3 entries/non-WCA members. Send SASE for PROS to: Dallas Women's Caucus for Art, Dept CAA, PO Box 106, Coppell, TX 75019. 214/462-1922. Deadline: 1 September 1989.

The National Endowment for the Humanities Reference Materials Program supports projects that organize essential resources for scholarship and improve access to information and collections. Awards are made in two categories: Tools and Access. Dictionaries, historical or linguistic atlases, encyclopedias, concordances, catalogues raisonnés, linguistic grammars, descriptive catalogues and data bases are eligible in the Tools category. Archival arrangement and description projects, bibliographies, bibliographical data bases, records surveys, cataloguing projects, indexes and guides to documentation are eligible in the Access category. For more information write: Reference Materials, Room 318, NEH, Washington, DC 20506. Deadline: 1 Sept 1989.

(*) The Council for International Exchange of Scholars has announced the opening of competition for 1990-91 Fulbright grants in research and university lecturing abroad. Application materials will be available in April. For more information and applications, call or write: Council for International Exchange of Scholars, 3400 International Drive, Suite M-500, Washington, D.C. 20008-3097. 202/686-7866. Deadlines: 15 September 1989 for Africa, Asia, Europe, the Middle East, and lecturing awards to Mexico, Venezuela, and the Caribbean, and travel-only awards to France, Italy, and West Germany; 1 November 1989 for institutional proposals for Scholar-in-Residence Program, for International Education Administrators Program in West Germany, United Kingdom, and Japan, and for the Seminar in German Civilization; 1 January 1990 for NATO Research Fellowships and Spain Research Fellowships.

Call for Slides: Women's Studio Workshop. WSW is soliciting slides from artists who wish to exhibit in 1990. Small (22' x 30') works on paper are preferred, but any media will be considered. Send 10 to 20 slides, an SASE and a current resume to: Exhibition, WSW, PO Box 489, Rosendale, NY 12472. 914/658-9133. Deadline: 15 September 1989.

Colorado 1990 exhibition competition. The Denver Art Museum is accepting entries from Colorado artists of all media for Colorado 1990 to be held 28 April - 24 June 1990. Submit slides of up to 5 artworks which would be available for the exhibition. Entry forms must accompany each submission. Forms are available at the museum's information desk, or by writing: Contemporary Art Department, Denver Art Museum, 100 West 14th Avenue Parkway, Denver, CO 80204. 303/575-2794. Deadline: 15 September 1989.

American Council of Learned Societies (ACLS) 1989-90 Fellowships and Grants. The general programs of the ACLS support postdoctoral research in the humanities. A Ph.D. or its equivalent is required. Younger scholars and independent scholars who do not hold academic appointments are strongly encouraged to apply. Requests for application form must contain the following information: citizenship or permanent residence, highest academic degree held and date received, academic or other position, field of specialization, proposed subject of research or study, period of time for which support is requested, and the specific program under which application is contemplated. Available programs are:

ACLS FELLOWSHIPS for research in the humanities. Tenure: minimum of 6 months to maximum of one year 1 July 1990 - 31 December 1991. Deadline: 30 September 1989.

ACLS RESEARCH FELLOWSHIPS FOR RECENT RECIPIENTS OF THE Ph.D. for research in the humanities for applicants whose Ph.D. degree will have been conferred between 1 January 1987 and 31 December 1989. Tenure: 6 months to 1 year between 1 July 1990 and 31 December 1991. Deadline: 30 September 1989.

ACLS GRANTS-IN-AID to support expenses of humanistic research in progress. Tenure: grants to be expended between 1 May 1990 and 1 May 1991. Deadline: 15 December 1989.

ACLS GRANTS FOR TRAVEL TO INTERNATIONAL MEETINGS for scholars in humanistic disciplines to participate in international meetings held outside the U.S., Canada, Mexico and the Caribbean. When requesting application include name, date, place and sponsorship of the meeting, as well as a brief description of the nature of the applicant's scholarly interests and proposed role in the meeting. Deadlines: 1 October 1989 for meetings January-June 1990; and 1 March 1990 for meetings July-December 1990.

FELLOWSHIPS FOR CHINESE STUDIES for postdoctoral or graduate research and training in China area studies. These programs, which are subject to funding, are not intended to support research within the People's Republic of China. Deadline: 15 November 1989.

FELLOWSHIPS FOR EAST EUROPEAN STUDIES for postdoctoral or graduate research and training in East European area studies. These programs, which are subject to funding, are not intended to support research within East Europe. Deadline: 15 November 1989.

Additional information or an application form may be secured by writing to: ACLS, 228 East 45th Street, New York, NY 10017-3398. 212/697-1505.

Ucross Foundation Residencies for Artists and Scholars may run from 2 weeks to 4 months. Ucross provides individual workspaces and living accommodations for selected artists and scholars to concentrate, without interruption, on their ideas and work. The Big Red historic ranch complex where the Foundation is located in the foothills of the Big Horn Mountains and rests at the confluence of Piney and Clear Creeks. For further information and an application form write: the Ucross Foundation, 2836 Highway 14-16 East, Clearmont, WY 82835; or call: 307/737-2291. Deadline: 1 October 1989.

The Woodrow Wilson International Center for Scholars awards approximately 40 residential fellowships each year for advanced research in the humanities and social sciences. Applicants from all nations and backgrounds are welcome. Each must hold a doctorate or have equivalent professional accomplishments. Fellows are provided offices, access to the Library of Congress and other research facilities, manuscript typing services, computers, and research assistants. Fellowships are usually for the academic year, although can vary from 4-12 months. Stipends are based on a no gain/no loss principle, although there is a limit to available funds. Travel expenses are provided. For information and application write: Fellowship Office, Woodrow Wilson Center, Washington, DC 20560; or call 202/357-2429. Deadline: 1 October 1989.

Millard Meiss Publication Fund. Millard Meiss Publication Fund grants are given out by CAA twice annually for publication subsidies. Applications will be considered only from authors whose book-length scholarly manuscripts have been accepted by a publisher on their merit, but cannot be published without a subsidy. Publishers, not authors, must submit the application. Commercial as well as university presses are eligible. While all periods and all areas of art history may be considered, eligibility does not embrace catalogues, excavation reports, articles, or multi-author volumes. Subsidy is interpreted to mean less than the total costs of production, that is, a substantial portion of production costs must be met by the publisher or from other sources. Awards are not restricted to scholars of any nation. Applicants must be CAA members in good standing. The Committee meets in the spring and the fall to consider awards. Please call CAA office at 212/691-1053 for an application form. Deadlines: 1 October 1989 and 1 March 1990.

Fellowships for Women Artists and Scholars. The Mary Ingraham Bunting Institute of Radcliffe College provides fellowships and opportunities for af-

filiation to women scholars and visual artists at the postdoctoral or equivalent professional stage to complete a substantial project in their field. Office or studio space, stipend, and access to Radcliffe/Harvard facilities are provided. For more information write: MIBI, Radcliffe College, 34 Concord Avenue, Cambridge, MA 02138; or call: 617/495-8212. Deadline: 2 October 1989.

At The Institute for Advanced Study, the School for Historical Studies has fellowships for research in the history of western civilization, with emphasis upon Greek and Roman civilization, medieval and modern European history, the history of art and the history of ideas. Qualified candidates of any nationality may apply. A Ph.D. (or equivalent) and substantial publications are required of all candidates. NEH fellowships are available for U.S. nationals. For information and application materials write: Administrative Officer, School of Historical Studies, Institute for Advanced Study, Princeton, NJ 08540; or call 609/734-8201. Deadline: 15 October 1989.

The Columbia Society of Fellows in the Humanities, with grants from the Andrew W. Mellon Foundation and the William R. Kenan Trust, will appoint a number of postdoctoral fellows in the humanities for the academic year 1990-91. Applicants must have received their Ph.D. between 1 January 1985 and 1 July 1990. Stipend available - half for independent research and half for teaching in the undergraduate program in general education. Additional funds are available to support research. For application forms write: Director, Society of Fellows in the Humanities, Heyman Center for the Humanities, Box 100 Central Mail Room, Columbia University, New York, NY 10027. Deadline: 15 October 1989.

Student Paper Award. The Art Libraries Society of North America (ARLIS/NA) 1989 Gerd Muehsam Award. The award is given annually to a student in a graduate program of library science for the most outstanding paper on art or visual resource librarianship. Entrants must be enrolled in an accredited institution during the calendar year 1989. Suitable papers done in conjunction with course assignments are admissible and should be no less than 2000 words in length, with an abstract of 250 words. Cash award, plus one year ARLIS/NA membership and travel reimbursement for annual meeting. Mail entries to, or contact for more information: Laurie Reese, Chair, Gerd Muehsam Award Committee, Los Angeles Public Library, 861 Al Marial Drive, Pacific Palisades, CA 90272. 213/459-2754. Deadline: 15 October 1989.

National Humanities Center offers 35-40 fellowships each year for both younger (3-10 years beyond doctorate) and senior scholars. Emphasis is interdisciplinary, including not only humanities but also sciences, the arts, and the professions. Most fellowships are for the academic year, a few for a single semester. Stipends based on usual academic salary. For application materials write: Fellowship Program, National Humanities Center, PO Box 12256, Research Triangle Park, NC 27709; or call: 919/549-0661. Deadline: 15 October 1989.

(*) The Institute for Research in Humanities of the University of Wisconsin-Madison invites applications for several postdoctoral fellowships, tenable at the Institute during the academic year 1990-91. Applicants must have a doctor's degree at the time of application. The Institute supports research in history, philosophy, language and literature. The stipend is currently \$22,000, but may be adjusted for inflation. Contact: the Institute for Research in the Humanities, Old Observatory, University of Wisconsin-Madison, Madison, WI 53706. 608/262-3855. Deadline: 15 October 1989.

The Interpretive Research Program of the National Endowment for the Humanities welcomes applications for collaborative or multi-year projects that cannot be accomplished through individual 1-year fellowships. All topics in the humanities are eligible, and projects are expected to lead to significant scholarly publications. Awards usually range from \$10,000 to about \$150,000 for up to 3 years duration, depending upon the size of this project. For application materials and further information write or call: Interpretive Research, Room 318, Division of Research Programs, 1100 Pennsylvania Ave, NW, Washington, DC 20506. 202/786-0210. Deadline: 15 October 1989.

(*) The Basil H. Alkazzi Award is an annual travel award of \$2,000 to be given to the best art student and/or artist to spend a period of time in London and is open only to U.S. citizens, aged 18-30. There are no application forms. Applicants must send 6 transparencies, 4 color or b&w prints of your work, a full resume, place and date of birth, a head & shoulder photograph, a handwritten statement as to why you want/need this award, and how best you expect to use the time in London. International Reply Coupons should be enclosed to cover the cost of return postage of entry. The award will be juried by Basil Alkazzi and an art critic yet to be named. Entries should be sent to: The Basil H. Alkazzi Award, BCM Box 6314, London, WC1N 3XX, England. Deadline: 31 October 1989.

1990-91 Fulbright Scholar-in-Residence Program. American colleges and universities are invited to submit proposals to host a visiting scholar from abroad for all or part of the 1990-91 academic year. Of particular interest for this year's program are scholars interested in the bicentennial of the U.S. Constitution and the quicentennial of Columbus' discovery of the Americas; and, from the Western European countries, scholars interested in topics related to European economic unity in 1992. For detailed program guidelines and proposal forms write: Council for International Exchange of Scholars, 3400 International Drive, NW, Suite M-500, Washington, DC 20008-3097; or call: 202/686-7866. **Deadline: 1 November 1989.**

At The Institute for Advanced Study, the School of Historical Studies also has 2 year memberships available to assistant professors for research in the history of Europe and its expansion from antiquity to the present. At the time of their arrival members must have served at least 2 years but not more than 4 years in an institution of higher learning in the U.S. or Canada and have written assurance that they may return to their position. For information write to the Institute at the above address. **Deadline: 1 November 1989.**

16th Annual Miami Beach Festival of the Arts exhibition competition. The City of Miami Beach Fine Arts Boards will hold its annual Festival of the Arts, 10-11 February 1990. Over \$11,000 in total awards available. Send 3 slides, \$150 entry fee, plus \$5 application processing fee. For application write: Festival, Dept. FL, PO Bin "O", Miami Beach, FL, 33119; or call: 305/673-7733. **Deadline: 1 November 1989.**

The Getty Grant Program announces its Research Grants in the history of art and the humanities for the academic year 1990-1991:

POSTDOCTORAL FELLOWSHIPS will be awarded in an open competition to outstanding young scholars for a period of study and research. Eligible candidates must have received their Ph.D. degree, or equivalent qualification in countries outside the U.S., between 1 January 1984 and 1 January 1990.

SENIOR RESEARCH GRANTS are available for a limited number of mid-career and senior-level scholars who are beyond the postdoctoral level.

For further information about eligibility requirements and application procedures, contact: The Getty Grant Program, 401 Wilshire Blvd., Suite 1000, Santa Monica, CA 90401-1455. 213/393-4244. Euro-

pean applicants may also obtain information from: The Getty European Office, 13, rue Casimir Périér, 75007 Paris, France. 33-1-47-53-91-97. **Deadline: 10 November 1989.**

The American Academy in Rome has announced the 1990-91 Rome Prize Fellowship Competition in the fields of Architecture, Landscape Architecture, Painting, Sculpture, Musical Composition, Literature, Classical Studies, Classical Art and Archaeology, History of Art and Post-Classical Humanistic Studies. Recipients are provided with a stipend, travel allowance to and from Rome, housing, most meals, and a study/studio space at the Academy's 10-acre, 10-building facility in Rome, Italy. For application write: Fellowship Coordinator, AAR, 41 East 65th Street, New York, NY 10021-6508; or call: 212/517-4200. When requesting application, please specify field of interest. **Deadline: 15 November 1989.**

American Council on Education 1990-91 Leadership for Higher Education Fellows Program will provide the opportunity for 30 selected participants to: gain a campus-wide point of view by serving as an intern to a college or university president or vice president; learn a new administrative skill through seminars and practical experience; and understand higher education in national and regional contexts by talking to national leaders and visiting many campuses. Application forms will be available in September. Write to: American Council on Education, One Dupont Circle, Washington, DC 20036. **Deadline: 15 November 1989.**

Grant for foreign art historians to attend 1990 CAA Annual Conference. CAA is proud to announce that the Librarie Leonce Laget in Paris will, for the second consecutive year, award \$750 (U.S. dollars) to a foreign art historian to enable him/her to attend the 78th CAA annual conference in New York in February 1990. The award is available to foreign art historians residing outside of North America. For information or application form write: Laget Award, CAA, 275 Seventh Ave, New York, NY 10001; or call 212/691-1051. Foreign members who wish to apply should request applications no later than 1 November. **Application Deadline: 24 November 1989.**

The Springfield Museum of Art announced its annual Sheldon Bergh Acquisition Award which will be given to an art student or artist (aged 18-50) born in or presently living in Ohio. 6 finalists will be presented in an exhibition at the Museum. Entry fee is \$5. There are no application forms. Send 6 slides, and 4 color or

b/w prints of art work, a resume, place and date of birth, a head and shoulder photograph, and a SASE to: The Springfield Museum of Art, 107 Cliff Park Road, Springfield, OH 45501. **Deadline: 5 December 1989.**

(*) **Camelot Publishing Company** is sponsoring a **Computer Art Contest for students** (secondary school and college/adult) or artists engaged in producing computer art. Winning entries will be published in a new annual publication *Computer Images 1990* and prizes of computer science/computer graphic library books ranging from \$50 to \$200 will be awarded. Categories for entries are: 1) Secondary Schools (grades 6-12) color art; 2) same, but for black and white art; 3) College Level/Adult (over 18 years of age) color art; 4) same, but for black and white art. Contact: Camelot Publishing Company, Computer Art Contest, P.O. Box 1357, Ormond Beach, FL 32075. **Deadline: 31 December 1989.**

Grants for Foreign Students to Attend 1990 CAA Annual Conference. CAA has once again been awarded a grant by the Institute of International Education's Short Term Enrichment Program (STEP) to provide funds to allow foreign graduate students to attend the 1990 CAA annual conference in New York. Applicants must be citizens of a foreign country and be enrolled as full-time graduate students at a U.S. institution of higher education. They must not be receiving any other U.S. Government funds, for either academic or travel expenses. The maximum award is \$300. CAA also extends waiver of annual meeting registration fees for STEP grantees. Eligible students should request an application by writing: STEP, CAA, 275 Seventh Avenue, New York, NY 10001; or call: 212/691-1051. **Deadline: 24 November 1989.**

Asian Cultural Council offers two fellowships for Americans concerned with the study of Asian arts and culture: **ASIAN ART FELLOWSHIPS** for scholars, curators, and conservators of Asian art to conduct research and travel in East and Southeast Asia. Eligible for support are individual research projects, visits to Asian institutions in connection with proposed exhibitions of Asian art in the U.S., and observation tours to collections, sites, and conservation facilities in Asia. Grants range in duration from 1-3 months. **HUMANITIES FELLOWSHIPS** assist scholars, doctoral students, and specialists in the humanities to undertake research, training, and study in Asia in: archaeology; conservation; museology; the theory, history, and criticism of architecture, art, design, film, and photography. It also allows sup-

port of American and Asian scholars participating in conferences, exhibitions, visiting professorships, and similar projects. Grants range in duration from 1-12 months. For further information write: Asian Cultural Council, 280 Madison Avenue, New York, NY 10016; or call: 212/684-5450. **Deadline: Open.**

The Pollock-Krasner Foundation awards grants to professional artists for their personal, professional, or medical needs. The amount of the grants depends on the individual situation with equal weight given to the merit and financial need of the applicant. Grants range from \$2,000 to \$20,000. For application write: P-K Foundation, PO Box 4957, New York, NY 10185; or call: 212/517-5400. **Deadline: Open.**

The New York City Percent for Art Program reminds artists that they may register with its **slide registry**, an important component of its selection process. Architects, panelists, and agencies consult the registry in selecting an artist; it is also available to the art community for private or other city related projects. Obtain an application by writing: NYC Percent for Art Program, City of New York Department of Cultural Affairs, 2 Columbus Circle, New York, NY 10019. **Deadline: Open.**

Aperture's Work-Scholar Program allows participants to become involved with the writing, editing, design, production, distribution of photographic publications; to be involved with its exhibition space; to work with the Paul Strand photographic archive; and to learn business practices associated with a non-profit organization. Stipend is \$250/month for periods of 6-9 months. For information write: Lisa Rosset, Work-Scholar Program, Aperture, 20 East 23rd Street, New York, NY 10010; or call: 212/505-5555. **Deadline: Open.**

(*) **Vermont Studio School grants/residencies.** Work exchange grants, teachers grants, and 12 week work/staff residencies are available at the Vermont Studio School from mid-May to mid-October. The grants offer an opportunity to study with some of this country's top artists and faculty. For more information write or call: Vermont Studio School, Box 613, Johnson, VT 05656. 802/635-2727. **Deadline: Open application period, monthly review.**

(*) **The Vermont Studio Colony** has also announced the availability of grants for 4 or 8 week residencies for painters and sculptors. Call or write the Colony at the above address. **Deadline: Open.**

Smithsonian Institution Internships and Fellowships. Smithsonian internships are structured learning experiences scheduled within a specific time frame, usually 2 months to 1 year. A stipend may be offered in support of an internship, but most interns receive appointments without a stipend. Smithsonian fellowships support independently conceived and designed research study by persons at advanced academic levels. Stipends are offered for some fellowships. For further information write: Office of Fellowships and Grants, SI, 955 L'Enfant Plaza, Suite 7300, Washington, DC 20506; or call: 202/287-3271. **Deadline: Open.**

Minority/Native American Internship Program - Smithsonian Institution. Internships are available for minority/Native American students to participate in research or museum-related activities for periods of 9-12 weeks. Stipends are available to undergraduate and graduate students. For information and deadlines write to: the Office of Fellowships and Grants at the above address. **Deadline: Open.**

Programs Sponsored by the ACLS and Other Organizations. The American Council of Learned Societies has informed CAA of the following fellowships/programs which they sponsor. For further information, contact the organizations listed below.

INTERNATIONAL RESEARCH EXCHANGES BOARD for postdoctoral or predoctoral exchanges with Bulgaria, Czechoslovakia, the German Democratic Republic, Hungary, the Mongolian People's Republic, Poland, Romania, the U.S.S.R. and Yugoslavia. For information write: International Research & Exchanges Board, 126 Alexander Street, Princeton, NJ 08540-7102.

COMMITTEE ON SCHOLARLY COMMUNICATION WITH THE PEOPLE'S REPUBLIC OF CHINA for research in China by advanced graduate students or postdoctoral scholars in the humanities or social sciences. For information write: CSCPRC, National Academy of Sciences, 2101 Constitution Avenue, Washington, DC 20418. **Deadlines: Various.**

Summary of Upcoming NEH deadlines. The National Endowment for the Humanities has announced in its publication *Overview of Endowment Programs - January 1989* upcoming deadlines for some of its programs. Guidelines and application forms for all programs listed below are available from either the program or the Office of Publications and Public Affairs, NEH, 1100 Pennsylvania Avenue, NW, Washington, DC 20506. 202/786-0438. **Deadlines:**

DIVISION OF EDUCATION PROGRAMS: Higher Education in the Humanities 1 October 1989.

DIVISION OF FELLOWSHIPS AND SEMINARS: Travel to Collections: Grants for Research Travel in the US and Abroad 15 July 1989; Summer Stipends 1 October 1989.

DIVISION OF GENERAL PROGRAMS: Humanities Projects in Media 15 September 1989; Public Humanities Projects 15 September 1989; Humanities Projects in Libraries and Archives (Planning grants) 4 August 1989 (Implementation grants) 15 September 1989.

DIVISION OF RESEARCH PROGRAMS: Reference Materials (Tools) 1 September 1989 (Access) 1 September 1989; Interpretive Research (Projects) 15 October 1989 (Humanities, Science and Technology) 15 October 1989; Regrants (Conferences) 1 July 1989.

Summary of Upcoming NEA deadlines. Upcoming National Endowment for the Arts deadlines, which are relevant to our membership, are listed below. For guidelines/applications, write to either: Public Information Office, NEA, 1100 Pennsylvania Avenue, NW, Washington, DC 20506 (contact the program directly); or call: 202/682-5400.

ARTS IN EDUCATION: Arts in Schools Basic Education Grants/Planning Grants 6 October 1989.

EXPANSION ARTS: Expansion Arts Organizations 19 September 1989; Services to the Field 1 December 1989.

VISUAL ARTS: Art in Public Places 13 October 1989; Visual Arts Forums 1 November 1989.

ARTS ADMINISTRATIVE FELLOWSHIPS 21 July 1989.

FOLK ARTS: National Heritage Fellowship Nominations 1 November 1989.

PROGRAMS and SUMMER SCHOOLS

The Women's Studio Workshop offers summer classes in book arts, artists books, handmade paper, silkscreen, fabric printing, intaglio, performance and more. For a catalog, write: WSW, PO Box 489, Rosendale, NY 12472; or call: 914/658-9133.

National Gallery of Art forms summer art education teacher institute. The NGA announced that it has established an annual summer institute to better prepare elementary and secondary level teachers to teach art and the humanities. A pilot program will be held this summer for the institute, which will com-

mence in the summer of 1990. For information about the summer teacher institute and courses during 1989-90 school year, write or call: Julie Springer, National Gallery of Art, 4th Street at Constitution Avenue, NW, Washington, DC 20565. 202/842-6249.

The Summer Museum School of the School of the Boston Museum of Fine Arts offers art courses in Boston (animation, ceramics, drawing, film, graphic design, landscape, metalsmithing, painting, photography, printmaking, sculpture, silkscreen, video, watercolor, stained glass); in Ireland (painting in the Connemara area); and in New Mexico (at Ghost Ranch in photography). For more information write: The Summer Museum School, School of the Museum of Fine Arts, 230 The Fenway, Boston, MA 02115. 617/267-1219.

The Royal Academy of Dramatic Arts of London has announced the initiation of a 2-week intensive technical summer school in set design and scenic techniques. The course runs from 7 August to 18 August. For more information write: Shirley Matthews, Royal Academy of Dramatic Arts, 62-64 Gower Street, London, WC1E 6ED, England; or call: 01-636-7076.

The Residential Studio Program in China has programs for visual artists at China's National Academy of Fine Art and Design in the Peoples Republic of China. Partial assistantship available for person with administrative, teaching or China experience (submit in writing only). For more information contact: J. Sugarman, Program Director, CVASP, Providence, RI 02906. 401/751-8888 or 800/225-4262.

Center for the Arts and Public Policy formed. The University of Florida, in Gainesville has announced the existence of the Center for the Arts and Public Policy. Established in February 1988, this unique new Center provides a research and service component not current available in the U.S. Its purposes are to examine the connection between artists, arts institutions and the rest of society. For more information contact: John A. O'Connor, Director, Center for Arts and Public Policy, Univ. of Florida, Gainesville, Florida, 32611. 904/392-8670.

PUBLICATIONS

(*) An important guide to grants for individual artists is now available from Art Resources International, published in cooperation with the National Endowment for the Arts. *Money to Work: Grants for Visual Artists* is a comprehensive, up-

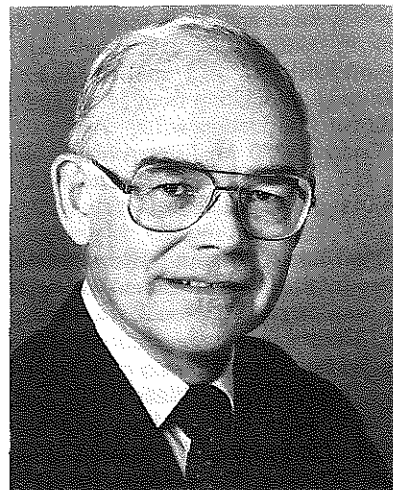
to-date guide to fellowships and grants for visual artists working in the U.S. General information, application procedures and selection processes for 80 grants are given in concise detail with easy-to-use indices to pinpoint the most appropriate sources. An introduction written by Michael Faubion, acting director of the NEA's Visual Arts Program, gives a unique insight and precise analysis of the application and selection processes for awarding NEA grants. Order your copy for \$8.00 (includes postage) from: Art Resources International, 5813 Nevada Avenue, NW, Washington, DC 20015. 202/363-6806.

The National Endowment for the Humanities 23rd Annual Report is now available. It contains brief descriptions of NEH programs as well as a complete listing of all NEH grants, entered by the division and program in which they were funded for fiscal year 1988. The report is free while the supply lasts. Single copy requests may be sent to: NEH 1988 Annual Report, Rm 406, 1100 Pennsylvania Ave, NW, Washington, DC 20506. 202/786-0438.

The Division of Research Programs of the National Endowment for the Humanities has announced the availability of its guidelines. The Division has four major grant program areas: Texts, Reference Materials, Interpretive Research, Regrants. For a copy of the guidelines write: Division of Research Programs, Rm 318, NEH, 1100 Pennsylvania Ave, NW, Washington, DC 20506.

A Cumulative Index of Volumes 1-6, 1982-87, of Art Documentation has been published by ARLIS/NA. This index provides access to a substantial body of valuable material published in the first 6 years of *Art Documentation*, and will be continued by annual indexes included in *Art Documentation* for volume 7 and continuation. Copies can be ordered for \$10 prepaid (a \$1 fee will be added for orders that require invoicing and an additional \$1 for shipping outside the U.S.) from: ARLIS/NA Publications, 3900 E. Timrod Street, Tucson, AZ 85711.

A new scholarly journal, *FAH: RITIPHA* (Fragmenta Artibus Historiae: Revue Internationale des Titres Inédites pour l'Histoire de l'Art) is tentatively scheduled to begin publication in the summer of 1990. It will be devoted to the specialized, but as-yet unrecognized, needs of those of our colleagues (particularly tenure-track teachers) who may never find the time to pursue any labor-intensive scholarly research but who, nevertheless, might possess many original perceptions and/or germinating ideas dealing with noteworthy problems in the history of



Jerome Selmer
Southwest Museum (See People & Programs)

art. The announced purpose of this year-book will be to allow these un-sung, but doubtlessly highly motivated would-be scholars to share with their more successful colleagues those articles they they WOULD have written, that is had they ever found the inclination to expend the energy required for the onerous production of self-seeking publications. All submissions should follow the style of the MLA handbook, and should be sent to: Padre Marcus Angélicus, S.J., Editor, *FAH: RITIPHA*, Dept of Art Historical Aggrandizement, New Mexico University, Las Cruces, NM, 88003-0003.

The Foundation Center has announced the publication of **Grant Guides for the Arts**, including: Grants for Arts & Cultural Programs; Grants for Museums; and Grants for Film, Media & Communications. These guides list thousands of recent grants in the arts field, and provides statistics on funding trends. For more information call or write: The Foundation Center, Dept. TS, 79 Fifth Avenue, New York, NY 10003. 800/424-9836.

Modern Language Association has available **Software for Scholars and Writers** including: *Pro-Cite*, a powerful bibliographic database program, available for IBM and Macintosh computers; *Nota Bene*, an advanced word processing program with special features for scholars and teachers (flexible layout, keyboards for all major Western European languages, lists of illustrations, etc.); *Word Cruncher*, a powerful indexing and retrieval program for machine-readable texts; and *Bibliography Generator*, a simple but flexible bibliography program suitable for students and those with limited needs. For information call or write: Member & Customer Services, Modern Language Association, 10 Astor Place, New York, NY 10003-6981. 212/475-9500.

federal administrative body which rules on registration appeals has declared that the name of an author/artist can be registered as a trademark for the full work the author/artist produces. The full implication of this for moral rights has yet to be explored. (W.M. Borchard, *Trademark and the Arts*, 1989.)

Serra also argued that resiting of the sculpture would constitute an unauthorized mutilation or other modification and thus an infringement of copyright. As noted, the Copyright Act does not grant a general moral right to prevent distortion, mutilation or other modification of a work. Section 106(2) does, however, prevent anyone from making a derivative work based on the author's work without his consent. The resiting would constitute an unauthorized derivative work.

Section 106(2) was successfully invoked as a moral rights equivalent in another case. In the recent case of *Mirage Editions, Inc., Jennifer Dumas, et al v. Albuquerque A.R.T. Co.*, the United States Court of Appeals for the Ninth Circuit (California), held that a company that sold tiles upon which works of art were mounted infringed the artist's widow's copyright to make derivative works by creating tiles using artwork for which the artist's widow and magazine publisher held the exclusive right.

Patrick Nagel was an artist whose works appeared in many media including lithographs, posters, serigraphs and as graphic art in many magazines, most notably *Playboy*. Nagel died in 1984 leaving the copyright to his wife. Mirage editions is the exclusive publisher of Nagel's works.

The district court concluded that by borrowing and mounting the preexisting copyrighted individual art images without the consent of the copyright proprietors, the company had infringed the copyrights in the individual images and also concluded that the resulting products comprised derivative works. In affirming the district court, the appellate court stated, "the protection of derivative rights extends beyond mere protection against unauthorized copying to any other form in which a work may be recast, transformed or adapted. In rejecting the company's argument that it had not engaged in art reproduction, the court stated, "the company has by removing the individual images from the book and placing them on the tiles, while not accomplishing reproduction, has certainly transformed and recast the individual images by incorporating them into its tile preparing process."

While this case goes farther than previous cases in reading into the Copyright Act a right of integrity, the analogy is not without its conceptual difficulties given as Professor Damich has stated the lack of clear distinction between economic and moral rights in U.S. copyright law. For example, an important limitation on using Section 106 as a moral rights equivalent lies in the fact that an author who has licensed a derivative work may generally no longer object to the alteration of the work unless the contract specifically limits the alterations or reserves to the author the right to approve the alterations. This right of "integrity" is a copyright owner's not an author's right. The issue of whether the moral rights can be waived by transfer of economic rights and still be in accord with Berne is also unclear.

Protection of an author's right to integrity based on moral rights equivalent was also afforded recently by a New York Court. Judge Freedman of the New York Supreme Court in the case of *Society of Survivors of the Riga Ghetto v. Huttenbach* addressed the issue of the rights of an author and a publisher where the author has granted full property rights in a work to the publisher.

On June 14, 1982, the parties entered into their first agreement for a book. It was to be entitled *The Holocaust in Riga: A History of the Riga Ghetto*.

Disagreements broke out between the parties. At issue was whether the publisher as owner of the copyright has the right to drastically change or revise the author's manuscript and then publish it either under another authorship or combined authorship. In this case the specific contract provisions states, "The manuscript agreed upon shall be published under the authorship of professor Henry R. Huttenbach."

Justice Freedman held that neither party may publish or use the work without the full consent of the other. Use of either the manuscript prepared by Professor Huttenbach or any of his work product, like his tapes would violate the contract and would also constitute passing off in violation of the author's moral rights. Justice Freedman mentioned approvingly several recent cases in New York which relied on unfair competition and industry practice to protect the authors right of integrity. So for example, where a contract provided that the publisher reserved the

(continued page 27)

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Please send us your address change 6-8 weeks before next publication date to insure accurate delivery of CAA publications. Do not submit summer address changes.

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Address _____

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CONFERENCES AND SYMPOSIA

Note: All repeated listings are designated with a (*).

CALL FOR PAPERS

27th National Conference of the Society for Photographic Education

To be held in Santa Fe, NM, March 15-18, 1990. Program proposals on any topic will be considered, especially those which investigate issues relevant to structures of education and imagemaking in the southwest. Working theme: *Enchanted Lands/Contested Turfs: Photographic Education and Imagemaking in the 1990s*. Topics to consider include The Changing Role of Liberal Education; Power Structures (Economic, Military, Nuclear and Spiritual); Representations of Native American and Hispanic Cultures; Imagemaking: Presentations of Work; The Changing West; Changing Ideas in Landscape Photography; Historic Archives of the Southwest; Photographic History Reconsidered; Photography within the Expanding Technologies of Media. All interested (imagemakers, educators, historians, critics, curators, etc.) are encouraged to submit abstracts for review by a national panel of professionals in the field. Send to: SPE '90, PO Box BBB, Albuquerque, NM 87196. Deadline: 1 August 1989.

Women's Caucus of the Society for Photographic Education Association

Proposals are sought for Women's Caucus programming at the 1990 Society for Photography Education's National Conference to be held in Santa Fe, New Mexico, March 15-18, 1990. Suggested topics include feminist pedagogy; reevaluating landscape photography; Native American and Latin American women imagemakers; feminism, ecology, and representation; art and real estate; alternative publishing venues. Other topics are encouraged, especially those including multicultural and interdisciplinary perspectives. Send one-page abstracts of panel including list of possible panelists with brief descriptions of their work and backgrounds, outlines of individual presentations of papers or visual works, nominations for featured speakers, suggestions for film/video screenings to: SPE-Women's Caucus, c/o Lorraine Kenny, Visual Studies Workshop, 31 Prince St., Rochester, NY 14607. Deadline: 1 August 1989.

Illinois Medieval Association

The 7th Annual Meeting of the IMA will be held at Eastern Illinois University on February 24, 1990. Proposals for papers in any area of medieval studies may be submitted, as well as proposals for complete sessions with 2-3 related papers. A

program committee will select the papers to be presented and asks that a 20-minute time limit be observed. The IMA encourages the study and understanding of all aspects of the Middle Ages; please write for membership information. Send proposals and abstracts to: Janet Marquardt-Cherry, Art Dept., Eastern Illinois Univ., Charleston, IL 61920 or John Simpson, English Dept., Eastern Illinois Univ., Charleston, IL 61920. Deadline: 1 September 1989.

25th International Congress on Medieval Studies (*)

AVISTA, the Association Villard de Honnecourt for the Interdisciplinary Study of Medieval Technology, Science, and Art, invites papers on the topic *Transportation as Depicted in Medieval Art and Literature* for presentation at its sessions during the International Congress on Medieval Studies to be held in Kalamazoo, Michigan, May 3-6, 1990. Talks are limited to 20 minutes. Send one-page abstracts, indicating audio-visual needs, to: Barbara M. Kreutz, 238 North Ithaca Ave., Villanova, PA 19085. 215/527-2564. Abstracts deadline: 15 September 1989.

Art Historical Knowledge: Epistemological Horizons of the New Art History

Papers are being solicited for a collection of essays that will engage in an epistemological critique of art history as an academic discipline, a discursive formation, and a discursive practice. It is hoped that an intensive working seminar will be held half way through the project for all contributors. In particular, papers are solicited in the following areas, but proposals outside these areas are also welcome: (1) Examination and critical discussion of the relation between the methods/theoretical assumptions of current art historical practices and those of other, perhaps wider practices, namely, a) hermeneutics, b) critical theory, c) Marxism, d) contributions of the "human sciences," e) Foucault's "archaeology" and "genealogy" of power/knowledge regimes, f) deconstruction, g) postmodernist or antifoundationalist philosophy and anthropology; (2) Analysis of the language of art history at the levels of its conceptual machinery and rhetoric. Papers in the form of a clear and concise proposal should be sent directly to either: Whitney Davis, Dept. of Art History, Northwestern Univ., Evanston, IL 60208; or Gerard Mermoz, Faculty of Art & Design, Liverpool Polytechnic, Liverpool L7 7DN, GB. Proposal deadline: 30 September 1989.

Symposium on Matronage

Sponsored by the Dept. of Art History at Temple University, it will be held at

Temple Univ. on April 20, 1990. Scholars from all disciplines are invited to submit one-page abstracts approximately 30 minutes in length on women as patrons, collectors and dealers, and their impact on art and architecture produced between 1200 and 1800. Send abstracts or requests for information to: Cynthia Lawrence, Dept. of Art History, Ritter Hall Annex, 8th floor, Temple Univ., Philadelphia, PA 19122. 215/787-7837. Deadline: 1 October 1989.

Vernacular Architecture Forum

The VAF is soliciting proposals for presentations at its 1990 Annual Meeting to be held in Lexington, KY, May 9-12, 1990. Papers may address any aspect of vernacular architecture in the U.S. or abroad, and should be primarily analytical rather than descriptive in content. Proposals may be for either a 20 minute paper on a subject the author has extensively researched or a 10 minute "work in progress" report. Proposals should be typewritten with the author's name, address and telephone number in the upper right hand corner and be a maximum of 400 words in length. The text should succinctly state the paper's content, delineating the scope, argument, and method, not just outline its topical considerations. Send 3 copies of the proposal to: Gary Stanton, VAF Papers Chair, Department of Historic Preservation, Mary Washington College, Fredericksburg, VA 22401-5358. For further information concerning the annual meeting contact: Julie Riesenweber, Kentucky Heritage Council, 12th Floor, Capital Plaza Tower, Frankfort, KY, 40601. 502/564-7005. Proposal deadline: 15 October 1989.

Interdisciplinary Nineteenth Century Studies (INCS)

The Body and the Body Politic will take place March 1990 at California State University, Long Beach. Address inquiries regarding the conference or proposed papers to: Jutta Birmele, Dept. of German, CSU, Long Beach, CA 90840. Or call: Roswitha Burwick, Scripps College at 714/621-8000, ext. 2807. 1-page abstracts deadline: 10 November 1989.

18th International Congress of Byzantine Studies

Scheduled to take place in Moscow, U.S.S.R., August 8-15, 1991, it will focus on relations between the Byzantines and the Slavs, particularly Rus. For further information contact: George Majeska, President, U.S. National Committee, Dept. of History, University of Maryland, College Park, MD 20742. Proposals for communications are due during the Fall of 1989.

Association of Art Historians Annual Conference 1990 (*)

Trinity College, Dublin, March 23-25, 1990. The theme is *Regionalism: Challenging the Canon*. Papers are invited on aspects of the theme ranging from *Celtic Insular Art* and the *Reformation in the Regions: image and discord to Popular Imagery and Critical Regionalism and Vernacular Expression and Design*. Proposals and inquiries: Fintan Cullen, Dept. of the History of Art, University of Dublin, Trinity College, Dublin 2, Ireland. Abstracts deadline: 1 December, 1989.

7th Biennial

New College Conference on Medieval-Renaissance Studies

The conference will be held March 8-10, 1990 in Sarasota, FL. Papers may be submitted on all aspects of Europe and the Mediterranean before 1600, any discipline. Especially interested in Italian Studies, Medieval/Renaissance Humanism, Courtly Culture, Ritual and Drama, Spanish Studies, Urban History, and the 12th Century Renaissance. Send 1-page abstract to: Lee D. Synder, Director, Medieval-Renaissance Studies, New College of the University of South Florida, 5700 N. Tamiami Trail, Sarasota, FL 34243-2197. Abstracts deadline: 1 December 1989.

Association of Art Historians (*)

The AAH in conjunction with the Centre for Extra-Mural Studies, Birkbeck College, University of London, will hold a two-day conference in September 1990. *The Body in Representation* hopes to reexamine theoretical issues relating to portraiture, the body and its representation in cultural history. Proposals for papers are invited, dealing with any society or period within the following general areas: portraits; institutions, academies and life classes; theories of expression; clothing, apparel and accoutrements; medicine and art. Proposals including a brief synopsis should be sent to one of the organizers: Kathleen Adler, Centre for Extra-Mural Studies, University of London, 26 Russel Square, London WC1, G.B.; Ludmilla Jordanova, Dept. of History, University of Essex, Wivenhoe Park, Colchester CO4 3SQ, G.B.; Marcia Pointon, School of English & American Studies, University of Sussex, Falmer, Brighton BN1 9QN, G.B.

Twenty One/Art and Culture

This is a journal which will focus on Modern and Contemporary art, examined with particular alertness to late 20th Century thought. It welcomes manuscripts concerning Modern or Contemporary visual culture, examined from historical, theoretical, or critical perspectives. International and interdisciplinary points of view are

particularly welcome. Style should conform to the University of Chicago *Manual of Style*, 13th edition. For further information or submissions, contact: Ann Lee Morgan, Editor, School of Art and Design (M/C 036), Univ. of Illinois at Chicago, Box 4348, Chicago, IL 60680.

Conference on British Studies Biography Series

Formerly published by the Archon Division of Shoestring Press, it has been moved to Indiana University Press. Paul Scherer and Roy Schreiber of Indiana Univ. at South Bend are the editors. Anyone who has a biography that might be suitable please keep in mind the following information: the printed book should be approximately 250 pages; any area of British history will be considered, but the subject should be of some eminence for the period involved; figures that have importance for areas beyond British history are of particular interest (e.g., the empire, colonies, or the continent); the liveliness of writing style and the ability to use language with grace and ease will be considered. Those who have a manuscript for consideration should send an outline of the proposed work and an introduction or sample chapter to: Profs. Scherer and Schreiber, Dept. of History, Indiana Univ., 1700 Mishawaka Ave., South Bend, IN 46615.

Women's Studies Groups 1600-1825

The Group's purposes include encouragement of research in women's studies 1600-1825, providing the opportunity for personal contact in regular informal meetings, a newsletter, a directory of members, acting as liaison with 17th-18th Century women's studies researchers. Membership information: Yvonne Noble, 53 New Dover Road, Canterbury, Kent CT1 3DP, G.B. A call for papers is requested for the following dates: November 25: *Appropriations of Power in the World of Men in History, the Arts, the Sciences*. Organizer is Marilyn Brooks, 17 Hawks Mill St., Needham Market, Ipswich, Suffolk IP6 8AR, G.B. March 31, 1990: *Images of Women/the Feminine/the Female*. Organizers are Sandra Ellesley and Ludmilla Jordanova, Dept. of History, Univ. of Essex, Wivenhoe Park, Colchester, Essex CO4 3SQ, G.B. June 30, 1990: *Women and Politics*. Organizer is Penny Richards, Dept. of History, College of St. Paul and St. Mary, The Park, Cheltenham, Glos., GL50 4AZ. May/June 1990 in Amsterdam: *"Masterclass" on Early Modern Women's History in the Netherlands and Great Britain*, held jointly with De Studiegroep Vrouwengeschiedenis van de Vroegmoderne Tijd. To offer papers write: Susan O'Brien, Dept. of History, College of St. Paul and St. Mary, The Park, Cheltenham, Glos. GL50 4AZ, G.B.

CAA AFFILIATED SOCIETIES/SPECIAL INTEREST GROUPS CALL FOR PAPERS

American Society for Hispanic Art Historical Studies (*)

ASHAHS will sponsor a session entitled *Works of Spanish and Portuguese Art in North American Collections*. Both members and nonmembers of ASHAHS are invited to propose papers that address stylistic or iconographic questions pertaining to works of Spanish and Portuguese art of all periods in all media (including painting, sculpture, drawing, manuscript illumination, tapestry, architectural ornament) in public and private North American collections. Papers will be limited to a maximum length of 15 minutes each. Send one-page abstract (prepared in the same format as CAA abstracts) to: Steven N. Orso, 7345 Tree Lane, Madison, WI 53717. Deadline: 30 September 1989.

Art Historians of Southern California

Annual meeting to be held November 18, 1989 at Scripps College. Please submit a one-page, single-spaced, typed abstract. Presentations not to exceed 20 minutes. Arthur D. Stevens, Humanities Building, Scripps College, Claremont, CA 91711. Deadline: 9 October 1989.

Design Forum (*)

In conjunction with CAA's annual meeting, a special day long symposium will be held on February 14, 1990 at the Fashion Institute of Technology. Two sessions of papers will be held: one devoted to *Design History* and one will consider *Design Theory and Ideas*. DF solicits abstracts of papers in design history for 20-minute presentations. Abstracts must be no more than 500 words, presented on a single sheet of paper with no identification of author or institution; an accompanying sheet must identify the author and institution. The jurors will consider the abstracts without attribution. Abstracts may be proposed for either session and submitted to: Richard Martin, Shirley Goodman Resource Center E305, F.I.T., 7th Avenue at 27th Street, New York, NY 10001-5992. Deadline: 30 June 1989.

Foundations in Art, Theory and Education (*)

FATE requests a call for papers on the theme *Myth, Ritual and Reality in Foundations Education*. Papers may address the folklore of foundations teaching and curricula, historical developments and the redefinition of foundations goals and objectives. Submit a one-page proposal abstract to: Stephen Sumner, President, FATE, Faculty of Art, University of Tulsa, 600 South College Ave., Tulsa, OK 74104-3189. Deadline: 15 September 1989.

CONFERENCES AND SYMPOSIA ...

Gay and Lesbian Caucus (*)

The newly formed Gay and Lesbian Caucus requests a call for papers that address gay and lesbian issues through history, criticism and artistic practices. Please submit a one-page abstract to: Margaret Stratton, 426 Church St., Iowa City, IA 52245. **Deadline: 1 September 1989.**

TO ATTEND

First International

Conference on Humor in Art

To be held at the Chateau de la Bretesche in Brittany, France, **July 4-6, 1989.** The conference is an exordium to create programs for the encouragement and dissemination of art of the highest quality using humor as an essential ingredient. Co-directors are Walter Askin, California State University, Los Angeles and Gerald Purdy, University of Southern California. Among those attending will be Stephen Prokopof, Director of the Krannert Art Museum, University of Illinois and Stefan Furtounov, Director of the House of Humor and Satire in Gabrovo, Bulgaria. It is expected that much of the discussion will take place in English and French with translators present (if this poses a problem and the number of languages should be increased, please write). For information contact: Walter Askin, Art Department, Cal State Univ., 5151 State University Drive, Los Angeles, CA 90032.

Summer Program

In Arts Management:

Introduction and Refresher

The Arts Extension Service's Annual Summer Program in Arts Management will take place at the University of Massachusetts at Amherst, **July 12-14, 1989.** It enables new arts managers to follow a structured series of skill-building workshops. More experienced managers can review basic skills workshops or participate in professional discussions of advanced issues in arts management. Volunteer and professional leaders in arts organizations may enroll for single days or in the entire series. College credit is available. To register or for further information contact: Craig Dreeszen, Education Coordinator, AES, Div. of Continuing Education, Univ. of Massachusetts, Amherst, MA 01003. 413/545-2360.

Microcomputer Applications in Visual Resource Collections

A workshop to take place at the University of Texas at Austin, **July 13-15, 1989** for persons who have experience in slide collections and are ready to investigate the possibilities for automating various functions in their collections. No computer experience or background is necessary. Enrollment is limited so you are urged to

register as early as possible. For information contact: Fine Arts Continuing Education, Fine Arts Building 2.4, The Univ. of Texas, Austin, TX 78712. 512/471-8862.

13th Annual Workshop in Basic Training for Art/Architecture Slide Curators

An intensive workshop to be held at the University of Texas at Austin, **July 17-22, 1989** will cover all aspects of managing an art/architecture slide collection and include lectures and demonstrations on all subjects related to visual resources management, as well as demonstrations on micro-computer technology and IBM software developed for card and label production and information retrieval purposes in visual resources collections. For information contact: Fine Arts Continuing Education, Fine Arts Building 2.4, The Univ. of Texas, Austin, TX 78712. 512/471-8862.

NEH Research Conferences (*)

The National Endowment for the Humanities announces the support of several research conferences designed to advance scholarly research in the humanities. Among them are: *Representations of the French Revolution*, **July 13-16**, Dartmouth College, contact: James A.W. Heffernan, Dept. of English, Dartmouth College, Hanover, NH 03755 (603/646-3993). *Cypriot Ceramics: Reading the Prehistoric Record*, **October 19-22**, University Museum, University of Pennsylvania, contact: Robert H. Dyson, James D. Muhly, University Museum, Univ. of Pennsylvania, 33rd & Spruce Streets, Philadelphia, PA 19103-6324. 215/898-4050.

Landscape and Sculpture International Symposium

A symposium to be held at Manchester Polytechnic, Manchester, England, **September 1-3, 1989**, for artists, landscape architects, geographers, environmental agencies and arts administrators interested in exploring some of the new ideas and opportunities for interdisciplinary work now emerging through landscape and sculpture collaborations in Britain, Europe and the U.S.A. For information contact: John Metson, L.R.G. Leuric, North Road, South Kilworth, Lutterworth, Leicestershire, England, LE17 6DU. Tel: 085-881-530.

Medievalism:

4th General Conference (*)

Sponsored by Studies in Medievalism and to be held **October 5-7**, at the United States Military Academy. It will address all aspects of Medievalism from the end of the Middle Ages to the present and beyond. For

information contact: William A. McIntosh, Dept. of English, U.S. Military Academy, West Point, NY 10996.

On the Eve of the Collapse: Classic Maya Society in the 18th Century A.D.

Sponsored by the Pre-Columbian Studies at Dumbarton Oaks, **October 7-8, 1989**, and to be held at Dumbarton Oaks. Archaeologists, anthropologists and art historians will present papers leading to a synthesis of the recent advances made in Maya Studies. Pre-registration is required. For registration form and further information contact: Pre-Columbian Studies, Dumbarton Oaks, 1703 32nd Street, NW, Washington, DC 20007.

Symposium Commemorating the Sesquicentennial of Photography

Sponsored by the Detroit Institute of Arts, **October 13-14, 1989.** Keynote speaker will be Susan Sontag. For information call the Department of Graphic Arts at 313/833-9830.

Historians of Netherlandish Art

The HNA will hold a conference entitled *In Search of the Netherlandish Tradition: Patterns of Continuity and Exchange* at the Cleveland Museum of Art, **October 26-28, 1989.** The conference will explore the concept of the Netherlandish tradition. Keynote speakers are Julius Held and Ilja Veldman. Featured speakers are Svetlana Alpers, Anne Hagopian Van Buren, Lorne Campbell, Nicole Dacos-Crifo, Molly Faries, Lawrence Goedde, Egbert Haverkamp-Begemann, Eddy de Jongh, James Marrow, Adam Milobedzki, Keith Moxey, Herman Pleij, Simon Schama and Larry Silver. For a complete program and further information contact: Charles Scillia, Dept. of Art History, 20700 North Park Blvd., John Carroll University, University Heights, OH 44118. 216/397-3482.

15th Annual Byzantine Studies Conference (*)

To be held at the University of Massachusetts, Amherst, **October 26-29.** The conference is an annual forum for the presentation and discussion of papers on every aspect of Byzantine history and culture and is open to all, regardless of nationality or academic status. As usual, several sessions will be devoted to Byzantine Art. For information contact: George Dennis, History Dept., Catholic University, Washington, DC 20064.

The Map is Not the Territory (*) The Mid America College Art Association's (MACAA) annual conference, hosted this year by the University of Cincinnati,

College of Design, Architecture, Art and Planning, will take place **November 1-4.** The conference coordinators propose a dialogue about the boundaries of customary divisions: cross disciplinary, cross cultural, cross historical. For information contact: Diane Olivier, Conference Chair, Univ. of Cincinnati, College of Design, Architecture, Art and Planning, School of Art, Cincinnati, OH 45221. 513/556-2962.

Gender in Academe:

The Future of Our Past (*)

1st annual conference hosted by the University of South Florida at the Sabal Park Holiday Inn, **November 2-4.** The conference will provide a lively forum on gender in academe. Nationally recognized scholars, including Sue V. Rosser and Gerda Learner, from the disciplines of the sciences and applied professions, humanities, and social sciences will keynote the conference to facilitate the exchange of theory and research. For information contact: Lee Leavengood, University of South Florida, LLL 012, Tampa, FL 33620. 813/974-2403.

Americas '89: Five Centuries of Endings and Beginnings

The first joint convention of the American Studies Association and the Canadian Association for American Studies will be held in Toronto, Canada, **November 2-5, 1989.** For further information contact: The American Studies Association, 2140 Taliaferro Hall, University of Maryland, College Park, MD 20742.

Women's Caucus for Art

The WCA is holding its national conference in New York, **February 12-15, 1990.** The general theme is *Shifting Power.* Some broad issues targeted for discussion include Paths to Empowerment; Women in Public Discourse; Museums: Cultural Resources or Cultural Repositories?; Collaboration; Artist Curators; What's the Big Deal? (Ambitious Projects); Women and Technology; Cultural Heritage: The Power Within; Challenging the Status Quo. For information please contact: 1990 WCA National Conference, c/o Sharon Vatsky, 950 Garrison Ave., Teaneck, NJ 07666.

Association for Textual Scholarship in Art History

An organizational meeting to elect officers and establish dues will be held in **February 1990** at the CAA annual meeting. The purpose of ATSAH is to promote the study and publication of art historical primary sources. ATSAH plans to publish a newsletter, provide information about the availability of reprints and modern editions, arrange discounts on reprints for its members, encourage the establishment of

standards for editing and annotating, encourage the publication of reference bibliographies and primary sources. For more information contact: Anthony Colantuono, Dept. of Art, Wake Forest University, Winston-Salem, NC 27109, 919/761-5303; or Janis Bell (after July 1), c/o Villa I Tatti, The Harvard University Center for Italian Renaissance Studies, Via di Vincigliata 26, 50135 Florence, Italy, (before July 1 you may call Prof. Bell at 614/427-2557).

INFORMATION

Requested for a book about the many artists who have depicted Monhegan Island, off the coast of Maine, since Aaron Draper Shattuck first sketched there in 1858. Tentatively entitled *Monhegan, The Artists' Island*, the book is scheduled for publication in June 1990 by Chelsea Green publishers. Any help would be appreciated in locating depictions of Monhegan by any artists who may have worked there from 1860 to 1880, as well as Monhegan paintings, by the following: Arthur B. Davies, Ernest Fiene, Henry Gasser, Ethel Katz, Leon Kroll, Jean Liberte, Haley Lever, Maurice Sterne. Please contact Frank Lieberman, Curtis Lieberman Books, Box 186, Woodstock, VT 05091.

The Committee for the Establishment of the Gainsborough International College of The Arts has asked that we notify CAA members of the proposed establishment of the Gainsborough International College of The Arts. The immediate concern is funding and the committee is looking for investors, but is also interested in establishing connections with art educational establishments that might see a mutual benefit deriving from an association. Any suggestions would be welcome. For further information about the college, please contact: Owen Wood, Gainsborough International College of The Arts, Kingsbury Farmhouse, Little Cornard, Sudbury, G.B. CO10 0NZ. 0787-227351.

CAA BOARD SEEKS NOMINATIONS TO THE NOMINATING COMMITTEE

The CAA Board of Directors solicits from the membership names of members in good standing for consideration for election to the 1990 Nominating Committee. The 1990 Nominating Committee will then nominate candidates for election to the Board to serve the term 1991-1995. Letters of recommendation and supporting material should be sent to: Nominating Committee, CAA, 275 Seventh Avenue, New York, NY 10001.

LEGAL UPDATE ...

right to edit "or otherwise change the work" as the publisher found reasonably necessary the court held that if custom and usage limits the expression "edit and change" to "reasonable modification but does not allow a substantial departure therefrom" then the author would prevail. In other words, the publisher might cut and edit so long as the artistic merit of the work and the artist's reputation were not impaired.

These decisions are indeed welcome after the erosion of the moral rights doctrine by some court decisions in New York and elsewhere which, until *Reid*, expanded the definition of work for hire robbing the creator of the limited moral rights protection afforded to the "author" of the work under the Copyright Act.

Moral rights related issues in Congress are likely to be debated within the next several years and moral rights doctrine will continue to evolve in the courts. While the Congress which approved U.S. adherence to Berne did not take the opportunity to provide extensively for moral rights, that the effort was rejected to freeze the moral rights status quo is hopeful. Moral rights proponents optimistically may see adherence to Berne not as the end but as the beginning of new efforts to reform U.S. law. Until full moral rights protection is afforded at the federal level, our readers are best advised to assure protection through explicit contractual language, since the majority of courts have been unwilling to limit economic and property rights in favor of the rights of creators.

LEGISLATIVE UPDATE

Senator Kennedy plans to reintroduce his Visual Arts Rights bill shortly as he has scheduled a public hearing on it for June 20th at 10AM in the Senate Subcommittee on Patents, Copyrights and Trademarks (moral rights legislation). Also before that subcommittee, Senator Cochran (R-MS) will investigate "work for hire" in a hearing on July 12th and will introduce his bill on the issue. The controversy over colorization of black and white films will once again have its day in Congress when Senator DeConcini (D-AZ) hears testimony on August 3rd on issues of concern in the "Dynamic Arts" (defined as film/video/television/the performing arts).

CLASSIFIEDS

The CAA Newsletter accepts classifieds of a professional or semi-professional nature (sale of libraries, summer rental or exchange of homes, etc.) The charge is \$.75 per word for members or \$1.25 per word for nonmembers with a \$15.00 minimum.

FULL COLOR EXHIBITION ANNOUNCEMENTS, postcards, posters, catalogue sheets. Outstanding quality. Samples: Images for Artists, 2543 Cleinview, Cincinnati, OH 45206.

DIRECTORY OF FINE ART REPRESENTATIVES & CORPORATE ART CONSULTANTS. The first of its kind. If you're looking for an agent, this is the best directory around with over 2000 references. For more information call or send SASE. For directory send \$44.00. Directors Guild Publishers, PO Box 369-CAA, Renaissance, CA 95962. 916/692-1355.

LAB MANUAL OF ALUMINUM PLATE LITHOGRAPHY. In use as college textbook; one copy available for instructors to preview for \$5.00. Lise Drost, 4410 S.W. 102 Avenue, Miami, FL 33165.

ART WORKSHOP: CHRISTMAS IN SAN MIGUEL DE ALLENDE, MEXICO, the famous art center. December 16-29, 1989. Painting and drawing in all media with New York artists/teachers. Studios at the Instituto adjoining the Aristos Hotel and swimming pool. Write ART WORKSHOP, 463 West St., 1028H, New York, NY 10014. 212/691-1159.

TUSCANY. Sculptor's house, mountain village near Pietrasanta, Lucca, and Viareggio beaches. Sleeps 4, studio, terraces. \$500/week, April-September 15, \$750/month other. 203/927-3684.

ROME APARTMENT, near American Academy, 3 rooms, furnished, sleeps 2, rent 900,000 lire monthly, available from January 15 to May 15, 1990. Contact Carolyn Valone, Dept. of Art History, Trinity University, San Antonio, TX 78284.

VENICE APARTMENT, kitchen, bath, soggiorno, study, bedroom in loft, modernized, fully furnished, suitable for 1-2 adults. Near station and vaporetto lines. Rent \$700 monthly, not including utilities. Anne Schutte, Cannaregio 1544, 30121 Venezia. Phone: 041-5222698 or 715779. Available September 1989 to June 1990. ■

DATEBOOK. 1 August deadline for submitting proposals to chairs of Joint Studio - Art History Sessions for 1990 Annual Conference ... 15 August deadline for submission of materials for the Fall CAA Newsletter ... 1 September deadline for submitting proposals to 1990 Studio Program Session Chairs/Co-Chairs ... 1 October deadline for submitting proposals to Program Chairs of 1991 Annual Conference to be held in Washington, D.C. ... 1 October deadline for the Millard Meiss applications ... 14 - 17 February 1990 dates for CAA Annual Meeting in New York ... 20 - 23 February 1991 dates for CAA Annual Meeting in Washington, D.C. ... 12 - 15 February 1992 for CAA Annual Meeting in Chicago.

CAA newsletter

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College Art Association

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STUDIO PROGRAM • CALL FOR PARTICIPATION INCLUDED

Summer 1989