

CAA newsletter

Volume 13, Number 4

Winter 1988/89

members' annual business meeting

The 77th Members' Annual Business Meeting will be held on Thursday, February 16, 1989 in the Imperial A Room, Ballroom level, San Francisco Hilton.

Elections

The major item on the agenda of the Members' Annual Business Meeting is elections.

OFFICERS: The Board of Directors proposes the following to serve as officers for 1989: President: **Phyllis Pray Bober**, Bryn Mawr College; Vice-President: **Ruth Weisberg**, University of Southern California; Secretary: **Egbert Haverkamp-Begemann**, Institute of Fine Arts, New York University.

BOARD OF DIRECTORS: Candidates to serve as directors are nominated by the Nominating Committee, which is guided by the returns on the preferential ballot. This year 1638 ballots were received. The slate reported by the Nominating Committee for election to the Board of Directors in 1989 (to serve until 1993) is **Phyllis Bramson**, University of Illinois; **Whitney Chadwick**, San Francisco State University; **Samella Lewis**, Scripps Col-

lege; **Catherine Lord**, California Institute of the Arts; **James Melchert**, University of California, Berkeley; **Debra Pincus**, Institute for Advanced Study, Princeton.

NOMINATING COMMITTEE: Those nominated to serve on the 1989 Nominating Committee (which nominates those directors who will be elected in 1990) are: **Harvey Stahl**, University of California, Berkeley, Chair; **Ed Colker**, University of the Arts; **Robert Loescher**, School of the Art Institute of Chicago; **Cecelia Klein**, University of California, Los Angeles; **Keith Morrison**, University of Maryland.

Procedures for placing additional candidates in nomination are described in the Notice of Meeting, which was mailed December 16, 1988.

For those who will be unable to attend the Annual Members Meeting, proxies have been included with the Notice of Meeting.

Following the business meeting, there will be a welcome reception for all new CAA members and an informal meeting and reception for exchange of information for a forthcoming CAA Survey on People of Color in the Arts. ■

attention all members: NOMINATIONS FOR CAA BOARD OF DIRECTORS

Any individual member of the CAA may submit to the Nominating Committee suggestions for candidates for the Board of Directors to be elected in 1990. Letters of nomination should be addressed to the chair of the Nominating Committee, copy to the CAA Executive Director, and should contain the name of the proposed candidate and his/her institutional affiliation, area of specialization and a supporting letter, up to one page in length, all of which will be circulated to the Nominating Committee. To allow adequate time for the Nominating Committee to consider its choices and to contact those candidates it selects before everybody disperses for the summer, all suggestions and letters of recommendation must be received by **March 1, 1989**. Only suggestions from CAA members will be circulated and considered. ■

CAA mastercard

The College Art Association, in conjunction with Maryland Bank, N.A., is offering members the *CAA Silver MasterCard*. This internationally recognized charge card is accepted at over 6.3 million locations worldwide. We all benefit: you receive a credit card with a very favorable interest rate at no charge for the first year and CAA receives a contribution for each *CAA Silver MasterCard* issued.

You can help contribute to furthering the activities of your membership association at no cost to you. The *CAA Silver MasterCard* is issued to eligible members free of its \$20 fee for the first year — TRY IT RISK FREE.

For further information and an application, call Maryland Bank directly at 800/847-7378.

charge it on mastercard and visa

You can now charge your CAA membership, meeting registration, and publication purchases with MasterCard and Visa credit cards. While simplifying payment for all CAA members, the use of credit cards will also enable foreign members to forward their fees without the necessity of purchasing U.S. dollar money orders or drafts. Your account will be charged in dollars and converted by your bank into local currency. You will be able to pay your bill in local currency; CAA will receive the payment in dollars.

To charge your CAA expenses, complete the appropriate CAA form with your MasterCard or Visa number, expiration date, and your signature.

attention foreign students

Grants for Foreign Students to Attend CAA Annual Meeting

The CAA has been awarded a grant once again by the Institute of International Education's Short Term Enrichment Program (STEP) that will enable us to assist foreign graduate students to attend the 1989 CAA Annual Meeting. Recipients must be citizens of a foreign country who are enrolled as full-time graduate students at a U.S. institution of higher education and they must not be receiving any other U.S. government funds for either academic or travel expenses. Maximum award is \$300. Eligible students who are planning to attend the 1989 CAA Annual Meeting (San Francisco, February 16-18) should write for application forms to CAA, 275 Seventh Ave., New York, NY 10001.

**Save Money. Register in advance for Annual Meeting.
Deadline 22 January.**

annual meeting update

Attention Undergraduate Art History Teachers!

Advanced Placement Art History: An Untapped Resource: A special session at the annual meeting of the College Art Association sponsored by the CAA Committee on Education.

This session is designed to provide college faculty with information about the College Board Advanced Placement (AP) Art History program. The program is designed to provide advanced, highly motivated high school students with a course that is the equivalent of an introductory college art history course. The students' achievement is assessed through an examination that combines multiple-choice and essay questions, many based on color slides or black and white illustrations, that cover a wide range of topics. Students who perform successfully on the AP examination apply to their colleges for possible credit and/or advanced placement. The decision rests with the individual college.

The session will begin with presentations about the course and the examination from members of the AP Art History Development Committee and the Chief Reader for Art History. Topics will include: *The AP Art History Course and Examination*; *Secondary School: A Place to Teach Art History*; *The AP Art History Student in College*; *Grading the Essay Section of the AP Art History Examination*. The second half of the session will be open to questions from the audience. **Friday, February 17, 12:15-1:45 p.m.**, Dolores Room, San Francisco Hilton. Refreshments will be served.

Women's Caucus for Art National Conference will be held **February 13-15, 1989** at the San Francisco Hilton. Conference Chair/Contact is Ann Meredith, telephone: 415/655-7289. For registration information: WCA Conference, Box 2456, 2140 Shattuck Ave., #504, Berkeley, CA 94704. Telephone: 415/832-5433.

Visual Resources Association Session at CAA Annual Meeting: Image-Bases and Image Management

New technologies now make it possible for curators and researchers to work directly with high-quality images rather than slides or other media. Images stored online in an image-base can be searched, sorted, selected, and manipulated in ways analogous to data in databases. These functions are of obvious value to collection managers. In addition, color values can be modified, light and shadow enhanced, and defects removed. These forms of image-enhancement permit speculative questions about restoration and meaning to be considered easily. In this session, developers of such systems will show such capabilities in simultaneous demonstrations. **Thursday, February 16, 4:45 p.m.**

Peter Selz will present a slide lecture on "The Human Figure in Contemporary Art" on **Wednesday, 15 February 1989** at 8 p.m. as

the eighth annual **Jane and John Dillenberger Lecture for Visual Arts** at Graduate Theological Union, Berkeley, CA. College Art Association members are welcome to attend free of charge on the eve of the annual CAA meeting in San Francisco. The lecture will be held in the Pacific School of Religion Chapel, 1798 Scenic Ave., Berkeley, CA. For further information contact Professor Doug Adams, Pacific School of Religion, 1798 Scenic Ave., Berkeley, CA 94709.

California Institute of the Arts, Valencia will present a workshop entitled "How Do I Get A Teaching Job? An Introduction to the CAA Annual Meeting and Tips on Landing a Job" on **January 30**, Langley Hall, to help potential applicants with job application skills. The Placement Service, Listing of Positions booklet will be used as a guide for helping participants through understanding application requirements, etc. Speakers: Nat Dean, Millie Wilson, possible other guests. Information: Nat Dean, Director of Career Development & Planning, 805/253-7871.

In addition, **California Institute of the Arts, Valencia** will offer a special service this year to CIA students and alumni. Nat Dean, Director of Career Development & Planning will operate an assistance center, during the CAA annual meeting, in the San Francisco Hilton, for CIA students and alumni only. All CIA students and alumni should check the Interviewers Listing for dates and room location. Further information: Nat Dean, 805/253-7871.

The **Western Society for Eighteenth-Century Studies** will hold its annual meeting on Saturday-Sunday, February 18-19 on the campus of the Univ. of California, Berkeley. All art history sessions on the program are scheduled for Sunday **February 19** to accommodate CAA conference attendees. Among other seminar topics, there will be panels on Fragonard, David and painting during the French Revolution. Members of the CAA are cordially invited. For more information, contact: W.E. Rex, Pres., WSECS, Dept. of French, Univ. of Calif., Berkeley, CA. 415/642-2712.

The Institute of East Asian Studies of the University of California at Berkeley and the Tokyo National Research Institute of Cultural Properties will co-host a conference on the theme of **The State of the Field of Japanese Art History Studies**, on the Berkeley Campus on **19-20 February 1989**. The conference is planned in conjunction with the Japan panels to be presented at the CAA meetings in San Francisco. Panels are organized around the topics of *New Directions in Traditional Fields*; *Methodological Concerns*; *The Art Museum and Academe*; and *Computer Applications in Japanese Art History: What Projects are Underway and What*

Problems Must be Overcome to Engender International Data Exchange? Contact: Sarah Fraser, Dept. of History of Art, 405 Doe Library, Univ. of California, Berkeley, CA 94720.

ATTENTION ALL SESSION SPEAKERS AND CHAIRS:

"Panel Protocol, or White Collar Crime in Academia"

After every annual conference informal discussions often include the atrocity report of what went wrong. The "star" of such discussions is frequently the panelist who attempted to hog the whole session, seemingly oblivious of the audience's boredom, the moderator's discomfort, and the anxiety suffered by subsequent panelists who feared time would run out before they could speak. Although the problem has been greatly reduced in the last few years, the fact that it occurs at all is symptomatic of confusion over the purpose of a session.

A session is a collaborative venture involving several individuals for the purpose of bringing certain issues to an audience which shares their interest in the topic. At its best the session is greater than the sum of its parts, each presentation informs and enriches the others, and through discussion and criticism issues are brought out and into focus for the benefit of all.

Sessions do not always attain this goal but all do strive towards it. And yet often even the best sessions become *less* than the sum of their parts through the inability or unwillingness of the participants to recognize that they are participating in a collective endeavor. What we often see on panels is some variant of the naked powergrab seemingly made palatable by being carried out with nonchalance and "good manners." I have yet to hear someone step up to the podium and state "I have decided that what I have to say is infinitely more valuable than anyone else's ideas. I am not interested in the opinions of my fellow panelists, the discussant, or the audience. And so I have appropriated their allotted time and lengthened my presentation accordingly." And yet this is an accurate description of their behavior. What I have heard is infinite varieties of self-serving self-deception: "My paper might be a *little* too long."—this from individuals with manuscript length texts. "I didn't realize it was *that* long."—this from the same individual who has just attempted to read the manuscript length text. "I just couldn't cut it down anymore."—from someone who has just discovered that it is impossible to summarize his or her next book in twenty minutes. "But everybody goes over the time limit."—this usually resentfully when requested to cut a few chapters from the opus.

One doesn't have to be a mathematical genius to understand that 10 typed double-spaced pages with slides constitutes a twenty minute presentation. Or that a session is a

finite unit of time, bound in by meetings, meals, other sessions or hotel regulations. The inelasticity of time intractably demands that if the panelists at the beginning appropriate more time for themselves, the panelist and/or discussant at the end will not be able to speak, and there will be no audience participation at all. Everyone has been at sessions where the last speaker has been de facto eliminated from the program by the predecessors' appropriation of the time available. Or where the last panelist is forced to quickly summarize a presentation representing months of work; or where an impromptu effort is necessary to find another location to accommodate the last speakers when hotel personnel close down an overtime session. These are horror stories—particularly to the individual who has prepared a presentation and traveled to the conference only to be deprived at the last moment of the right to speak. The insensitivity of the scenario is something like a genteel mugging committed in broad daylight before the eyes of the entire profession.

The most vulnerable member of any panel is the last speaker who is unable to control the schedule and who is victimized by the sum total of petty thefts committed along the way. Often it seems that panelists have simply divided the length of the session by the number of speakers and taken that as the *minimum* length for their papers. In fact sessions rarely start exactly on time, there are introductions and pauses between papers and time must be allotted for at least one mechanical glitch. If every speaker's paper is "just a few minutes too long" the session is usually over before the last speakers have had a chance. Time is finite and cannot be borrowed from next week to paste onto this afternoon.

In sum, a panel is a particular type of academic exercise; it is orchestral not solo. It is also an exercise in human relations in which abuses of power are possible but not tolerable. Some solutions to these problems have already been applied such as the December 1 deadline for papers. It might also be helpful to schedule papers within a session in inverse order to their length—the longest papers and those who miss the December 1 deadline should come last. To avoid recidivism, egregious violators of time limits might automatically be scheduled last at future conferences—Kant's categorical imperative in action. And, human nature being what it is, perhaps senior scholars—and certainly never graduate students—should be scheduled last on panels so that the weightiness of their reputations should counteract the powerlessness of that position and encourage moderators to keep the session on schedule. Most importantly, we make the society we live in, we create our own sanctions. If we find this kind of behavior unacceptable in our profession it is within our power to end it.

Patricia Mainardi ■
Reprinted from CAA Newsletter
Winter 1987/88

annual meeting 1989 Getty/Kress travel grant recipients

In 1987, the Getty Grant Program and the Samuel H. Kress Foundation generously awarded the College Art Association a grant of \$55,000 over three years to support travel of foreign and interdisciplinary scholars to the 1988, 1989, and 1990 annual meetings. The CAA joins the Getty and Kress in urging schools and museums to take advantage of the presence of these scholars in San Francisco, and, for many, in the United States: invite them to visit, to lecture, to meet with faculty, students, curators, etc. *Please contact Getty/Kress recipients directly to arrange for additional speaking engagements. Make all requests as soon as possible so that they can make appropriate travel arrangements.* (1989 annual meeting sessions will take place Thursday, February 16 through Saturday, February 18; the awardee's travel will be fully or partially paid to and from San Francisco.)

Getty/Kress recipients:

Philip Benedict, Dept. of History, Brown Univ., Providence, RI 02912, paper entitled "*La Cour et la Ville: The Social and Cultural Context of Artistic Life in the France of Louis XIV*," in Robert Berger's session; **David P. Billington**, Dept. of Civil Engineering, Princeton Univ., Princeton, NJ 08544, chair of session "Structural Engineering as an Art Form"; **David Bindman**, Dept. of Art History, Westfield College, Univ. of London, Kidderpore Ave., Hampstead, London NW3 7ST, England, chair of session "Art and Society in Britain, 1700-1900"; **Arnauld Brejon de Lavergnée**, Musées d'Art et d'Histoire de Lille, Palais des Beaux-Arts, Place de la République, Lille, France, in the session "The Connoisseurship of French Painting and Drawing I. Current Issues" co-chaired by Lorenz Eitner and Pierre Rosenberg; **John Brewer**, Dept. of Art History, U.C.L.A., 1300 Dickson, 405 Hilgard Ave., Los Angeles, CA 90024-1615, discussant in session "Art and Society in Britain, 1700-1900" chaired by David Bindman; **Tilman Buddensieg**, Univ. of Bonn, write: c/o Getty Center for the History of Art and the Humanities, 401 Wilshire Blvd., #400, Santa Monica, CA 90401-1455, discussant in session "The Legacy of National Socialism and Modern German Architectural History" chaired by Kathleen Weil-Garris Brandt; **David Bull**, Paintings Conservation Dept., National Gallery of Art, Washington, DC 20565, chair of session "History, Connoisseurship, and the Cross Section: Conservators Discuss the Complexity of Successful Conservation"; **Hubert Damisch**, Center for the History of Art, Ecole des Hautes Etudes en Sciences Sociales, Paris, write: c/o Dept. of Art History, U.C.L.A., 1300 Dickson, 405 Hilgard Avenue, Los Angeles, CA 90024-1615, discussant in session "Institutionalizing

Art History: The Early Discipline in the United States" chaired by Donald Preziosi; **Peter Draper**, University of London, address: "Dumb Flea," Chiswick End, Mel-dreth, Hertfordshire, SG8 6LZ, England, paper entitled "Continuity in English Medieval Architecture" in Virginia Chieffo Raguin's session; **Thierry de Duve**, Collège International de Philosophie, Paris, write: 22 Avenue des Scarabées, Brussels 1050, Belgium, paper entitled "Andy Warhol: The Overlapping of Aesthetics and Political Economy" in Sidra Stich's session; **E.C. Fernie**, University of Edinburgh, write: 17 Buckingham Terrace, Edinburgh EH4 3AD, Great Britain, paper entitled "Grabar's 'Martyrium' and the Place of Martyrial Elements in the Western Medieval Tradition," in John Williams' session; **Paul Fonoroff**, 1-L Kimberley St., 4th floor, Kowloon, Hong Kong, paper entitled "The Campaign Against *American Imperialists Films*," in Julia F. Andrews' and Ellen Johnston Laing's session; **Hartmut Frank**, Hochschule für Bildende Künste, Fachbereich Architektur, Lerchenfeld 2, 2000 Hamburg 76, BRD, paper entitled "The Gap: New Approaches to An Analysis of German Architecture during the Nazi Period," in Kathleen Weil-Garris Brandt's session; **Rudi Fuchs**, Haags Gemeentemuseum, Stadhouderslann 41, 2501 CB The Hague, paper entitled "The Museum from Inside," in John Walsh's session; **Nigel Glendinning**, Department of Spanish, Queen Mary College, Mile End Road, London, E1 4NS, England, discussant in session "The Cosmopolitan Court: Bourbon Patronage in Spain 1700-1808" chaired by Janis A. Tomlinson; **Gaël de Guichen**, ICCROM, via San Michele 13, 00153 Rome, Italy, chair of session "How Far Does Conservation Preserve the Spiritual Value of Our Cultural Heritage?"; **Zahi Hawass**, The Giza & Sakkara Pyramids Conservation Project, Egyptian Antiquities Organization, write: 42 Aden Street #15, el-Mohandissien, Cairo, Egypt, paper entitled "How Best to Present Egyptian Antiquities," in Gaël de Guichen's session; **Justus Müller Hofstede**, Kunsthistorisches Institut, Der Universität Bonn, 5300 Bonn, Regina-Pacis-Weg 1, BRD, paper entitled "Problems of Rubens and His Workshop: Pictorial Language and Execution," in Arthur Wheelock's session; **John House**, Courtauld Institute of Art, Univ. of London, 20 Portman Square, London W1H 0BE, England, paper entitled "Visualizing Revisionism: Museum Installation and the Reassessment of Nineteenth Century Paintings," in John Walsh's session; **John Dixon Hunt**, Dumbarton Oaks, 1703 32nd St. N.W., Washington, DC 20007, chair of session "Garden History: Where Did It Come From? Where Is It Going?"; **Richard**

Ingersoll, School of Architecture, Rice Univ., Houston, TX 77251-1892, paper entitled "New Art Museums in Texas and Sectional Space," in John Walsh's session; **Deborah Klimburg-Salter**, Institut für Tibetologie und Buddhismuskunde der Universität Wien, Maria Theresien-Strasse 3/4/26, A-1090 Wien, Austria, paper entitled "The Narrative Cycle of the Buddha Sakyamuni: The Second Phase" in Elizabeth Rosen's session; **Mark Leonard**, Conservation Dept., J. Paul Getty Museum, P.O. Box 2112, Santa Monica, CA 90406, paper entitled "James Ensor's 'The Entry of Christ into Brussels': Research and Restoration" in David Bull's session; **Kristen Lippincott**, The Warburg Institute, University of London, write: 19 Gardnor Mansions, Church Row, London NW3 6UR, England, paper entitled "Renaissance and Resuscitations in Astrological Imagery" in Salvatore Settis's session; **Teresa Longyear**, Conservation Dept., National Gallery of Art, Washington, DC 20565, paper entitled "A Corner at the Moulin de la Galette by Henri Toulouse Lautrec: A Discussion of the Methods of the Artist and the Conservation of the Painting" in David Bull's session; **Ruth S. Luborsky**, 514 Spruce Street, Philadelphia, PA 19106, paper entitled "Images of Middle- and Working-Class Dress in Tudor Book Illustrations" in Anne van Buren's session; **Carol Mancusi-Ungaro**, Conservation Dept., Menil Collection, 1511 Branard, Houston, TX 77006, paper entitled "The Rothko Chapel: A Discussion of the Black-form Triptych's" in David Bull's session; **Hisao Miyake**, Tokyo National Research Institute of Cultural Properties, First Research Division, 13-27 Ueno Park, Taito-ku, Tokyo, Japan, or 92-8-203, Shimizu-cho, Itabashi-Ku, paper entitled "Kaikai and the Early Jōdo Community," in Bruce Darling's and Samuel C. Morse's session; **Winfried Nerdinger**, Architektur Sammlung der Technischen Universität München, Arcisstrasse 21, 8000 Munich 2, BRD, paper entitled "Gropius in the 1930's," in Kathleen Weil-Garris Brandt's session; **Fritz Neumeyer**, Univ. of Dortmund, write: c/o J. Paul Getty Center, 401 Wilshire Blvd., Suite #400, Santa Monica, CA 90401-1455, discussant in session "The Legacy of National Socialism and Modern German Architectural History" chaired by Kathleen Weil-Garris Brandt; **Jürgen Paul**, Kunsthistorisches Institut, Univ. of Tübingen, Bursagasse 1, 7400 Tübingen 1, BRD, paper entitled "The Emergence of the Idea of a *National German Architecture*," in Kathleen Weil-Garris Brandt's session; **Philip Ravenhill**, National Museum of African Art, Smithsonian Institution, 950 Independence Ave. S.W., Washington, DC 20560, paper entitled "Kalabari Ancestral Screens: Levels of Meaning—An Exhibition Devoted to the Exploration of Meaning in an African Art Form," in Gaël de Guichen's session; **Rowland Richards**, Dept. of Civil Engineering, S.U.N.Y. at Buffalo, Buffalo, NY 14222, discussant in session

"Structural Art," chaired by David P. Billington; **Pierre Rosenberg**, Dept. des Peintures, Musée du Louvre, 75041 Paris, Cedex 01, France, co-chair of sessions "The Connoisseurship of French Painting and Drawing I: Current Issues" and "The Connoisseurship of French Painting and Drawing II"; **Joseph Rykwert**, 102 Meyerson Hall, Univ. of Pennsylvania, Philadelphia, PA 19104-6311, discussant in session "Reading Art Museums" chaired by John Walsh; **Salvatore Settis**, Classe di Lettere e Filosofia, Scuola Normale Superiore, piazza dei Cavalieri 7, 56100 Pisa, Italy, chair of session "Western Art and the Antique: Continuity, Imitation, Assimilation"; **David Solkin**, Courtauld Institute of Art, University of London, 20 Portman Square, London W1H 0BE, England, paper entitled "Commerce as Civilization: the Portraiture of Politeness in Early Eighteenth Century England" in David Bindman's session; **Ellen Handler Spitz**, Cornell University Medical College, write: 37 Iselin Terrace, Larchmont, NY 10538, paper entitled "Brief Remarks on Tensions Inherent within the Subject: Biography and Art History," in Ruth Butler's session; **John W. Stamper**, University of Notre Dame, School of Architecture, Notre Dame, IN 46556, paper entitled "The Eiffel Tower and the Galerie des Machines: The Art of Iron Construction at the Paris World's Fair of 1889," in David P. Billington's session; **Radu Stern**, Université de Lausanne, write to: 1 Liaudoz, 1009 Pully, Switzerland, paper entitled "American Models for Socialist Goals: *Amerikanizm* and the Russian Avant-Garde in 1920" in Wanda Corn's session; **Joyce Hill Stoner**, University of Delaware/Winterthur Museum, Route 52, Winterthur, DE 19735, paper entitled "The Preservation of Unique Values in 19th and 20th Century Paintings," in Gaël de Guichen's session; **George A. Wanklyn**, Dept. of Art History, American University in Paris, 31 Avenue Bosquet, 75007 Paris, France, or 9 rue Alexandre Cabanel, 75015 Paris, France, paper entitled "Etienne Delaune and a Drawings Cycle on the Theme of Charles IX and the Liberal Art" in Myra Orth's session; **Ernst van de Wetering**, Kunsthistorisch Institut, Universiteit van Amsterdam, Johannes Vermeer Straat, 2 en 17, 1071 DK Amsterdam, The Netherlands, paper entitled "Rembrandt and the Nature of His Workshop," in Arthur Wheelock's session; **Jeremy Wood**, Oxford Polytechnic, write: 122 Beaufort Street, London SW3 6BV, England, paper entitled "Drawings in Rubens' Workshop: the Evidence of Padre Resta and Other Early Collectors," in Arthur Wheelock's session.

Kress Travel Grants for CAA Studio Sessions

The Samuel H. Kress Foundation has awarded an additional grant of \$4,000 to assist foreign speakers participating in the 1989 Studio Sessions. The CAA and the Kress

Foundation urge schools and museums to take advantage of the presence of these artists and scholars by inviting them to visit, to lecture, to meet with faculty, students, curators, etc. To arrange for additional speaking engagements, please contact the Kress recipients directly, at the address listed after their names. Make all requests as soon as possible so that they can make appropriate travel arrangements. (1989 annual meeting sessions will take place Thursday, February 16 through Saturday, February 18. The awardee's travel will be fully or partially paid to and from San Francisco.)

Kress Recipients:

Roy Ascott, 64 Upper Cheltenham Place, Bristol BS6, 5HR, England, in the session "Computers and Art: Issues of Content" chaired by Terry Gips; **Uta Brandes**, Technische Hochschule, Hanover, write: Bohmerstr. 15, D-6000 Frankfurt 1, BRD, in the session "Construction, Reconstruction, Deconstruction" chaired by Margaret Lazzari and Clayton Lee; **Michael Erlhoff**, Rat fur Formgebung, German Design Council, write: Postfach 97 02 87, D-6000 Frankfurt-Main, BRD, in the session "Construction, Reconstruction, Deconstruction" chaired by Margaret Lazzari and Clayton Lee; **Suzi Gablik**, 5 Westmoreland Street, London W1, England, in the session "The Idea of the Moral Imperative in Contemporary Art," chaired by Mel Pekarsky; **Richard Wollheim**, 20 Ashchurch Park Villas, London W12, England, in the session "The Content of Abstraction" chaired by Dan Nadaner.

Support for Japanese Scholars

The Kajima Foundation for The Arts, Tokyo is sponsoring six Japanese scholars in the session *Art History in Japan*, co-chaired by Shuji Takashina and Maribeth Graybill. We would like to express our appreciation to The Kajima Foundation and to Mr. Schoichi Kajima, President of the Kajima Construction Company, whose generosity has enabled these scholars to participate in the 1989 Annual Meeting in San Francisco. The speakers are: **Kaori Chino**, Tokyo National Museum; **Hiroyuki Kano**, Kyoto National Museum; **Motoaki Kono**, Tokyo University; **Shūji Takashina**, Tokyo University; **Jun'ichi Takeuchi**, Gotoh Art Museum; **Emiko Yamanashi**, Tokyo National Research Institute of Cultural Properties.

CAA Receives FIPSE* Award for Board-Sponsored Annual Meeting Session: *Art History in the Boondocks* chaired by Annabelle Simon Cahn and James McManus which will be held Friday, February 17 at 4:45. ■

*U.S. Dept. of Education, Fund for the Improvement of Postsecondary Education.

solo shows by artist members

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

Pat Adams. The Berkshire Museum, Pittsfield, Mass., November 5-January 8. Paintings, 1968-1988.

Beth Bachenheimer. Eleven East Ashland Gallery, Phoenix, Ariz., September 16-October 9. Paintings.

Leslie P. Barta. Rotunda Gallery, Univ. of Arizona, Tucson, February 8-March 5, 1988. Photocollages.

William A. Berry. College of the Siskiyous, Weed, Calif., November 7-December 16. Quincy College, Quincy, Ill., February 1989. Still life drawings in colored pencil.

Charles Cajori. New York Studio School, N.Y.C., October 6-November 12. Paintings.

John Thomas Campbell. 14 Sculptors Gallery, N.Y.C., January 4-25, 1988. "A Performance in Stone."

Cynthia Carlson. The More Gallery, Inc., Philadelphia, September 9-October 5. "Memento Mori." Philadelphia Art Alliance, September 10-October 22. "Sorry About That."

Kevin Donahue. Prince Street Gallery, N.Y.C., November 11-30. Recent Work.

Mirle Freel, Jr. Artist Studio Gallery, Mesa, Ariz., February 4-March 12, 1989. Photographs and paintings.

Dorothy Gillespie. deStAmand Gallery, N.Y.C., April 7-June 7. Painted sculpture.

Wolf Gowin. University of Arizona Hall of Fame Gallery, Tucson, August 19-September 13. Fina Cocina Gallery & Restaurant, Phoenix, September 6-30. The Phoenix Little Theatre Art Gallery, October 11-November 15. Gum bichromate prints and copper assemblages.

Richard Hamwi. Cumberland College Art Gallery, Williamsburg, Ky., November 17-December 9. Drawings, watercolor paintings and collages.

Mimi Holmes. Armstrong Gallery, Cornell College, Mt. Vernon, Iowa, November 20-December 21. Mixed media sculptures and drawings.

Peter Thor Kursel. Pilsen East Center for the Arts, Chicago, Ill., September 1-30. "Noospheres and Citizens of the World."

Marc Lancet. Fairfield Civic Arts Gallery, Fairfield, Calif., September 19-23. Recent sculpture.

Mark Lavatelli. Conduit Gallery, Dallas, Tx., April 16-May 23, 1989. Recent encaustics, oil paintings, works on paper.

Sidney Lawrence. Gallery K, Washington D.C., September 13-October 1. Recent works.

Virginia Maksymowicz. Amos Eno Gallery, N.Y.C., November 12-December 1. "Insider Information."

Arezo Mohseni. The Collector Gallery & Restaurant, Washington D.C., September 3-30. Installation, photographs, sculptures, paintings, prints.

Stephen T. Moore. Foxley/Leach Gallery, Washington, D.C., October 11-November 5. Recent Paintings and Drawings.

David Paulson. Prince Street Gallery, N.Y.C., September 30-October 19.

Mel Pekarsky. G.W. Einstein Co., Inc., N.Y.C., October 18-November 26. Drawings and paintings of the desert landscape.

Dorothy Provis. Gallery Two, Ventura College, Ventura, Calif., February 7-24, 1989. Mixed media constructions and installation. Eclectic Constructions.

Sheree Rensel. Creative Arts Gallery, Central Michigan Univ., Mt. Pleasant, September 26-October 7. Sculpture/Drawings.

Judith Solomon Shah. Hess Gallery, Pine Manor College, Chestnut Hill, Mass., November 5-December 30. Bronzes.

Zdzislaw R. Sikora. Fine Arts Building Gallery, USC-Coastal Carolina College, August 1988. Floras, Potatoe Heads and Other Delights.

Janet Simpson. Kansas City Artists Coalition, Kansas City, Ks., October 1989. Paintings.

Ed Smith. 14 Sculptors Gallery, N.Y.C., November 29-December 17. Sculpture-Metopes.

Liane Crawford Smith. Davis Gallery, Stephens College, Columbia, Mo., October 14-November 11. Prints, Handmade Paper, Sculpture.

Brian J. Sullivan. ARC Gallery, Chicago, January 4-February 4, 1989.

Robert Van Vranken. OK Harris Gallery, N.Y.C., October 15-November 5.

Ruth Weisberg. The College of Wooster Art Museum, Wooster, Ohio, August 24-October 16. Paintings, drawings, prints, 1968-1988. Jack Rutberg Fine Arts, Inc., Los Angeles, November 19-December 31. Recent Work: Paintings, Drawings, Prints. ■

In conjunction with the CAA meeting in San Francisco in February, the Alligator Gallery, 924 Valencia Street, is holding a CAA member artist's lecture and reception. Reception: Sunday, February 5, 2:00-5:00 P.M. Artists lecture (Marc Lancet and Bradley Johnson) Thursday, February 16, 7:00-9:00 P.M. Further Information: 415/695-0845.

information

For an exhibition and catalogue, information is sought regarding **Georgia O'Keeffe's** 1939 visit to Hawaii, including archival materials as well as the current location of *Water Fall—No. III—Iao Valley, White Lotus, Hala-konia*, and other works which resulted from her trip. Please contact Jennifer Saville, Honolulu Academy of Arts, 900 S. Beretania Street, Honolulu, HI 96814.

Moholy-Nagy: Chicago Years. Exhibition research. Seeking colleagues and former students of Chicago's new Bauhaus and/or School of Design (1937-1946). Contact: Terry Suhre, Illinois State Museum, Spring & Edwards, Springfield, IL 62706 (217) 782-6644.

For a catalogue raisonne of work by **Stuart Davis** (1892-1964) to be published in the fall of 1990 by Yale University Press, information is sought from owners of paintings, watercolors and drawings. The catalogue will be published simultaneously with the Stuart Davis retrospective exhibition to be held at the Metropolitan Museum of Art in 1990. Contact: William C. Agee, Editor, Stuart Davis Catalogue Raisonne, c/o Salander-O'Reilly Galleries, Inc., 22 East 80th St., New York, NY 10021.

Information about the life and/or work of the painter **Julius H. Baumer** (1847-1917), who lived in Omaha ca. 1860s(?), active in Elmhurst, Illinois and Chicago area ca. 1871-1917, is sought for a research project. Baumer painted in oils and watercolor; landscapes, still lifes, allegories, religious murals, possibly portraits. Contact: Catherine Bruck, Elmhurst Historical Museum, 120 E. Park, Elmhurst, IL 60126. 312-833-1457. ■

legislative update

TAX BILL PASSES, AFTE has a success! On November 10 President Reagan signed a bill on tax code changes that will allow artists once again to deduct expenses in the year they are incurred. Under the Tax Reform Act of 1986, a painter had to determine what portion of various tubes of paint and other materials went into a particular work and then had to wait until that painting was sold before taking a deduction for expenses incurred in producing the work. (Under the *pre*-1986 law, an artist could have deducted all of his expenses for brushes, paint and canvas in one year against all his income for that year, irrespective of which canvases he was able to sell.) Aiding the effort were Representative Thomas J. Downey, a Long Island Democrat; Senator Daniel P. Moynihan, Democrat of New York; Senator Bill Bradley, Democrat of New Jersey, and Senator Robert Dole, Republican of Kansas. Representative Downey said he would work on further changes in the tax law to move it from being neutral toward artists to encouraging them, such as by permitting artists to deduct the fair market value of donations of their own work to museums. ■

a survival kit for academic job hunting in art history

The author is a veteran of several encounters with the job market at CAA.

BEFORE CAA

1. After receiving CAA meeting forms in December (in preliminary program), reserve a room immediately. Hotels get booked up faster than you might think. If you can afford the placement hotel, you'll have a private phone and rest area close to the job and interviewers lists, which come out every few hours. You'll also be in the same building as most of the interviewers. A room in another hotel may mean more walking back and forth or waiting in line to use the hotel phones. In any case, bring a roll of coins for pay phones.

2. Visit your campus career services office for advice on resumes and interviews. They may even be able to give you a practice interview on video. Rather than having your resume typeset, put it on a word processor so you can tailor it to each job.

3. Send for college catalogues and study the programs, faculty, etc. Your library should have most catalogues on microfiche. Contact friends who studied or taught at the schools in question to get inside information. Letting your established friends know where you're applying will bring new advice.

4. Formulate questions in your mind regarding each job in advance. You could make up a standard interview sheet, listing all the important topics. These include: contract length, which courses you will teach, semester course load, lecture hours per week, typical class size, use of T.A. graders or computer-graded exams in large courses, size and budget of slide collection, staff to make and refile slides, library size and budget, other local institutions, spouse benefits, administrative duties, interim review procedures for tenure-track positions, sabbatical schedule, school and state research grants, money for conferences and photographs, foreign programs, honors programs, and senior theses. Don't ask about departmental politics and save money questions until the end.

5. Don't schedule interviews back-to-back. They frequently run longer than expected and you may have to get to another hotel for the next one.

6. Bring at least 20 extra resumes and mark your hotel room and phone on them when you arrive. Also bring copies of any publications and/or completed manuscripts, favorable student evaluations, and course materials. A current CAA card (membership or subscriber identification) is necessary to use the Candidates' Center.

AT CAA

7. Arrive the night before interviewing starts for the orientation session and to unwind (including recovery from jet-lag!). The next day, get the room and phone numbers of the people with whom you've arranged interviews.

8. Make sure your chair and other faculty attending know where you're staying and vice-versa and that they have copies of your resume with your hotel room and phone marked on each.

9. Go for every interview you can get; good interviewing takes practice. Some schools post a list on their hotel doors of who will and won't be interviewed. Others list themselves on the interviewer sheets as "interviewing only those with prior appointments." In these cases, you're either on or off. Other schools have sign-up sheets to schedule interviews at certain times. Try to sign up for a morning slot, when you and the interviewer will be fresh. In general, don't expect anyone to get your message or respond. It may be faster to visit the interviewer's hotel room and wait for a break between interviews. For any new jobs, put your c.v. under the appropriate hotel door as soon as you can, and certainly before the interview.

10. When interviewing, prioritize your talents for each job. Since many interviews are scheduled in 30-minute chunks (or less), keep an eye on the clock and make sure you get your major points across before time runs out. Show as much breadth of interest as you can; most schools are not looking for specialists. Even when they are, they want people with wide-ranging talents capable of teaching exciting survey courses that maintain good departmental enrollments and budget allocations. Interviewers frequently ask questions like the following:

What are your strengths and weaknesses? What are you working on? How will you approach the survey course; what will the first lecture say; what textbook will you choose; what are your ideas for other courses and seminars? Are you prepared to work with studio students and faculty? (Many jobs are in studio departments and studio people will often be interviewing you.) Where do you see yourself in ten years? How do you conceive of art history and its place in a liberal education? What got you into the field in the first place?

11. Keep the interview like a conversation, with information about yourself emerging naturally. Be cheery and outgoing; interviewers are looking for good teaching qualities. In a market full of qualified people, personality is important. Would you hire someone you didn't like to be your permanent colleague?

12. Stay until the end of CAA-some jobs appear at the last minute.

AFTER CAA

13. A follow-up letter is important, after both CAA and any subsequent interviews.

14. Within two to four weeks, most schools will invite their top two to five candidates for a

campus interview. Study the school catalogue even more carefully for this. After that, it's usually another one to six weeks before you hear, depending on whether they offer the job to someone else first. Although you are a finalist, try to keep your expectations low; there are, after all, at least two other finalists.

15. Some schools can't afford to fly people in for campus interviews, particularly when a one-year job is offered. If you can afford it, you might call and say you'll be in the area on other business and ask if you could stop to see them.

16. When asked to lecture on campus, know what kind of talk is expected and for what audience. A grad level lecture may lose you the job when they want to see you get across to undergrads. This talk is crucial. Lively rhetoric, command of the visual material, and a rapport with your audience are what they look for, i.e., evidence that you can teach. If you read your lecture, as is usual, the question-and-answer session afterwards becomes particularly important in showing how you interact with an audience. Try to anticipate their questions. Some will presumably address the weaker, more controversial, or more obscure parts of your lecture. Becoming defensive in the face of tough criticism is a big mistake.

17. Many schools show their finalists around the local art gallery. This is another way of assessing teaching abilities.

18. When on campus, you're being interviewed all the time, even when drinking a beer. Be interesting, enthusiastic, and visual. Ask to meet with students, and find out what they want from you. Look over the slide collection for your areas. If you take the job, you may be able to order some slides in time to use them in the fall.

19. It's more and more common to get a job only late in the season. Remember, a fair number of jobs open up in May and June as grants and retirements are announced. Even if you are rejected through May, you may well get a better job in the summer when the competition is much easier. If you still have nothing when the last CAA job listing comes out in May, send your resume and a letter describing your situation to all your contacts. Jobs opening up in the summer will come to you only through word of mouth and you need a good network of ears and eyes.

20. A job offer in writing is insufficient. Make sure you receive a signed contract before you pick up and move.

21. Collect course materials, lecture notes, etc. from friends and professors before moving. This will make that first year a little less difficult.

Robert Baldwin ■
Connecticut College

placement review 1987/1988: trends in art and art history

In the 1987/1988 academic year, a total of 1318 positions were listed in the five issues of the CAA *Positions Listings* (September 1987-May 1988): 641 positions for artists; 329 vacancies for art historians; and another 348 openings for curators, museum and gallery directors, art librarians, art educators, and art administrators. These vacancy announcements represent an increase of 18% over the number of listings for the prior year. While it is difficult to ascertain any trend from the 202 new listings, we would like to believe that this is an indication of growing employment opportunities for artists and art historians both in so-called traditional and alternative careers requiring degrees in art and art history. It is apparent from the increase in non-academic positions that more museums, libraries, and other visual arts employers are looking to the College Art Association as a source for highly qualified individuals to fill their vacancies. The numbers support this premise: positions listed for artists increased by 10% and positions for art historians by 19%, compared to an increase of 36% for non-academic jobs listed.

Each year, CAA staff analyze vacancy announcements listed in the *Positions Listings* in an attempt to discern trends in salary, rank, and tenure status, as well as degree requirements for open positions. Concomitant with the statistical review of positions listed, we analyze the reports on interviews and hirings which are returned by prospective employers. We ask all institutions placing listings to complete a questionnaire about total number of applicants for the position, number interviewed, and gender and race of applicants, as well as information on the candidate they ultimately hire.

The following is a brief description of our findings based on 635 reports returned by would-be employers:

RANK

For the most part, vacancies listed with CAA are at the entry level (instructor, lecturer or assistant professor). Entry level positions for artists represent 65% of all vacancies advertised for artists; 68% of the positions listed for art historians were at an entry level. For both artists and art historians positions, vacancies at the associate and full professor level represent only 8% of the total; rank was not specified for the remaining approximately 25% of the positions listed. This distribution is roughly consistent with that of prior years.

SALARY

Keeping in mind that the salaries advertised in CAA *Positions Listings* can in no way be construed as a representative statistical sample of all existing salaries in the field, we can report that the average starting salary advertised for open positions in 1987/88 has risen

significantly over that of the prior year. With the exception of assistant professorships for artists which only showed a 5% increase in average salary, all other average salaries were at least 10% above the 1986/87 level of compensation. The average compensation advertised for artist positions was consistently lower than that for art historians at the same rank.

	Artists	Historians
Full Professor	\$42,500	\$50,952
Associate Professor	\$35,780	\$38,142
Assistant Professor	\$25,140	\$27,471
Lecturer/Instructor	\$24,991	\$26,749

DEGREE REQUIREMENTS AND CAREER TRACK

The majority of the positions listed for art historians and artists require a PhD or an MFA respectively. The increase in non-academic positions listed in *Positions Listings*, however, represents both a growth in non-academic career opportunities for recipients of advanced degrees in art and art history as well as an increase in positions for which an MFA or PhD is not requisite. Only 50% of the non-academic positions require an MFA or a PhD.

Of all positions listed for artists, 51% were either tenured or tenure track. For art historians, 60% were identified as tenured or tenure track. For non-tenure track jobs where a length of time was specified, the majority of vacancies were for one year or less, usually temporary replacements for regular faculty on leave. An additional 6% were for two years and 10% for a three year period.

APPLICANTS

Would-be employers who completed the CAA questionnaire reported a total of 28,662 applicants for 635 advertised positions, or an overall average applicant/open position ratio of 45:1. As noted regularly in the past, the general employment outlook is better for art historians: the applicant/opening ratio for artist positions was 59:1; while the ratio for art historian openings was 24:1; and the ratio was 39:1 for non-academic positions for artists and art historians.

A total of 3,367 candidates (or 12% of the total applicants) were interviewed for these 635 positions. Institutions interviewed an average of 5 candidates for each opening which means that each applicant had a one in ten chance of being invited to interview.

Women represented 41% of all applicants (or 11,751), and fared better on the next round, accounting for 51% (or 1,717) of those interviewed, a 15:1 ratio. The percentage of women applicants for art historian positions was 49%, a substantially higher percentage than the 38% of female candidates reported who applied for positions in studio art.

Minorities represented approximately 5% of total applicants, with only 3.5% of the candidates for studio art positions and an 11% minority representation among those applying for art history vacancies.

The College Art Association's current statistical base does not contain any information necessary to assess whether or not these hiring patterns are representative of the field. It is our goal to provide more extensive information in the future. ■

news from art journal

The Editorial board of *Art Journal* announces with regret the resignation of Judith Russi Kirshner as Editor of *Artists' Writings*, a new section of the *Journal*, which is expected to begin publication in late 1989. Happily, however, Buzz Spector has agreed to take on the assignment. Spector is an artist, critic, and teacher, whose most recent position was as visiting lecturer in the Department of Art, Univ. of California-Santa Barbara. He was founder and editor of *Whitewalls*, a magazine of writings by artists, for nearly ten years; currently, he writes for *Artforum* and *Art/Coast*. A solo exhibition of his work was held at the Art Institute of Chicago in 1988.

Spector writes: "Artworks are certainly textual structures along with what else they may be, and artists have always provided their own commentary on the meaning of their endeavors, despite stereotypes of inarticulation and obsessionism that would consign them to (helpless or mystical) silence. Besides the writing of concepts, artists commonly function as curators, exhibition reviewers, or catalogue essayists, engaging in professional activity fully equivalent to the practices of art historians and critics.

Artists' Writings will serve as a forum for the very great range of commentary that working artists can offer about visual art as an expression of cultural value. Earlier in these pages (Winter 1987/88), Judith Russi Kirshner outlined the kinds of writings to be considered: "For each issue, artists will be invited to comment on their own work, document concepts, events, and programs, summarize philosophies, offer opinions and criticism, clarify and define possibilities, review the past, predict the future, and explore new ideas and directions." To these I should like to add forms of writing artistic in themselves, such as poetry, prose, fiction, and journals, where those forms are germane to a particular theme.

The format for this section will be flexible, encompassing a variety of textual and graphic presentations appropriate to a stated topic. *Artists' Writings* will serve as another resource for artists and nonartists alike on the aesthetic, critical, theoretical, and methodological concerns of visual art." ■

The Committee on Institutional Cooperation Graduate Fellowships for Minorities, 1988-89, sponsored by 11 Midwestern universities, will award about 40 fellowships to members of underrepresented minority groups seeking PhD degrees in a wide variety of fields including Humanities. Each CIC Minorities Fellowship provides support for four or five academic years depending on field of study. For 1988-89, each award will pay full tuition plus a stipend of at least \$8000. Fellowships can be used at any CIC university. Contact: CIC Minorities Fellowships Program, Kirkwood Hall 111, Indiana Univ., Bloomington, IN 47405. **Deadline: 8 January 1989.**

The National Foundation for Advancement in the Arts (NFAA) is pleased to announce a pilot project in *Career Development of Visual Artists*. Visual artists in all media, US citizens or permanent residents, 18-35 years of age are eligible. Individuals who have been enrolled in a formal educational program become eligible one year after leaving that program. Highlights of the program include: 4 month residencies in Miami, Florida; free living and studio facilities; \$1000 a month stipend; funds for art supplies; exhibition of artist's work; exhibition catalogue for national distribution; interaction with nationally recognized artists, museum curators, art dealers, and art critics; transportation to and from Miami provided by NFAA. Residencies are from 1 March-30 June 1989. Send SASE for application to: National Foundation for Advancement in the Arts, 3915 Biscayne Blvd., Miami, FL 33137. (305) 573-0490 or National Foundation for Advancement in the Arts, 1500 Broadway, Suite 808, NY, NY 10036. (212) 719-3500. **Deadline: 9 January 1989.**

The Metropolitan Museum of Art, Fellowships in Conservation, for training in a conservation department of the Museum. Applicants should have an advanced level of experience or training. Contact: Office of Academic Programs, Metropolitan Museum of Art, Fifth Ave. and 82nd St., NY, NY 10028. **Deadline: 13 January 1989.**

The National Research Council plans to award approximately 25 Ford Foundation Postdoctoral Fellowships for Minorities in a program designed to provide opportunities for continued education and experience in research for Native American Indians and Alaskan Natives (Eskimo or Aleut), Black Americans, Mexican Americans/Chicanos, Native Pacific Islanders (Micronesian or Polynesian), and Puerto Ricans. Fellows will be selected from among scholars in the humanities who show greatest promise of future achievement in academic research and scholarship in higher education. Contact: Fellowship Office, GR 420A, National Research Council, 2101 Constitution Ave., Washington, DC 20418. **Deadline: 13 January 1989.**

Fellowship Program in Crafts at the Renwick Gallery. The National Museum of American Art, Smithsonian Institution, offers a fellowship program for up to twelve months to support the study of American crafts and craft history by visiting scholars in residence at the Smithsonian, for beginning or advanced scholars. Research proposals are sought from candidates knowledgeable in the history of 20th-century American art, craft or design. Preference will also be given to those proposals dependent upon Smithsonian resources. Further information and applications forms: SI, Office of Fellowships and Grants, Suite 7300 L'Enfant Plaza, Washington, DC 20560. (202) 287-3271. **Deadline: 15 January.**

NEH Travel Collections Program provides grants of \$750 to assist American scholars to meet the costs of long-distance travel to the research collections of libraries, archives, museums, or other repositories throughout the U.S. and the world. Awards are made to help defray such research expenses as transportation, lodging, food, and photo-duplication and other reproduction costs. Contact: Travel Collections Program, Division of Fellowships and Seminars, Rm. 316, NEH, 1100 Pennsylvania Ave., NW, Washington, DC 20506. (202) 786-0463. **Deadline: 15 January** for research travel between 1 June and 30 November 1989; **15 July** for research travel between 1 December 1989 and 31 May 1990.

International Exhibition *Synthesis* is an exhibition and gathering of artists by artists for artists. Send SASE to: Studio III, Trey Parker, Rt. 1 Box 154A, White City, KS 66872. **Deadline: 31 January 1989.**

A new residential fellowship for research on topics having to do with America in the eighteenth century will be offered in 1989-90 with joint funding by the American Antiquarian Society and the American Society for Eighteenth-Century Studies. Contact: John B. Hench, Assoc. Director for Research and Publication, American Antiquarian Society, 185 Salisbury St., Worcester, MA 01609. **Deadline: 31 January 1989.**

Rockefeller Foundation Fellowships in the Humanities Program in Art History and Anthropology Program at the Johns Hopkins University offers a ten-month residency for two advanced scholars in academic or museum institutions whose research on visual representation falls within the fields of art history, anthropology, history, philosophy, or psychology. This unique, innovative program seeks to develop an interdisciplinary theory integrating "western" and "non-western" art. Contact: Susanne Kuechler, Program Director, Dept. of Anthropology, The Johns Hopkins Univ., 3400 N. Charles St., Baltimore, MD 21218. (301) 338-7863. **Deadline: 1 February 1989.**

The American School of Classical Studies at Athens invites applications for two six-week Summer Session programs to be held 19 June-2 August and 26 June-9 August 1989. The program provides an intensive introduction to the antiquities of Greece in a limited time and focuses on the relationship between the country (its monuments, landscape and climate) and its history, literature and culture. Contact: Department A-3, Summer Session, American School of Classical Studies, 41 East 72nd Street, NY, NY 10021. **Deadline: 1 February 1989.**

The Susan B. Anthony Center for Women's Studies at the University of Rochester announces a post-doctoral fellowship for a recipient of the PhD in any discipline. Applicant's work should be closely related to women's studies. The fellowship is for one year beginning September 1989, with an option for a second year, \$22,000 yearly stipend. A Susan B. Anthony Fellow will be appointed in an existing academic department and will teach two courses during the year. Send vita, three letters of recommendation, a 1-2 page project proposal, and samples of published or unpublished work to: Susan B. Anthony Center, Univ. of Rochester, 538 Lattimore Hall, Rochester, NY 14627. **Deadline: 1 February 1989.**

Applications are invited for the fourth year of the United States Capitol Historical Society Fellowship designed to support research and publication on the history of the art and architecture of the United States Capitol and related buildings. Graduate students and scholars may apply for periods of one month to one full year for a stipend of \$1500 per month. Contact: Barbara Wolanin, Curator, Architect of the Capitol, Washington, DC 20510. (202) 225-2700. **Deadline: 15 February.**

1989 Summer Institute in the Spanish/Hispanic-American Archival Sciences will take place from 5 July-11 August. Full time members and librarians with instructional responsibilities employed in American institutions of higher learning are eligible to apply for stipends of up to \$3000 provided by the National Endowment for the Humanities. Contact: Center for Renaissance Studies, The Newberry Library, 60 West Walton Street, Chicago, IL 60610 (312) 943-9090. **Deadline: 1 March 1989.**

Walter Read Hovey Memorial Fund Award The Fund of the Pittsburgh Foundation has been established to help advance the professional career of graduate students in the field of the visual arts. It offers one graduate level fellowship in art history or a related field. For application forms contact: The Pittsburgh Foundation, 30 CNG Tower, 625 Liberty Ave., Pittsburgh, PA 15222. (412) 338-2623. **Deadline: 1 March.**

1989 NEH Summer Seminar Opportunities. In the summer of 1989 sixty-four seminars will be offered on such topics as: *Gothic in the Lis-de-France*, 19 June-11 August, Reid Hall, Paris, France; *Roman Art in its Social Context*, 12 June-4 August, American Academy in Rome; *Paleography and Codicology: Manuscript Books in the Middle Ages and Renaissance*, 12 June-4 August; *Imitation, Influence, Inspiration: The Theory and Practice of Artistic Relations in the Renaissance*, 19 June-11 August; *English Romantic Literature and the Visual Arts*, 19 June-11 August.

Applications are invited from prospective participants—twelve are selected to attend each seminar. Participants in the 8-week seminars receive a stipend of \$3500; those in 6-week seminars receive \$2750. The stipend is intended to help cover travel to and from the seminar site, books, and research and living expenses. Contact: Summer Seminars for College Teachers, Rm. 316, Division of Fellowships and Seminars, National Endowment for the Humanities, 1100 Pennsylvania Ave., Washington, DC 20506. Applications from prospective participants (for 1989) and prospective directors (for 1990) must be filed by 1 March 1989.

NEH Summer Institute on Theory and Interpretation in the Visual Arts, a six-week summer institute for college and university professors, sponsored by the University of Rochester, Rochester, N.Y. The institute will examine the historiographic traditions that determine the present character of the discipline of art history, locate other theoretical alternatives that have proved productive in other disciplines, generate theoretical models that might constitute a basis for future art historical writing, and discuss the implications of these interpretive strategies, for the enrichment of teaching in college and university curricula. Dates: July 9-August 18, 1989. Faculty: Michael Ann Holly, Keith Moxey, Norman Bryson, Mieke Bal, Wolfgang Kemp. Visiting lecturers: David Summers, Michael Podro, Kaja Silverman, Peter Burke, Craig Owens, Constance Penley, Michael Fried, Thomas Crow, Lisa Tichner. Participation limited to 25 full-time faculty members who will receive stipends of \$3,000. Further information and application materials: Carolyn Young, Administrative Assistant, Department of Art & Art History, Univ. Rochester, Rochester, NY 14627 (716) 275-9249. **Application deadline: 1 March.**

NEH Summer Seminar for College Teachers: *English Romantic Literature and the Visual Arts* to be held at Dartmouth College, June 19-August 11. The seminar is designed for college teachers and scholars interested in romanticism, in the relation between literature and the visual arts, and particularly in the theoretical problems entailed by that relation. Applications are encouraged from,

among others, art historians. Participants will each receive a stipend of \$3,500. Further information and application forms: James Hefernan, Dept. of English, Dartmouth College, Hanover, NH 03755. **Deadline: March 1.**

CASVA Senior Fellowships. Limited to those who have held the PhD for five years or more or who possess a record of professional accomplishment at the time of application. A total of five to seven Senior Fellowships are awarded annually, most for a full academic year, although applications for a single term or quarter, or for two years, may be considered. In addition, there are a number of short-term (maximum sixty days) Visiting Senior Fellowships, qualifications the same as for Senior Fellows. Non-stipendary Associate appointments, for those who have obtained funding from other sources and would like to be affiliated with CASVA, are also available. For descriptive brochure and application forms: CASVA, NGA, Washington, DC 20565. (202) 842-6480. **Deadline:** for Senior Fellowships and Associates, 1989-90: 15 October. For Visiting Senior Fellowships and Associates during the period 18 September 1989-28 February 1990: **21 March 1989** and the period 1 March 1990-31 August 1990: **21 September 1989.**

The Andrew W. Mellon Humanities Seminars for Visiting Scholars announces an upcoming seminar *Knowledge and Work in the Renaissance: The Case of Leonardo da Vinci*, conducted by A. Richard Turner at New York University on consecutive Fridays, spring semester 1990. Against the structure of knowledge in the Renaissance, Leonardo's accomplishment will be assessed in terms of the major educational options of the time, the relationship between artisan's shop and scholar's study, the role of state in shaping careers, and the role of images in recording data. Full time faculty at undergraduate institutions in the northeast and mid-Atlantic regions are eligible. All disciplines are encouraged to apply. Information and brochure: Humanities Seminars for Visiting Scholars, N.Y.U., 1104 Elmer Holmes Bobst Library, 70 Washington Square South, New York, NY 10012. 212/998-2090. **Deadline: 31 March 1989.**

The Starr Fellowship in Asian Paintings Conservation, for training in the conservation and mounting of Asian paintings. Contact: Office of Academic Programs or Department of Asian Art Conservation, Metropolitan Museum, Fifth Ave. at 82nd St., NY, NY 10028. **Deadline: Open.**

Visual Artists Fellowships grants are available for 4 or 8 week residencies. November, and January through April. Open application period, quarterly review. Contact: Vermont Studio Colony, P.O. Box 613, Johnson, VT 05656. (802) 635-2727.

The Art Gallery of Westminster College is now accepting submissions for an exhibition *Computers in Art*. The exhibition will be a group show to take place in the 1990-91 season. Send slides, resume, and SASE to: Peggy L. Cox, Box 4, Art Dept., Westminster College, New Wilmington, PA 16172.

International Art Workshops/Residencies. Foreign workshops offering a different perspective and a variety of art experiences with open course curriculum which permits the examination of varied art concepts and techniques in a new context. Small student/teacher ratio providing individual instruction at all levels. **March 20-April 2, 1989** Rancho Rio Caliente, Guadalajara, Mexico; **June 16-July 1989** Assisi, Italy. Seminar for advanced and professional artists culminating in an exhibition in Assisi for participants and guests sponsored by the Agenzia Turismo and the Comune of Assisi. Housing, most meals, studio space, critiques and lectures included. Write or call: Art Workshop, Isaac Rose/Kreloff, 463 West Street, 1028H, New York, NY 10014 (212) 691-1159.

NEH Summer Institute on Petrarch. The Italian Department at Yale will hold a six-week summer institute on Petrarch, and Petrarchism conducted in English. Its aim is to explore Petrarch's rethinking of the canon and the restoration of the humanistic disciplines as the core of that canon. Applicants will receive stipends of up to \$3,000 given by the NEH. Participants from the various departments in the humanities are invited to apply. For further information contact Giuseppe Mazzotta, Dept. of Italian, Yale University, New Haven, CT 06520.

PUBLICATIONS

The Research Libraries Group, Inc. announces publication of the first of three RLG publications on information needs in the academic disciplines: "Information Needs in the Humanities: An Assessment." Copies of the humanities assessment are available for \$4.00 from: Christina Kasson Publications Coordinator, RLG, Jordan Triangle-Oak 4124, Stanford, CA 94305-4124.

NEW MID ATLANTIC VISUAL ARTS DIRECTORIES available. *Visual Arts Residencies: Sponsor Organizations* provides information for artists and critics seeking residencies in the mid-Atlantic region. *Award Winners in the Visual Arts* profiles mid-Atlantic artists who have received state, regional and national awards. To order or for more information, contact: MID ATLANTIC ARTS FOUNDATION, 11 East Chase St. Baltimore, MD 21202. 301/539-6656. ■

CALL FOR PAPERS

Association of Art Historians 1989 London Conference, History/Practice/Theory: Issues in Art and Design, in conjunction with the London Institute will be held 6-9 April 1989 at the London Institute of Education. For details of the subject sections see the summer 1988 issue (Vol. 13, No. 2) of the *CAA Newsletter*. In addition, please note: Section 4a "Criticism is convened by Michael R. Orwicz, Dept. of Art, Univ. of Connecticut 06268. Section 12 the "Open Session" is convened by Claire Ford Wille, 1A Bowerdean Street, London SW6 3TN, tel: 01-731-6387. Deadline for submission of papers are obtainable from the relevant section convenors. For further information: Tag Gronberg, Conference Organiser London 1989, 13 Christ Church Square, London E9 7HU. Telephone 01-98-7556. **Deadline: ASAP/end of January.**

1989 CIHA/VRA Conference in Strasbourg, France. The Visual Resources Association will meet once again in conjunction with the CIHA (Comite International d'Histoire de l'Art) for their XXVIIth International Congress on the History of Art from August 31 to September 8, 1989 in Strasbourg. The CIHA/VRA program will include the following three sessions: *Session I. Standards: International Efforts.* The session will cover subjects such as authority control, cataloging formats and transcription systems for foreign languages. We would like to know what types of projects are being conceived or are in progress which would contribute to the development of international standards for the visual resources. The format for Session I will consist of short papers followed by discussion. *Session II. Technology: Information Sharing.* We are calling for papers covering information sharing of the written word and image or projects such as the integration of thesauri and other library tools with the computer. Both theoretical papers and descriptions of actual applications are needed. *Session III. Technology: A General Update.* We would like to include the latest developments in the field of computer technology as it applies to visual resource collections or to scholarly research. Again, both theoretical papers as well as descriptions of projects are welcome. Please submit abstracts of 400-500 words for consideration to Ursula Stammler, Director of the Architectural Resource Center, School of Architecture and Urban Design, Univ. of Kansas, Lawrence Kansas 66045. Tel: (913) 864-3244, **not later than January 15, 1989.**

The 1989 Southwest Regional Conference of the Renaissance Conference of Southern California will take place on Friday, 7 April and Saturday, 8 April at the Huntington Library in San Marino, CA. Organized sessions and individual papers on any aspect of

the Renaissance are cordially invited. Session proposals and paper abstracts should be sent to: Wendy Furman, President RCSC, Dept. of English, Whittier College, Whittier, CA 90608. Inquiries regarding conference arrangements should be addressed to: Kristine K. Fortney, Secretary-Treasurer, RCSC, Dept. of Music, California State Univ., Long Beach, CA 90840. **Deadline: 16 January 1989.**

The 24th Annual UCLA Art History Graduate Student Symposium will be held Saturday, April 15, 1989 at the University of California, Los Angeles. Please submit a 1 page typed abstract. All fields welcome. Complete papers will be needed from selected semifinalists by February 24. Presentations not to exceed 30 minutes. Please submit abstracts to: Joan Downs, Symposium Committee Chair, UCLA, 405 Hilgard Ave., 1300 Dickson Art Center, Los Angeles, CA 90024-1615. **Deadline: abstracts must be postmarked by 20 January 1989.**

The Historians of Netherlandish Art is organizing a conference to be held at the Cleveland Museum of Art, 26-28 October 1989. Entitled *In Search of Netherlandish Tradition in Art, 1400-1700: patterns of Continuity and Exchange*, the conference will explore perceptions of the "Netherlandish tradition" and how these perceptions are affected by the methods scholars employ and the questions they ask when examining Netherlandish works of art. Papers on the following topics are invited: Continuity from Van Eyck to Vermeer; Patterns of Exchange with Other Lands; The Distinctive Role of Media; Patronage and the Art Market; Convention and "Reality"; Technology and Connoisseurship. Contact: Charles Scillia, Dept. of Art History and Humanities, John Carroll University, 20700 North Park Blvd., University Heights, OH 44118. **Deadline: 1 March 1989.**

Towards a Modern Art World: Art in Britain c. 1715-1880. Submissions are invited for a major international symposium on the history of British art, sponsored by the Paul Mellon Centre and hosted by the Courtauld Institute of Art, to be held in London, 14-16 December 1989. The conference will consider the emergence in Britain of new conceptions of artistic identity, and of commercial, cultural and institutional mechanisms through which a British art world came into being. Areas of central concern will include the public and private roles of art, the dissemination and display of visual imagery, academies and artists' societies, the functions of art criticism and art theory, etc. Contributions from non-art historians are actively encouraged. Traveling expenses and a fee will be paid. Abstracts (for 40 minute papers) should be sent to the chair of the organizing committee: Professor Michael Kitson, Paul Mellon Centre for Studies in British Art, 20 Bloomsbury

Square, London, WC1A 2NP. **Deadline: 1 March 1989.**

The fifteenth annual **Nineteenth-Century French Studies Colloquium** will be held at the University of New Hampshire, Durham, October 26-28, 1989. Please send 10-12 page papers or substantial abstracts in duplicate to: Barbara T. Cooper or Grover E. Marshall, Co-Chairs, NCFS Local Arrangements Committee, French Dept, 102 Murkland Hall, Univ. of New Hampshire, Durham, NH 03824-3596, USA. Please include SASE if ms. return is desired (US postage or international postal reply coupons must be used). **Deadline: 15 March.**

TO ATTEND

Mural Painting in American Government Building, a symposium on April 1, to coincide with the exhibition "Missouri Murals: Studies for the State Capitol Decoration," Truman Building, Jefferson City, Missouri State Capitol. Exhibition dates: February 1-May 31, 1989. Participants include Richard Guy Wilson, Univ. of Virginia; Karal Ann Marling, Univ. of Minnesota; Susan Kendall; Patricia Condon, Museum of Art & Archaeology, Univ. of Missouri-Columbia; Osmund Overby, Univ. of Missouri-Columbia. Further information: Museum of Art & Archaeology, Univ. of Missouri-Columbia, 314/882-3591.

The Teaching of Art History in the Nineteenth Century, a symposium sponsored by the department of art history and archaeology of the University of Missouri-Columbia and the Sesquicentennial Committee of the University, to be held in Pickard Hall the afternoon of April 1, 1989 (immediately following the annual meeting of the Midwest Art History Society). Participants: Charles Cutler, Univ. of Iowa; Betsy Fahlman, Arizona State Univ.; Philipp Fehl, Univ. of Illinois; Meredith Shedd, Univ. of Rhode Island; Allen Weller, Univ. of Illinois. Further information: William Biers, Dept. of Art History & Archaeology, 109 Pickard Hall, Univ. of Missouri, Columbia, MO 65211.

Fin de Siecle: Learning and Teaching Art History in the 1990's

To take place April 7-8, 1989, New England Center, Univ. of New Hampshire, Durham, NH. Organized by the art historians of the six New England land grant universities. The conference will assess past and future directions in art history, as the end of the discipline's first century approaches, and will provide participants with the opportunity to share information and strategies for using new theories and technology to inform classroom practice. Sessions and chairs: *One Hundred Years of Art History*, Jackson Rushing, Univ. of Maine; *CHIPS: The Computer and Art History*, Paul Norton, Univ. of Massachusetts, Amherst; *Using Art in New England*

Collections, Christie Fengler-Stephany, Univ. of Vermont; *Teaching the Introductory Survey: Texts and Contexts*, Wendy Roworth, Univ. of Rhode Island; *Teaching the Non-historical Course*, Brucia Witthoff, Framingham State College; *Creating the Active Student*, Wendy Holmes, Univ. of Rhode Island; *The 21st Century Art Department*, Joyce Brodsky, Univ. of Connecticut. Further information and brochure: Mara Witzling, Dept. of the Arts, Univ. of New Hampshire, Durham, NH 03824.

An international colloquium entitled "Artistic Integration in Early Gothic Churches: Architecture, Sculpture, Stained Glass, & History" will be held at York University in Toronto, April 7-9, 1989. It will deal with "holistic" and integrative studies of the ensemble of all the arts in early Gothic churches; two sessions will be devoted to monographic papers on single key monuments, and two sessions will be for papers on general problems of research and methodology (including critiques of the monographic papers), especially on interdisciplinary issues. Monographic papers will be given by Beat Brenk, Univ. of Basel, on Ste Chapelle; Peter Draper, Univ. of London, on Wells; Eric Fernie, Univ. of Edinburgh, on St. Denis; Arnold Klukas, Smith College, on Durham; Peter & Brigitte Kurmann, Univ. of Geneva/CVMA, on Chartres; Virginia Raguin, College of the Holy Cross, on Poitiers; Richard Schneider, York Univ., on Bourges; Malcolm Thurlby, York Univ., on York. Review and methodology papers will be given by Kathryn Brush, Univ. of Western Ontario; Madeline Caviness, Tufts Univ.; William W. Clark, Queens College, C.U.N.Y.; Barbara Abou El-Haji, S.U.N.Y., Binghamton; Bernard McGinn, Univ. of Chicago; Roger Reynolds; Pontifical Inst. of Medieval Studies; Brigitte Bedos Rezak, S.U.N.Y., Stony Brook; Willibald Sauerländer, Kunsthistorisches Institut, Munich; Fr. Michael Sheehan, Pontifical Inst. of Medieval Studies. Seating is available only for registrants. Further details and pre-registration: Richard Schneider, Dept. of History, York Univ., 4700 Keele St., North York, Ont., Canada M3J 1P3.

Victorian Anecdotes, Apocrypha, and Hal- lowed Cliches will be the topic of the Thirteenth Annual Meeting of the Midwest Victorian Studies Association, to be held in Chicago on 28-29 April 1989. Contact: Michael Clarke, MVSA Executive Secretary, Dept. of English, Loyola Univ. of Chicago, 6525 N. Sheridan Road, Chicago, IL 60626.

The Newberry Library Center for Renaissance Studies 1989 Renaissance Conference, **The Intellectual World of Seventeenth-Century France: Descartes in Context**, will

be held 14-16 April 1989. The conference will consider the background of late Renaissance humanism, scholasticism, and skepticism in which the thought of Descartes developed and changed. Speakers will address the issue of the historical context, particularly in early seventeenth-century France, of Descartes' philosophy, metaphysics, mathematics and natural philosophy. Contact: Center for Renaissance Studies, The Newberry Library, 60 West Walton Street, Chicago, IL 60610.

CALL FOR MANUSCRIPTS

Milkweed Editions, an independent literary-visual arts publisher, announced a competition for three collaborative books for its forthcoming series, *Seeing Double*. The winning manuscripts will be published between Fall 1989 and the Fall of 1990. Seeking collaborations between a visual artist and a writer, or between two visual artists, especially visual work in any medium that can be reproduced on a two-dimensional paper surface in black-and-white, or half-toned. Writing can be prose fiction or non-fiction, or poetry. Visual art should be imagistic. The finished book should be projected to be between 64 printed pages, and 104 pages. Contact: MILKWEED EDITIONS, Box 3226, Minneapolis, MN 55403. Send manuscripts from 1 November-1 February or proposals for the complete work, with several examples of the visual art and text by 1 February to be completed no later than 1 May.

Visual Resources: An International Journal of Documentation will celebrate the 150th anniversary of photography with a special issue devoted to *Art History and Photography*. With at least one large academic art historical collection of photographs in the United States in danger of being removed to remote storage, it would be particularly relevant to consider the relationship between the two. Contact: Helene Roberts, Fine Arts Library, Fogg Art Museum, Harvard Univ., Cambridge, MA 02138. **Deadline: 1 August 1989.**

The Editors of *leonardo* invite artists and others to submit papers or manuscript proposals on the subject of art and telecommunications. A special issue of *leonardo* is planned to appear in early 1990. Artists' use of two-way interactive communication systems and papers describing specific projects, theoretical issues, technological forecasts as well as proposals for integrative work between

the arts, sciences and technology will be welcome. The following media are to be covered: Videotex, telefacsimile, teleconferencing, interactive videodisk, computer networking, telemetry, remote sensing, electronic mail, on-line databases, interactive video environmental cybernetics, telematics, laser transmission, radio. Contact: Ascott/Loeffler, *leonardo*, 2020 Milvia St., Berkeley, CA 94704. Or electronically to leonardo@well. UUCP or rogerm@sag4.ssl.berkeley.edu@jade.berkeley.edu. It is preferred that all communications be carried out via electronic means, but fiber media also accepted.

A new publication *The Journal of Design History* will play an active role in the further development of design history by publishing new research, providing a forum for dialogue and debate and by addressing current issues of interest. The *Journal* will seek to provide links with other disciplines exploring material culture, such as anthropology, architectural history, business history, cultural studies, design management studies, economic and social history, history of science and technology, and sociology. From time to time the *Journal* will publish 'special' issues devoted to particular areas, periods or themes. The *Journal* welcomes contributions from scholars of all nationalities and from those working in other disciplines, such as anthropology, history of technology, and economic history, whose subjects of study overlap at significant points with those of design historians. The editors encourage contributions on design in pre-industrial periods and in non-European societies, as well as on hitherto neglected or unfamiliar areas. For instructions to authors, contact: Christopher Bailey, Editorial Secretary, *Journal of Design History*, School of Humanities and Cultural Studies, The Polytechnic, Wolverhampton, WV1 1LY, England.

Design Issues, a journal of design history, theory, and criticism founded in 1984 at the University of Illinois at Chicago, seeks submissions on a wide range of topics related to design. Of particular interest are articles that can contribute to a debate about the past and present nature of design and can help to develop design's theoretical and critical foundations. Articles should be no more than twenty typed, double-spaced pages of text. Authors may submit their work in languages other than English, with an English abstract, to be translated if they are accepted. Proposals for articles are also welcome. Contact: Bonnie Osborne, *Design Issues*, School of Art and Design, Box 4348, The Univ. of Illinois at Chicago, Chicago, IL 60680. ■

Please note policy change: Starting with the Winter CAA newsletter we will publish news items only about individual and institutional members of the College Art Association.

Those sending information should include name of person, degree(s) received, and institution(s) or program. Please note the relevant category: Academe, Museums/Galleries, In Memoriam, Organizations, and section of the country. Indicate CAA membership.

IN MEMORIAM

Mary Ann Scott (PhD, Univ. of Maryland), assistant professor of art history at the Univ. of Denver, died on 1 October at the age of 44. Former Fulbright Scholar and former assistant curator at the Cincinnati Art Museum, Scott had recently published the book *Dutch, Flemish and German Paintings in the Cincinnati Art Museum*.

Jean Harris, 60, professor of art history at Mount Holyoke College since 1957, chair of the art department from 1968 to 1976, and director of its art museum from 1978 to 1983 died 4 August. She published numerous books and essays on 19th-century French painting, including *Edouard Manet, Graphic Works: A Catalogue Raisonné* (1970), and was working on a book, *The Art Complex*, at the time of her death. She was also author of *The Handbook of the Mount Holyoke College Art Museum* (1984) and curated the groundbreaking exhibition, "Women Artists in America Today" (1962).

Ray Eames, 72, who as a partner in the design firm The Office of Charles and Ray Eames exerted a powerful influence on furniture and industrial design over the last 40 years, died in August. As a professional partner of her husband, Charles, who died in 1978, Ray Eames collaborated in the design of hundreds of chairs, tables, and other pieces of furniture that combined mass production with a high sense of style and comfort. Their most famous work is the "Eames Chair," two pieces of molded plywood connected by stainless steel tubing.

The Oriental Department of the Harvard University Art Museums is deeply grieved to announce the death of Professor **Max Loehr** at the age of 84. Professor Loehr served Harvard from 1960 until his retirement in 1974 as Curator of Oriental Art and Abby Aldrich Rockefeller Professor of Oriental Art. (See James Cahill, "Max Loehr at Seventy," *Art Orientalis*, 1975.)

In Remembrance of Harry Bober

I am deeply saddened by the loss of one of the most genuine people it has been my privilege and my pleasure to have known. The Harry Bober I met in my first days at the Institute of Fine Arts in 1957 was an extraordinary bright and gentle man with a warm and genuine concern for nurturing in his students the best of what they could become. An objectively critical eye, enormous learning, and a wry sense of humor informed his teaching in lecture, in seminar, and in conferences. In those fortunate enough to study with him he instilled attitudes of sustained curiosity about the works of art of the Middle Ages and about the societies that forged the minds of the makers of those works. When Professor Bober returned the first lengthy paper I'd submitted to him with his comments and corrections written over most of the available area of all but a few pages, I assumed the worst; and instead I learned that his ample, precise criticisms, and sometimes kind comments were part of his continuing intellectual and humane engagement with his students. When together we considered a Carolingian manuscript in a private collection, or when we examined a portable altar in the Cloisters or a bookcover in the Morgan Library, he shared with us most generously his excitement, his penetrating curiosity, his sense of ordered inquiry, and especially his open passion for art. It was of course he who was considering and examining, and we who were receiving far more than we could then have given. He presented first, and then incited, provoked, piqued, and tugged at our responses to help us shape our thinking. That each of us would develop differently in the next years was a tribute to his abilities. For Harry Bober teaching was a joyful calling and a heartfelt obligation to give of himself so that we might better know.

For him, penetrating questioning of the physical condition and authenticity of art objects was an essential precondition to analyses of their art historical contexts. It followed almost naturally that during the late 1950's and the early 1960's he championed enthusiastically and effectively the forming of the Joint Museum Training Program at the Institute and the Metropolitan Museum as well as the Institute's Conservation Center. Harry Bober's commitment to scholarship may be measured too by the lasting importance of his publications, by his efforts as a founding father of the International Center of Medieval Art at the Cloisters and its journal, *Gesta*, and certainly by his making manifest to his students an ages-old mode of organizing knowledge, the method of "schemata." Professor Bober's expositions of Isidore of Seville, the Venerable Bede, and Hrabanus Maurus among others, that culminated in his recognition of the fundamental method of "schemata," armed us with insights that continue to affect our studies of murals, miniatures, "les arts somptuaires," and the iconography of Medieval architecture.

It was altogether appropriate that a special volume of *Gesta*, entitled "Essays in Honor of Harry Bober," marked the twenty-fifth anniversary of the founding of the International Center of Medieval Art in 1981. Harry was almost always accessible when students needed advice, encouragement, or argument. His commitment to his students went beyond their years at the Institute. He often maintained an active interest in their progress as teachers and researchers, and ultimately as human beings. Through them his teachings have reached far beyond the Institute of Fine Arts. We have lost a quiet friend, a compassionate man, a precise and fascinating scholar, and a profound and unforgettable teacher. We mourn his passing.

Warren Sanderson
Professor, Art History
Concordia University, Montréal

Robert Gwathmey, highly accalimed in the 1940s for his socially conscious paintings, including the rural south of his youth, died September 21st at age 85. Gwathmey showed frequently at Terry Dintenfass Gallery in New York City and taught drawing at Cooper Union for twenty-six years. He is also remembered for giving his son, architect Charles Gwathmey, his first important commission, a house in Amagansett in 1966.

ACADEME

Northeast: **Jonathan Brown**, Carroll and Milton Petrie Professor of Fine Arts, NYU-IFA has been elected to membership in the American Philosophical Society.

Mark Lavatelli has joined the faculty of Medaille College, Buffalo as associate professor of humanities.

David Underwood (PhD, Univ. Pennsylvania), an architectural historian, has joined the faculty of Rutgers University as assistant professor of art history. The National Academy of Design announced the appointment of **Steve Cantrell** (MA, New York Univ.) as Director of Public Affairs. Cantrell replaces **William Butler** who left to pursue other interests.

Midwest: **Stan Edwards** (BFA, School of The Art Institute of Chicago) has joined the faculty of the American Academy of Art in Chicago.

Julie Codell, associate professor of art history and criticism, has become chair of the art department at the University of Montana.

The Univ. of Indianapolis has named **Roland D. Rarick** (MA, Univ. of Kansas) assistant professor and chair of the art department.

Southwest: The University of Texas at Austin announced that **Linda Schele** was appointed to the John D. Murchison Regents Professorship in Art. An art historian, Schele is a world authority on Maya hieroglyphic writing and drawing. **Richard Schiff**, who will join the UT, Austin faculty in January, was appointed to the Effie Marie Cain Regents Chair in Art. He is currently at the Univ. of North Carolina, Chapel Hill.

Radford Thomas (PhD, Univ. of Texas at Austin) has been named director of the Art Institute for the Permian Basin and adjunct professor of art at the University of Texas of the Permian Basin in Odessa. Thomas was formerly director of the Michael C. Rockefeller Arts Center at SUNY Fredonia and held various posts in Texas, Washington and Tennessee.

The School of Art at Arizona State University announced the following faculty appointments: **Bernard Young** (PhD, Cornell Univ.), associate professor in art education; **Janice Pittsley** (MFA, Univ. of Georgia), associate professor in drawing and foundations; **Jerry Schutte** (MFA, Arizona State Univ.), assistant professor in drawing; **Diana Hulick** (PhD, Princeton Univ.), assistant professor in the history of photography; **Betsy Fahlman** (PhD, Univ. of Delaware), associate professor in American art history; **Nancy Serwint** (PhD, Princeton Univ.), assistant professor in ancient art history; **Corine Schleif** (PhD, Univ. of Bamberg, West Germany), assistant professor in Medieval art history; **Barbara Loeb** (PhD, Univ. of Washington), assistant professor in North American Indian art history; **Kathryn Maxwell** (MFA, Univ. of Wisconsin), assistant professor in printmaking; **Kurt Weiser** (MFA, Univ. of Michigan), associate professor in ceramics.

Mid-Atlantic: The University of Delaware reports that: **William I. Homer** has returned to the chairship of the department of art history after completing a book on Ryder during his 1987-88 sabbatical leave. **Damie Stillman** and **Linda Pellecchia** are on leave in 1988-89, Stillman at the Center for Advanced Study, University of Delaware, and Pellecchia a Getty Fellow at the National Gallery of Art where she will be cataloguing architectural drawings. **Bates Lowry**, former director of the National Building Museum, is visiting professor in 1988-89; he will be teaching courses on Renaissance and American architecture. The Henry Luce Foundation has given the Department a grant of \$120,000 to support dissertation research in American art. The Association of Historians of American Art has moved from the University of Illinois, Chicago, to the University of Delaware, William Homer will be editor of their newsletter. **Annemarie Weil Carr** will join the department in 1989-90 as distinguished visiting professor and will teach courses in medieval art.

West: **Vivian C. Sobchack** (MA, UCLA; PhD, Univ. of Southern Illinois), professor of theater arts (film) and a fellow of Porter College, has been appointed to a two-year term as director of the arts at University of California, Santa Cruz.

Southeast: **Arthur R. Blumenthal** has become the director of the George D. and Harriet W. Cornell Fine Arts Center at Rollins College, Winter Park, Florida.

Timothy Verdon, associate professor of art history at Florida State University, is currently teaching at the FSU Study Center in Florence, Italy. Together with Italian colleagues, he organized an international conference in Venice to study "Art and the Bible: the image as biblical interpretation" to discuss the role of religious art in Western man's understanding of the Bible across the centuries, October 14-16, 1988.

Emory University art history department announced four new appointments: **Rosemary Gay Robins** (D.Phil, Oxford; PhD, Cambridge) has been appointed assistant professor of Egyptian and Near Eastern art and archaeology. She will also serve as the curator in Egyptian art at the Emory Univ. Museum of Art and Archaeology. **Rebecca Stone** (PhD, Yale Univ.) has been appointed the Mellon postdoctoral fellow for 1988-90. She will teach Pre-Columbian art and serve as consulting curator for the Emory Museum. **Rebecca Zurier** (PhD candidate, Yale Univ.), a visiting professor, will teach American art history during the spring term of 1989. **Donald Kuspit**, professor of art history and philosophy in the department of art at SUNY, Stony Brook, will be visiting professor at Emory during the spring term and will offer a graduate seminar entitled *Art and Psychoanalysis*.

MUSEUMS AND GALLERIES

Midwest: **Bonnie G. Kelm** (PhD, Ohio State), former director of the Bunte Gallery and professor of art history at Franklin Univ., Columbus, Ohio, has been appointed the director of the Miami University Art Museum in Oxford, Ohio.

The Ohio State University has named **Robert Stearns** (BFA, Univ. of California, San Diego) as the new director of the Wexner Center for the Visual Arts. In 1973 he helped found and became the first director of The Kitchen Center for Video and Music, New York. From 1978 to 1982, Stearns was director of the Contemporary Arts Center, Cincinnati.

John Wilson (MA, PhD, Courtauld Institute of Art, Univ. of London) has been appointed curator of Western Art at the Spencer Museum of Art at the University of Kansas.

Michael Kan, deputy director of the Detroit Institute of Arts, has been appointed executive assistant director of the museum. He will continue to head the DIA's Department of African, Oceanic, and New World Cultures, as he has since 1976.

Barry Shifman (MA, Univ. of Chicago) has been appointed associate curator of decorative arts at the Indianapolis Museum of Art. Prior to this appointment he was a research associate in decorative arts at the LA County Museum of Art and a curatorial assistant in European decorative arts at the J. Paul Getty Museum in Malibu.

Wendy Greenhouse (BA, MA, Yale Univ.; MLS, Simmons College) has been named curator of the paintings and sculpture collection at the Chicago Historical Society. She has taught at Northwestern Univ. and Yale and recently completed an important cataloguing project for the National Academy of Design.

Southwest: **Irvin Lippman** (BFA, Univ. of Denver; MA, Univ. of Texas) has been appointed assistant director at the Amon Carter Museum. Lippman joined the Amon Carter museum staff in 1983 after working at the National Gallery of Art since 1976. **Barbara McCandless** has been appointed assistant curator of photographs at the Amon Carter Museum of Art. Since 1984, she has been research associate for the photography collection at the Harry Ransom Humanities Research Center, Univ. of Texas at Austin. McCandless fills the position left vacant by **Carol Roark**, who recently became publications coordinator of the Historic Preservation Council for Tarrant County, Texas. **Joan Seeman Robinson**, is currently a visiting scholar at the Menil Collection in Houston.

Southeast: **Maria M. Munoz-Blanco** (BA, Univ. of Puerto Rico; MA, Rutgers Univ.) has been appointed assistant registrar of the Wolfsonian Foundation of Miami Beach.

Dianne H. Pilgrim (MA, Institute of Fine Arts at NYU), chair of the Department of Decorative Arts at The Brooklyn Museum, has been named director of the Cooper-Hewitt Museum, the Smithsonian's National Museum of Design in New York City. Pilgrim, as chair since 1973 of one of the largest curatorial departments at The Brooklyn Museum of Art, was well known in the decorative arts field for the exhibition, *The Machine Age in America, 1918-1941* (1986). Pilgrim succeeds **Lisa Taylor**, who retired in 1987 after two decades with the Smithsonian.

West: **Jacqueline Baas** (PhD, Univ. of Michigan), founding director of the Hood Museum of Art at Dartmouth College, has been named director of the University Art Museum at the Univ. of California, Berkeley.

Continued on p. 14, col. 1

Rozanne M. Stringer (BA, MA, MBA, Univ. of Kansas, Lawrence) has been appointed the curator of education at the San Francisco Museum of Modern Art. Most recently she served as curator of education at the Phoenix Art Museum. **John Caldwell** (MA, Hunter College, CUNY) has been appointed curator of paintings and sculpture at the San Francisco Museum of Modern Art. Most recently he served as curator of contemporary art at the Carnegie Museum of Art in Pittsburgh.

Alla T. Hall (PhD, Univ. of Southern California; PhD, Charles Univ., Prague), has been named director of the Armand Hammer Museum of Art and Cultural Center, which is scheduled to open in the spring of 1990 in Los Angeles.

Nancy Hock (MA, PhD, Univ. of California, Berkeley) will be the first Paul L. and Phyllis Wattis Foundation curator of Southeast Asian Art at the Asian Art Museum of San Francisco. The Foundation gave a one million dollar endowment grant to support the position and for activities related to the department of Southeast Asian Art. Hock was appointed associate curator of Southeast Asian Art in January 1988; she is the first Southeast Asian curator to be appointed in the U.S.

Northeast: The University of Hartford has named **Zina Goldsmith Davis** (MFA, Univ. of Pennsylvania) director of the Hartford Art School's Joseloff Gallery. Since 1981, she has served as director of the Beaver College Art Gallery in Glenside, PA.

grants and awards

Please note policy change: Starting with the Winter CAA newsletter, only grants and awards received by individual and institutional members of the College Art Association will be published. Please note the following format:

Individual members cite name, degree(s) received, institution(s), grant or award.

Institutional members cite name of institution and the grant or award. Please indicate CAA membership.

MULTIPLE AWARDS

National Humanities Center Fellows
Two art historians were among the thirty-five

The Whitney Museum of American Art has announced the appointment of **Susan Carol Larsen** (PhD, Northwestern Univ.) as curator, permanent collection. Since 1975 Larsen has taught at the Univ. of Southern California, Los Angeles, where she was associate professor of the history of art, specializing in 20th-century American painting and sculpture.

ORGANIZATIONS

Nancy Meier has been named executive director of the Arts and Business Council Inc., a nonprofit organization in New York working to form partnerships between the arts and business communities.

Alfonz Lengyel, chair of the Archaeology Committee of the U.S. Department of Interior's Advisory Board for the National Park Service, was named consulting professor for the Archaeology Program of Xian Jiaotong University in Xian, Shaanxi Province of China. Lengyel calls for help to raise funds to save a painted tomb mural from c. 50 B.C., the earliest example of Chinese astronomy as well as astrology. Wall painting specialists who are willing to be involved in this salvage work should contact: Alfonz Lengyel, 1522 Schoolhouse Road, Ambler, PA 19002 (215) 699-6448.

PROGRAMS

The Jewish Museum and the Jewish Theological Seminary of America have jointly created **The Bernard Manekin Institute of Jewish Art** which will begin offering graduate level

courses in the fall of 1988 in the field of Jewish art for those intending to teach in universities, or serve as curators in Jewish and secular museums with Judaica collections. The Institute evolved from the Seminar on Jewish Art, funded by a grant from the NEH in 1984. The Institute's program, the first of its kind in North America, will include advanced courses in Jewish art at the Graduate School of the Jewish Theological Seminary of America including internships at the Library of the Seminary and at the Jewish Museum. Students pursuing a specialization in Jewish art will also be able to elect from the twenty-five graduate courses in Bible, history and rabbinics offered at the Seminary every semester. Consortial arrangements have been established with other New York universities to allow students to register for courses at the Institute for Jewish Art. Contact: Vivian B. Mann, The Jewish Museum, 1109 Fifth Ave., NY, NY 10128 (212) 860-1877.

CORRECTIONS

Marcia B. Hall's academic affiliation was incorrectly listed in the Fall 1988 Newsletter as Williams College. She was a visiting professor at Williams in 1986 and has returned to her regular, full-time position at Temple University, Philadelphia.

The current affiliations of three other members of the board: **Mary Schmidt Campbell** formerly of The Studio Museum in Harlem is now Commissioner of the Department of Cultural Affairs in New York City; **Elizabeth Johns** formerly at the University of Maryland is now at the University of Pittsburgh; and **Irene J. Winter** formerly at the Univ. of Pennsylvania is now at Harvard University. ■

decorative arts and sculpture conservation; **Madeleine Hexter**, Univ. of Delaware, antiquities conservation; **Stephen Lloyd**, Manchester Univ, dept of paintings; **Maximilian Martens**, Univ of California at Santa Barbara, dept of manuscripts; **Catherine McCarty**, Univ Syracuse, education and academic affairs; **Kelly Pask**, Univ of Michigan at Ann Arbor, dept of drawings; **William Stout**, FIT, SUNY, dept of decorative arts; **Pjer Strolenberg**, Univ of Leiden, The Provenance Index; **Victoria Ungersma**, John F. Kennedy Univ, registrar; **Charles Wylie**, Williams College, dept of photographs.

Getty Center 1988-89 Scholars and Fellows
The Getty Center for the History of Art and the Humanities selected ten scholars and five fellows to be in residence during the 1988-89 academic year.

Scholars: **Julio Caro Baroja**, University of the Basque County, cultural anthropology; **François Bucher**, Florida State University, history of art and architecture; **Tilmann Buddensieg**, Institute of Art History, University of Bonn, history of art and architecture; **John Goody**, St. John's College, Cambridge, England, social anthropology; **Aron Iakovlevich Gurevich**, The Institute for General History, The Academy of Sciences of the USSR, cultural history; **Christine Klapisch-Zuber**, Ecole des Hautes Etudes en Sciences Sociales, social history; **George Marcus**, dept of anthropology, Rice University, cultural anthropology; **Raymonde Moulin**, Ecole des Hautes Etudes en Sciences Sociales, sociology of art; **Salvatore Settis**, Scuola Normale Superiore, history of art; **George Stocking**, dept of anthropology, University of Chicago, cultural anthropology.

Fellows (postdoctoral): **Thomas Huhn**, dept of philosophy, Boston Univ, aesthetics and social theory; **Lauren O'Connell**, dept of the history of architecture and urbanism, Cornell Univ, French architecture and institutional history; **Ulrich Schneider**, Institute for Philosophy, Technical University of Berlin, history of philosophy; **Elizabeth Watson**, Humanities Center, Johns Hopkins University, emblemata, renaissance intellectual history. **Fellow (predoctoral):** **Joseph Auner**, dept of music, Univ of Chicago, 20th C. music and aesthetics.

National Research Council

The NRC has announced the recipients of graduate fellowships designed to increase the

number of minority-group students in the country's graduate schools. Of the fifty-five fellowships, one was awarded to an art historian: **Juanita M. Holland**, Columbia University, art history.

American Council of Learned Societies Fellowships

The ACLS has announced fellowships in five categories. Among the recipients are the following art historians:

Postdoctoral fellowships for senior scholars: **Marilyn R. Brown**, Tulane Univ; **Herbert L. Kessler**, Johns Hopkins Univ.

Postdoctoral fellowships for recent PhD recipients: **Bernadine A. Barnes**, Syracuse Univ; **Judy E. Sund**, Duke Univ.

Grants-in-aid for postdoctoral research: **Craig E. Adcock**, Univ Notre Dame; **Dorothea Dietrich**, Princeton Univ; **Christopher M. Johns**, Univ of Virginia; **Ulrich F. Keller**, Univ of California at Santa Barbara; **Gail Levin**, Saint Peter's College; **Margaretta M. Lovell**, Univ of California at Berkeley; **Peter A. Mark**, Wesleyan Univ; **Sarah P. Morris**, Yale Univ; **Lynn K. Nyhart**, Michigan State Univ; **David C. Parrish**, Purdue Univ; **Charles S. Rhyne**, Reed College; **Carol E. Rollyson**, Baruch College, CUNY; **Kathleen J. Shelton**, Univ of Chicago; **Kathleen W. Slane**, Univ of Missouri at Columbia; **William I. Tronzo**, Johns Hopkins Univ; **Joanna Woods-Marsden**, Univ of California at Los Angeles.

Fellowships in Chinese studies: **Martin J. Powers**, Univ of Michigan.

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, \$1.25 per word for non-members; minimum charge \$15.00, advance payment required. Make checks payable to CAA (check must be drawn on a U.S. bank).

BOOKS ON THE FINE ARTS. Current catalogue on scholarly out-of-print titles on European Medieval, Renaissance and Baroque art available. We need and will pay fair prices for books, monographs, exhibition catalogues, collection catalogues, and auction sales catalogues. A small collection (139 titles) of works on German art (mainly Gothic and Baroque) is available *en bloc*; title list sent upon request. **ANDREW WASHTON BOOKS**, P.O. Box 20062 Cherokee Station, New York, NY 10028. 212/751-7027.

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

THE INDEPENDENT SCHOLAR. A quarterly newsletter for scholars outside academe. \$10/year. Sample copy: 105 Vicente Road, Berkeley, CA 94705.

The IPPOPOTAMI will assemble this year in San Francisco on Thursday, February 16, at 7:00 P.M. at Harry's Place. Avanti gli Ippopotamili

RADFORD THOMAS' former students are asked to apply for exhibition possibilities. Contact him at the Art Institute, 4909 East University, Odessa, TX 79762. 915/368-7222.

FLORENCE: central, furnished apartments. 2-6 months. Dr. U. Caravadossi, Piazzetta Del Bene 1, Florence. Tel. 283701. Information: M. Chappell, 804/220-1433.

FOR RENT: CARIBBEAN, DUTCH ANTILLES, ST. EUSTATIUS. Ideal house for creative sabbatical: writing, drawing, painting. Tranquility, view, ruins, beach, good landscape. Contact: M. Chappell, 804/220-1433.

AWARDS TO ORGANIZATIONS

McDermott Foundation has given a large gift to the arts library capital campaign of the **Meadows School of the Arts at Southern Methodist University**. The gift is for the special collections area, to be named for Texas artist Jerry Bywaters.

The National Endowment for the Arts has awarded the **North Carolina Museum of Art Foundation** a grant to assist the first museum's art and landscape project.

The Robert Lehman Foundation has awarded an endowment to establish a full-time Robert Lehman Curatorship of Contemporary Art at the **Parrish Art Museum**.

INDIVIDUAL AWARDS

Kumja Kim (San Jose State Univ) received a one year research grant from the Joint Committee on Korean Studies of the American Council of Learned Societies and the Social Research Council.

Thomas Willette has been appointed as the Samuel H. Kress Postdoctoral Curatorial Fellow at the National Gallery of Art, Center for Advanced Study in the Visual Arts, academic year 1988-89. ■

ROME APARTMENT. 3-8 month rental. Completely furnished, living-dining, 2-BR, 1-½ bathroom with washing machine. Convenient central location near subway, buses. Call Massachusetts: 617-876-5668; 508/877-2139.

ROME APARTMENT. 3 rooms, furnished, sleeps two, near American Academy. Rent 900,000 lire monthly. Available Aug. 20-Dec. 20, 1989 and Jan. 15-May 15, 1990. Carolyn Valone, Dept. of Art History, Trinity University, San Antonio, TX 78284.

Institute of International Education Study Abroad

Three books published by the IIE, *Vacation Study Abroad 1988* (\$19.95), *Academic Year Abroad 1988/89* (\$19.95), and *Study in the United Kingdom and Ireland 1988/89* (\$14.95), provide the most complete, up-to-date information on opportunities worldwide available to U.S. students, educators and adults who want to combine travel and learning overseas. Further information: IIE, 809 United Nations Plaza, New York, NY 10017.

Continued on p. 16, col. 1

/classifieds

ROBERT BEVERLY HALE. Now on videotape, Hale's famous series of ten original demonstration lectures on Artistic Anatomy and Figure Drawing given by him at the Art Students League, NY (in 1976). Fourteen hours of instruction. VHS. Call/write: JOAN PICTURES LTD., P.O. Box 6020, New York, NY 10150, 212/532-5003.

ART WORKSHOP INTERNATIONAL. Painting and drawing, all media with artists/teachers. Rancho Rio Caliente, Guadalajara, Mexico: Hot water spa, swimming pools, massage, horseback riding, hiking; March 20-April 2, 1989. Assisi, Italy: Live and work in an English-speaking convent surrounded by the Umbrian landscape; June 16-July 13, 1989. Write: ART WORKSHOP, 463 West St., 1028H, New York, NY 10014, 212/691-1159. ■

attention all conference attendees

SAVE \$1 ON AIRPORT TRANSPORTATION WITH SUPERSHUTTLE

SuperShuttle, the nation's largest airport ground transportation system will extend a \$1 discount to all attendees of CAA's Annual Meeting off its regular \$8 fare from the San Francisco International Airport to any desti-

nation in San Francisco. After collecting your baggage, walk upstairs and outside to the outer traffic island where you will find a red and white courtesy curb. Watch for SuperShuttle's blue and yellow vans; vans circulate the airport every 15 minutes, 24 hours a day. To get your one dollar discount, show your Annual Meeting Preliminary Program to the driver when you are dropped off and your fare is collected. If you cannot find a SuperShuttle at the airport or have any questions call (415) 871-7800.

A SuperShuttle representative will be at the Hilton Wednesday afternoon and Thursday morning to help you arrange your return trip to the San Francisco Airport.

CHANGES AND CORRECTIONS: ANNUAL MEETING PRELIMINARY PROGRAM

REGISTRATION

Please note that the hours for Registration at the Meeting have been revised (page 1 of the Preliminary Program). The revised registration hours are:

Wednesday, February 15
8:00 am-7:00 pm
Thursday, February 16
8:00 am-9:00 pm
Friday, February 17
8:30 am-5:30 pm
Saturday, February 18
8:30 am-2:30 pm

TRANSPORTATION

Special fares on American Airlines are available between February 12th through 20th only (see General Information: transportation). The Preliminary Program incorrectly states that these fares are available from February 12th through 22nd. Make your reservations by calling American at 800/433-1790 and ask for Starfile #S15553. Reservations should be made no later than 10 days prior to departure.

ATTEND THE ANNUAL MEETING EXHIBIT OF BOOKS, PERIODICALS, SLIDES, AND ARTIST MATERIALS

Each year's annual meeting includes an exhibit of books, periodicals, slides, and artist materials as well as other products of interest to artists and art historians. Our exposition in San Francisco will bring together over 100 university and commercial presses, journal publishers, art supply manufacturers, art schools and study programs, developers of arts-related computer software, and others who are major suppliers to academia and the visual arts. The exhibition will be held in the Grand Ballroom, immediately adjacent to the Registration Area, Thursday and Friday 8:30 am to 5:00 pm, and Saturday, 8:30 to 2:00 pm. Be sure to set aside some time to explore this exciting exposition. ■

CAA newsletter

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Carol Grape

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