

CAA Newsletter

Volume 14, Number 4

Winter 1989

CAA Makes Statement on Corcoran Decision

At the October 14, 1989, meeting of the Board of Directors of the College Art Association, Judith Brodsky, on behalf of the Artists Committee, of which she is chair, proposed a motion that CAA make a statement on behalf of its membership directed to the Board of Trustees of the Corcoran Gallery of Art in Washington, D.C. The committee urged the Corcoran's board to respond to the Corcoran's cancellation of the Robert Mapplethorpe exhibition. The following letter was sent to the Corcoran's Board of Trustees on November 12, 1989:

As chair of the Artists Committee, I am writing on behalf of the Board of the College Art Association.

We represent over 10,000 members—artists, art historians, and curators—teaching in colleges and universities in North America or employed in museums. Our mandate as a professional organization includes promoting ethical practices in the arts, as well as upholding artistic and intel-

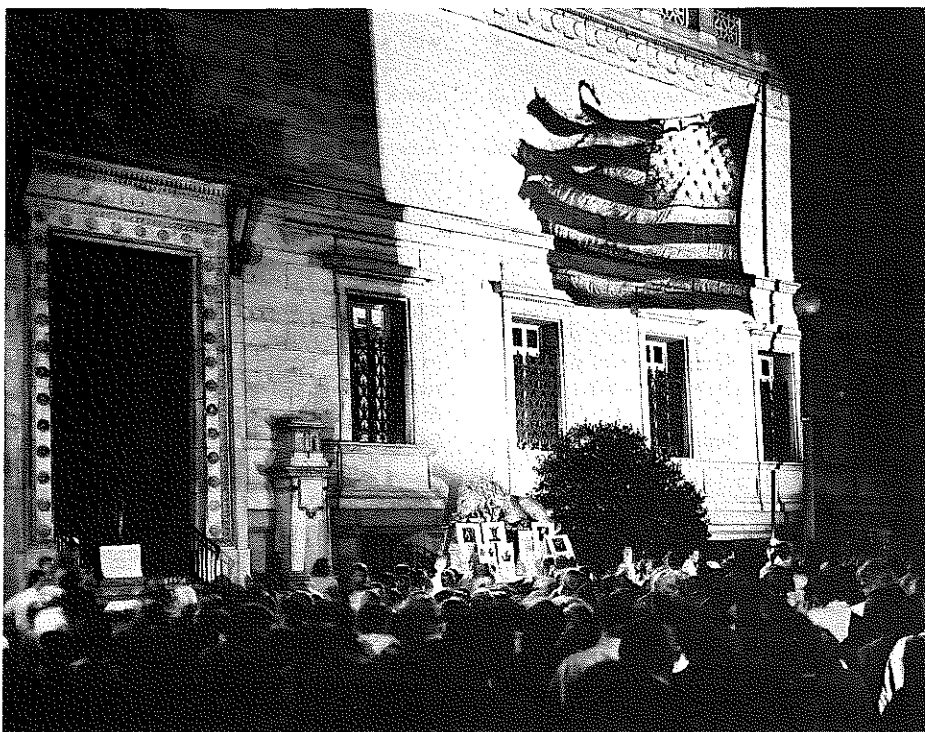
lectual self-expression. It would be a breach of faith to our constituency if we did not now speak out in support of the artists who have over the past few months withdrawn their work from Corcoran-sponsored exhibitions in protest over the cancellation of the Robert Mapplethorpe show.

We also want to go on record in our own right as expressing our deep disappointment over the revocation of your commitment to mounting that exhibition. We hope that in the wake of subsequent events, you are in the process of developing a policy of noncensorship.

The College Art Association is currently planning an annual national conference to take place in Washington in 1991. In the past, we have worked cooperatively with the Corcoran Gallery to mount events in conjunction with the conference. These joint projects have benefited us both. We will be talking with the Corcoran School of Art, which played no part in the decision to cancel the Mapplethorpe exhi-

bition, but we must refrain from approaching the Corcoran Gallery with proposals for events in conjunction with the 1991 national conference until such time as you make progress in rethinking your goals and policies to develop guidelines based on the right to self-expression which has nourished the art of our country. We want to express our encouragement for your doing so. We also offer any expertise that might be helpful to you.

We realize the difficult nature of this situation, but we are confident that you will once again find your way back to the principles of freedom of expression that have enabled you to be of such great service to contemporary artists over the years.



On June 30, 1989, the evening that the Robert Mapplethorpe exhibition had been scheduled to open at the Corcoran Gallery of Art, the Coalition of Washington Artists projected images of Mapplethorpe's work on the Corcoran's facade. (photo © Frank P. Herrera)

**78th CAA
Annual
Conference
New York
February
14-17, 1990**

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Letters to Washington, DC

CAA Members Respond to Call for Action

In August 1989 an urgent call for action was sent to all CAA members by CAA President Phyllis Pray Bober, Vice-President Ruth Weisberg, and Executive Director Susan Ball urging members to write to their senators and representatives concerning the amendment proposed by Senator Jesse Helms that would prohibit the use of federal funds for works deemed "obscene or indecent . . . including but not limited to depictions of sadomasochism, homo-eroticism, the exploitation of children, or individuals engaged in sex acts" or denigrating to "the objects or beliefs of the adherents of a particular religion or nonreligion . . . [or] denigrates, debases, or defiles a person, group, or class of citizens on the basis of race, creed, sex, handicap, age, or national origin." This law would have restricted freedom of expression and severely weakened the National Endowment for the Arts (NEA) and the National Endowment for the Humanities (NEH), especially the peer review process by which grant applications are reviewed.

Over 150 individuals and groups of individuals, including artists, educators, curators, museum directors, and publishers, sent the CAA copies of their letters to Congress, which we forwarded to lobbying groups in Washington. In addition, countless members called their Congressmen and women, and others wrote letters to their local newspapers.

Despite these efforts, the final bill passed by Congress still contains a narrowed version of the Helms amendment's clause on obscenity. Most observers believe, however, that it was precisely efforts such as those that CAA members carried out that headed off the more severe legislation that could well have removed the federal government from the support of most arts and humanities activities. The final legislation prohibits support for work "which in the judgment of [NEA or NEH] may be considered obscene, including but not limited to depictions of sadomasochism, homo-eroticism, the sexual exploitation of children, or individuals engaged in sex acts and which, when taken as a whole, do not have serious

literary, artistic, political, or scientific value." In addition, the final bill calls for appointment of a temporary independent commission to review the grant-making processes of the two Endowments.

We are printing here a small sampling of the supportive letters sent by CAA members. Because of space limitations, letters have been edited.

From Danielle Rice, Curator of Education, Philadelphia Museum of Art

I fear that Congress may enact measures that would severely restrict freedom of expression in this nation and severely weaken the Endowments which have so helped to foster it. I urge you to use your authority to prevent such measures from being drafted and adopted and to do everything in your power to prevent funding cuts to the House appropriations bill which covers the budgets for the NEA and the NEH.

I have served on peer-review panels for both the NEA and the NEH. I have been extremely impressed with how thoughtfully the Endowment staff has selected panelists representing a broad range of interests and points of view. While the review process is never easy, at the end of long, often embattled sessions, I have emerged with a deep sense of satisfaction and confidence in the knowledge that all proposals got careful and democratic consideration. I would hate to see this excellent process endangered in any way.

As a museum educator I am very conscious of the fact that we live in a nation composed of many different people from a great range of cultural and ethnic backgrounds. The collections of our museums and the production of our artists reflect this great diversity. Given this pluralistic culture of ours, it is essential to remember that there are very few universal truths in art. One of the most important ones, however, is the freedom of individual expression that we all hold so dear. I write to you in the hope that you will do everything in your power to see that this freedom is not threatened or curtailed in any way.

From Barbara T. Smith, Venice, California

As a three-time recipient of a National Endowment grant in the individual artist category, I am enormously indebted to the National Endowment for the support it has given me. This support has been critical to my ability to pursue art as a life path. I am one of those whose work has been on the leading edge of exploratory endeavor. The ordinary viewer would probably not understand it, but it has been part of a critical area in the past two decades of art exploration worldwide. Were the United States to suppress or not support such work, the

leading edge of creativity would now be elsewhere.

Consequently, I am shocked and fearful about the furor over NEA funding. Does the United States want to be cast in the same repressive role that Russia and Eastern bloc countries have been in for the last fifty years? I think not. Yet this is exactly what is happening. It is very important that people recognize and stop this wasted fearfulness and rather celebrate the open courage to look at and explore art that looks directly at all realities, so that we know the truths therein and can operate in awareness rather than denial.

Frankly, I think the Helms amendment is just silly. How could you possibly enforce it without a Nazi-like oppressive police system? Most, if not almost all, the art made in this country would be offensive to someone in some aspects of the work. I think it is just plain healthy to allow as active an art dialogue as possible.

From Diane Burko, Giverny, France

I am writing to you as an American citizen, and artist, who has been on a residency in France [Reader's Digest Artists at Giverny program, administered by CAA] since April.

Such distance can serve to clarify one's sense of place and country. This has been especially true in this year of France's Bicentennaire. I have felt proud to be an American here, representing our tradition of a peaceful constitutional evolution guaranteeing us our "Rights of Man" as well as woman.

This is why I must write to you of my shock, dismay, and deep shame to learn of the havoc that Jesse Helms has brought to America's cultural climate. I am outraged to read that politicians are taking on the role of cultural czars and challenging our rights of freedom of speech and expression.

I hope I can look forward to returning to the America and Philadelphia I left, where the Institute of Contemporary Art [which organized the Mapplethorpe exhibition], especially, provided me with a rich environment celebrating our cultural diversity, controversy, and freedom in the best American tradition.

Editor *Susan Ball*
Managing Editor *Virginia Wageman*
Assistant Editor *Elizabeth Nesbitt*

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Material for the newsletter should be addressed to the managing editor, CAA Newsletter, 275 Seventh Ave., New York, NY 10001

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Letters to Washington, DC

From Nicholas Fox Weber, Executive Director, The Josef Albers Foundation

I would like to give you an example of what happens when the government begins making qualitative judgments about arts funding.

It was the city of Dessau, in Germany, that paid faculty salaries at the great experimental school, the Bauhaus. This remained their obligation even after the Bauhaus moved from Dessau to Berlin. One of the faculty members receiving a salary paid in this way was the great painter and color theorist Josef Albers, who at the time taught the Bauhaus's renowned preliminary course and was also working extensively in the field of stained glass. On June 15, 1933, Albers received the following letter from the Oberstadinspektor of the Dessau City Council:

Since you were a teacher at the Bauhaus in the Dessau, you have to be regarded as an outspoken exponent of the Bauhaus approach. Your espousing of the causes and your active support of the Bauhaus, which was a germ-cell of bolshevism, has been defined as "political activity." . . .

The Oberstadinspektor informed Albers that for these reasons he would no longer receive a salary. About a month later as a result of this sort of move and of increasing harassment from the National Socialists, the Bauhaus faculty, at a meeting in which Albers was one of seven participants, voted to dissolve the school. Mies van der Rohe, Director of the Bauhaus, notified the Gestapo accordingly.

The claim of bolshevism was, of course, ridiculous. There were some communist sympathizers at the school, but that wasn't the real problem. The real problem was that the artists of the Bauhaus had points of view that made people like the members of the Dessau City Council uncomfortable. Their challenge of tradition, even their faith in abstraction, seemed threatening. And so, because this art did not suit their tastes, they stopped funding it.

For the National Endowment for the Arts to cease funding art that does not conform to the tastes of all our senators is equally disastrous. By imposing official taste, they will deprive our culture of its ability to nurture artistic achievement and inspire new and lasting forms of beauty in much the same way that the totalitarian government of Nazi Germany halted the pioneering achievements of the Bauhaus.

When artists like Albers were forced into exile, they came to America for the freedom to pursue new and daring art in an atmosphere of sympathy and generosity. At its best, our country has indeed provided extraordinary cultural hospitality. It is a legacy that we cannot afford to drop.

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From Edward J. Sullivan, Chair and Associate Professor of Fine Arts, New York University, to Christina Orr-Cahall, Director, Corcoran Gallery of Art

I am writing to express my shock at what can only be considered irresponsible behavior on the part of the Corcoran Gallery of Art at canceling the Robert Mapplethorpe exhibition. As an academic, I find that in doing this you are betraying the trust placed in you as the director of one of our capital's most prestigious art institutions. This exhibition is certainly the most important retrospective of the career of one of America's most gifted photographers. As someone long concerned with museums and museum policy, I feel that in catering to your own unsubstantiated fears of possible friction with the Congress you are setting a most dangerous precedent in times of increasing conservative feeling by willingly diluting your institution's programs to suit (as Lillian Hellman once said in a different context) today's fashions.

Even more importantly, however, as a gay man I am outraged by your having made, in effect, institutional policy of your own prejudices. Indeed, much of the work in the show is "strong" but, as everyone knows, many aspects of the most important works of art produced at any given time in history have been objectionable to many people. The fact that many of Mapplethorpe's photographs have a homoerotic content is certainly not grounds to cancel the exhibition. This should be perfectly obvious to anyone with a modicum of political (to say nothing of human) sensitivity.

From Cynthia Carlson, New York

I am an artist who has been individually awarded NEA grants, as well as having sat on a number of different panels over the last ten years. I am enormously proud of my past affiliations with the Endowment as a government agency which has absolute integrity and concern for the democracy of its policy execution. I always felt a particular patriotic pride in representing a government agency of a country which is confident, free, and assured enough of its constitutional assumptions to award grants to individuals who make, and organizations that exhibit, works which are polemical, controversial, difficult to understand or like, and sometimes even critical of the very government which funded them. To me, that is the most fantastic evidence of a government truly dedicated to the idea of free speech.

From Willem Volkersz, Director, School of Art, Montana State University

The NEA has been an extremely important force in the visual arts in this country during the several decades of its existence. Without it, the School of Art at Montana State University would not have been able to sponsor its Visiting Artists series, which has brought to the campus and the community five or six important artists and designers annually. The NEA also supports many fine exhibitions and lectures in Montana—most of which could not have been mounted without its assistance. I do not need to remind you that there are very few foundations and corporations which have a viable interest in our state to which we can appeal for funding to support such projects. It is thus crucial that maximum funding be allocated to support the NEA.

However uncomfortable the ideas expressed by some artists, I like to think that our society condones the free and open exchange of ideas. Under some of the censorship guidelines which are being discussed, it would be easy for anyone to condemn almost any creative act which displeases them, for whatever reason.

From Katharine Lee, Deputy Director, The Art Institute of Chicago

The NEA, more than any other single source of funding, has created incentives, set professional standards, and stimulated exploration and creativity in ways that other sources of funding rarely do. The system of peer review developed over several decades is, by and large, extraordinarily effective in stimulating a sense of responsibility in the profession, as well as arriving at fair and credible decisions. The small number of problematic grants awarded versus the almost 80,000 grants awarded during the history of the Endowment is testimony enough to the effectiveness of the peer-review system.

From Thomas W. Lyman, Professor of Art History, Emory University

I wish to express in the strongest terms possible my objection not just to the wording but to the thrust of the amendment. It discriminates in favor of institutions and individual artists with the financial means to exercise First Amendment rights and against those who depend on government help to do so. It also indirectly denies public access to any art considered objectionable to particular minorities or individuals. By taking decisions about the worthiness of an art project out of the hands of qualified peers and leaving them to federal agencies and ultimately to the courts, a double standard is created that amounts to censorship.

Annual Conference Update

PRELIMINARY PROGRAM

The Preliminary Program for the 1990 CAA Annual Conference was mailed to members December 1, 1989. It contains pre-registration materials, hotel and travel information, placement bureau information, day-by-day schedules for all CAA sessions, and nearly complete lists of speakers and paper titles. In addition, there are announcements of affiliated society and special interest group sessions and meetings, and of reunions and receptions.

CAA BOARD-SPONSORED SESSIONS

The CAA Board of Directors is sponsoring eight sessions at the annual conference over and above the ninety-six regular and current-research sessions in the art history and studio programs. These eight sessions, scheduled outside the regular program hours, address topics of immediate and/or general concern to the membership:

Thursday, February 15, 4:45-6:15

1. *The NEA Controversy: Washington Perspectives*, chaired by John Hammer, Director, National Humanities Alliance, who will speak on events surrounding the controversy last summer, as well as prospects for reauthorization. Hammer will be joined by two other veteran lobbyists, Geoffrey Platt, Director of Government Affairs, American Association of Museums, and Rosalie Kessler, Assistant Director, American Arts Alliance. This session complements the two-part studio session *The Thought Police Are out There: Art, Censorship, and the First Amendment*, chaired by CAA Honorary Counsel Barbara Hoffman (Thursday, 2:00-4:30 p.m. and 8:30-11:00 p.m.).

2. *Curriculum as a Deterrent to Cultural Growth in America*, cosponsored by the CAA Committee on Education, chaired by CAA Board member James Melchert, Professor of Art, University of California, Berkeley. What hinders some art departments from opening their doors to artists whose cultural orientation is non-Western is a curriculum that suffers from too narrow a definition of art making. The panelists will discuss what is at stake and will propose ways in which instructors can better understand and enrich the curriculum in their departments. Speakers to be announced.

3. *Copyright Issues and the New Media*, cosponsored with the Visual Resources

Association, an affiliated society of the CAA, chaired by Christine Sundt, former president of the VRA, University of Oregon, and Eleanor Fink, Assistant Director of Resources Division, National Museum of American Art. The focus will be on legal issues surrounding the transfer of images (book illustrations, slides, photographs) to the media of videodiscs or digitized image banks. The current state of copyright law and the legal implications posed by these new media will be discussed. This session complements the CAA studio session *The Berne Convention and Arts Legislation*, cosponsored by the Coalition of Women's Art Organizations (Thursday, 9:30-12:00 p.m.).

Friday, February 16, 12:15-1:45

1. *What Are Artists Doing with Their Lives?* cosponsored by the CAA Artists Committee, chaired by CAA Board member Audrey Flack. As we enter the last decade of the millennium and approach a new one, artists have begun to question their values. Increasing numbers are concerned with making art and living lives that will reach outward to affect the quality of all life. The artists on the panel will present different modes of this new way of thinking. These artists are attempting to move beyond protest in order to change the paradigm and create a living model of a better way of life.

2. *Save Brittle Books, Journals, etc.: An Update on the Preservation of and Access to Scholarly Resources in the History of Art*, cosponsored by the Commission on Preservation and Access, Scholarly Advisory Committee on Art History, and the CAA Committee on the Preservation of Research Resources. Larry Silver, CAA Vice-President elect and member of the Scholarly Advisory Committee on Art History, will report on the latest efforts in the attempt to save scholarly resources. All scholars are urged to attend, to learn about efforts being made in their fields, and to offer suggestions.

3. *Great Beginnings for College Freshmen: The Advanced Placement Program in Studio Art*, cosponsored by the CAA Committee on Education, chaired by Walter Askin, California State University, Los Angeles, and member of the AP Studio Art Development Committee. This session is a sequel to the very successful Board-sponsored session in San Francisco, *Advanced Placement Art History: An Untapped Resource*. The session will begin with presentations about the Advanced Placement Program in Studio Art from members of the AP Studio Art Development Committee and the Chief Reader for AP Studio Art. Their topics include "An Overview of AP Studio Art," "The Relevance of AP Art for Colleges," and "The AP Portfolio

Evaluations." The second half of the session will be open to questions from the audience. Refreshments will be served.

Saturday, February 17, 12:15-1:45

Funding Opportunities for Artists and Scholars. The CAA Board of Directors is grateful to the representatives from the National Endowment for the Arts and the National Endowment for the Humanities who have once again generously agreed to address CAA Annual Conference attendees, discussing current funding opportunities at the NEA and NEH.

1. Susan Lubowsky, Director, Visual Arts Program, National Endowment for the Arts, will speak about opportunities at the NEA.

2. The National Endowment for the Humanities will be represented by Marsha Semel, Museums and Historical Organizations; Elizabeth Welles, Education Programs; and David Wise, Research Programs, who will be joined by past grantees. They will speak about the role of some of the Endowment's projects in synthesizing and disseminating art historical scholarship to the public and to colleagues in the profession.

STUDIO SESSIONS UPDATE

The session *Crossing Over into the Mainstream: Artists' Loss of Integrity?* chaired by Michael Smith, a performance artist from New York, has been added to the conference program. Smith writes: "Not too long ago when the term 'sell out' came up in artistic circles, it usually implied something perjorative. Things have changed in the '80s, and today selling out signifies success. For many performance and video artists, the focus has shifted from the art world to Show Biz. With this change of context, new issues surface and some of the same old ones linger. Is it possible to straddle these two worlds and remain true to your art?" Speakers to be announced.

The studio sessions *Performance as Visual Art* and *Can We Understand Pluralism as Separate from Difference?* have been canceled.

PUBLIC ART TOUR

A tour of art installations in Manhattan subways, organized especially for annual conference attendees by the Arts for Transit office of the Metropolitan Transportation

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Authority, will take place on Wednesday, February 14, from 1:00-4:00 p.m. The tour will begin at the 50th Street/8th Avenue IND station beneath the Worldwide Plaza building with a viewing of a piece by Matt Mullican. From here, the tour will proceed to various locations in Manhattan by subway, bus, and foot to view eight additional installations. Artists whose work will be viewed include Valerie Jaudon, Steve Wood, and Houston Conwill.

The tour is limited to 50 people; fee: \$2.00. To register send a check for \$2.00 per ticket to: Subway Tour, College Art Association, 275 Seventh Avenue, New York, NY 10001. Please give your address and telephone number. An itinerary will be mailed to you in mid-January.

THE SPIRITUAL EYE

"The Spritual Eye," a symposium at the Pierpont Morgan Library on Sunday, February 18, 1990, will be a continuation of the CAA session *Seeing the Invisible* (Saturday, 2:00-4:30 p.m.). Papers will be presented by Susan E. von Duam Tholl, Elizabeth Lipsmeyer, Magdalena Elizabeth Carrasco, Mary Pardo, Jeryldene M. Wood, Steven Bule, Jon D. Boshart, and Jack Freiberg.

There is no fee for the all-day program, which is under the patronage of the Consul General of Italy, New York City. The symposium begins at 10:00 a.m. at the Morgan Library, 29 East 36 Street, New York. For information: Timothy Verdon, Durant Professor, Saint Peter's College, Jersey City, NJ 07306.

We wish to express our appreciation to the sponsors of the CAA session: Saint Peter's College, Chase Manhattan Bank, and Nabisco Brands Incorporated.

AFFILIATED SOCIETY MEETINGS

The Art Libraries Society of North America (ARLIS/NA) annual conference will be held February 8-15 at the New York Penta Hotel. For information: Pamela Parry, Executive Director, ARLIS/NA, 3900 E. Timrod St., Tucson, AZ 85711; 602/881-8479.

Women's Caucus for Art (WCA) national conference will be held February 13-15 at the New York Hilton. For registration information: WCA National Office, Moore College of Art, 20th and the Parkway, Philadelphia, PA 19103.

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Visual Resources Association (VRA) annual conference will be held February 14-17 at the New York Hilton. For information: Lise Hawkos, The Art Slide Collection, School of Art, Arizona State University, Tempe, AZ 85287; 602/965-6163.

NEW YORK AREA MFA EXHIBITION AT HUNTER

CAA annual conference attendees are invited to the opening of the New York Area MFA Exhibition at the Hunter College Art Galleries, 450 West 41st Street, at 5:00 p.m. on Thursday, February 15. The exhibition, which was planned to coincide with CAA's conference, is coordinated by Susan Edwards, Curator of the Hunter College Art Galleries.

The following institutions have been invited to participate in this presentation of work by MFA candidates: Brooklyn College/CUNY, City College/CUNY, Columbia University, Hunter College/CUNY, New York University, Parsons School of Design, Pratt Institute, Queens College/CUNY, Rutgers University/Mason Gross School of the Arts, School of Visual Arts, SUNY College at Purchase, SUNY College at Stony Brook, and Yale University.

CAA STUDIO PROGRAM SUPPORTED BY NEA VISUAL ARTISTS FORUMS GRANT

CAA is pleased to announce that it has been awarded an \$18,000 grant from the National Endowment for the Art's Visual Arts Program in the Visual Artists Forums category. These funds will be used to support the studio program. *The Millennium Approaches: Decadence or Divergence*, of the 1990 annual conference. CAA will, for the first time, be able to pay honoraria to studio program speakers. Funds also will be used to increase the number of CAA travel grants available to studio program speakers and to help pay for publicity.

GETTY/KRESS TRAVEL GRANT RECIPIENTS

The 1990 CAA annual conference marks the third and final year of the Getty/Kress travel grants for foreign and

interdisciplinary speakers at the CAA conference. The generous three-year grant of \$55,000, awarded to the CAA jointly by the Samuel H. Kress Foundation and the Getty Grant Program, has greatly enriched the art history program at the conferences. Over the three years, 94 grants have been awarded to foreign and interdisciplinary scholars. The Kress Foundation awarded an additional \$4,000 to the 1989 studio program for foreign speakers.

Each year the CAA has joined the Getty and Kress in urging colleges, universities, and museums to take advantage of the presence of the foreign scholars in the United States and to invite them to visit, to lecture, to meet with faculty, students, curators, etc. This has been a very successful aspect of the program, with many Getty/Kress travel grant recipients combining the CAA annual conference with lectures at American universities and museums and with visits to libraries and research centers.

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. The grantees' travel will be fully or partially paid to and from New York.

The following scholars have been awarded 1990 Getty/Kress travel grants:

Rowland Abiodun, Obafemi Awolowo University at Ile-Ife (44 Meadowbrook Rd., Apt. 1, North York, Ont., Canada M6O 2S6), paper titled "Themes of Sacrifice in Some 16th-Century Terra-Cotta Sculptures from Owo in Western Nigeria," in Sarah Brett-Smith's session, Barbara Brejon de Lavergnée (Musée des Beaux-Arts, Cabinet des Dessins, Lille, France 59000), paper titled "Jacques Sarrazin as Draftsman," in Hilliard Goldfarb's session. Patrick R. M. Conner (30 Sussex Square, Brighton, E. Sussex, England), paper titled " 'Extreme Orientalism': Portraits of China by Western Artists," in Frederick Bohrer's session. Rita Eder, Instituto de Investigaciones Estéticas, Universidad Nacional Autónoma de México (Sierra Gorda #550, México 1100 D.F.), discussant in Jacqueline Barnitz's session *Vanguard of Latin America, 1914-1930*. Jean Fisher (31, Chapter Road, Kensington, London SE17 3ES, England), paper titled " 'We the People': An Experiment in Context," in W. Jack Rushing's session. Paul Fussell (Dept. of English, University of Pennsylvania, Philadelphia, PA 19104), discussant in Stephen Polcari's session *The World Wars and 20th-Century Art*. Darlo Gamboni (Moserstrasse 23, CH-3014 Berne, Switzerland), paper titled "The Relative

Annual Conference Update

Autonomy of Art Criticism and Its Criteria of Competence," in Michael Orwicz's session. **Tamar Garb**, University of London (130 Ferme Park Road, London N8 9SD, England), paper titled "The Forbidden Gaze: Women Artists and the Nude in Late 19th-Century France," in B. Farwell's and A. Solomon-Godeau's session. **Patricia Gilmour** (12 Gidabal St., Aranda, ACT 2614, Australia), paper titled "Prints by the Thousand: Mass-Produced Fine Art of the 1970s," in Jeff Rosen's session. **Anthony Green**, British Archaeological Expedition to Iraq (34/3/609 Mansur, Baghdad, Iraq), paper titled "The Language of Image in Ancient Mesopotamia: Art History and Assyriology," in M. I. Marcus and J. Russell's session. **Frances Harding** (37 Clare Court, Judd St., London WC1H 9QW, England), paper titled "The Annual Kwagh-Hir Festival of the Tiv People of Central Nigeria," in Judith Bettelheim's session. **Andrew Hemingway**, University College London (Top Flat, 150 Freston Rd., London W10 6TR, England), paper titled "Modernity, Fashion, and Picturesque Values: The Problems of Representing Seaside Resorts in Early 19th-Century Britain," in John Hallam's session. **Thomas Hunter**, University of California, Berkeley (2216 McGee St., Berkeley, CA 94703), paper titled "Animal Motifs in Indonesian Architectural Reliefs: Three Stages of Indigenization," in Mary-Ann Lutzker's session. **Norris Johnson** (Dept. of Anthropology, University of North Carolina, Chapel Hill, NC 27514), paper titled "The Architectonics of Tenryu-ji Temple, Kyoto, Japan," in Bruce Coats's session. **Ivan Karp** (Dept. of Anthropology, NHB Stop 112, Smithsonian Institution, Washington, DC 20560), discussant in Jeffrey Abt's session *Collecting, Museums, and the Shaping of Art History*. **David Kelghtley** (Dept. of History, University of California, Berkeley, CA 94720), paper titled "The Editing of Tradition in Shang China, c. 4000 B.C.," in Whitney Davis's session. **William LaFleur**, University of California, Los Angeles (10497 Colina Way, Los Angeles, CA 90077), discussant in V. N. Desai's and D. P. Leidy's session *Likeness and Lineage: Religious Portraiture in Asia*. **Birgit Laschke**, Kunsthistorisches Institut der Freien Universität (c/o Hubert, Forststr. 28, 1000 Berlin 37, West Germany), paper titled "Patterns of Imitation: Observations on the Sculpture of Giovan Angelo Montorsoli," in Karen-edis Barzman's session. **Neil McWilliam** (School of Art History, University of East Anglia, Norwich NR4 7TJ, Norfolk, England), paper titled "Life and Afterlife: Jacques-Louis David, 19th-Century Criticism and

the Construction of the Biographical Subject," in Michael Orwicz's session. **Gerard Mermoz**, Liverpool Polytechnic (11, Cathedral Close, Liverpool L1 7BR, England), paper titled "Cubism and Reference," in Leonard Folgarait's session. **Nicoletta Misler**, Istituto Universitario Orientale, Naples (Via Foscolo 24, 00185 Rome, Italy), paper titled "The Russian Academy for Artistic Sciences (RAKhN) and Soviet Art Criticism of the 1920s-'30s," in John Bowl's session. **John Onians** (43 Unthank Rd., Norwich NR2 2PB, England), discussant in Patricia Brown's and Laurie Nussdorfer's session *Art and Civic Identity*. **Anthony Parton**, University of Newcastle on Tyne (148 Hilda Park, Chester-Le-Street, Co. Durham DH2 2TY, England), paper titled "Mikhail Larionov's 'Venus' Paintings: The Value of Neo-Primitive Criticism in the Light of Artistic Practice," in John Bowl's session. **Griselda Pollock** (Dept. of Fine Art, University of Leeds, West Yorks, LS2 9FT, England), paper titled "Differencing the Canon," in Linda Nochlin's session. **Alex Potts**, Goldsmiths' College, University of London (40 Dresden Rd., London N19 3BD, England), paper titled "The Violences of the Ideal Male Nude," in B. Farwell's and A. Solomon-Godeau's session. **Konrad Renger** (Bayerische Staatsgemäldesammlungen, Barerstr. 29, D-8000 Munich, 40, Germany), paper titled "Rubens's Bavarian Altarpieces and Counter-Reformation Propaganda," in Margaret Carroll's session. **Michael Rosenthal**, University of Warwick (Ferndale Cottage, Upper Brailes, Banbury OX15 5AY, England), paper titled "Gainsborough's 'Diana and Actaeon' and the Cultural Function of History Painting," in Ann Bermingham's session. **Massimiliano Rossi**, Scuola Normale Superiore, Pisa (Via Quintino Sella 23, 50135 Florence, Italy), paper titled "Paradoxical Themes and the Art of Memory in German and Italian Engraving and Didactic Texts of the 16th and 17th Centuries," in David Smith's session. **Paula Sanders** (History Dept., Rice University, PO Box 1892, Houston, TX 77251-1892), discussant in Patricia Brown's and Laurie Nussdorfer's session *Art and Civic Identity*. **Daniel Segal** (Dept. of Anthropology, Pitzer College, The Claremont Colleges, Claremont, CA 91711), paper titled "The Politics of Color: The Politics of Masking in Trinidad Carnival," in Judith Bettelheim's session. **Antonia Soulez**, Philosophy Dept., University de Paris VIII, Saint Denis (7 rue Charles Fourier, 75013 Paris, France), paper titled "The International Style in Philosophy and Architecture in Vienna c. 1920," in David Van Zanten's session.

Lisa Tickner (Middlesex Polytechnic, Cat Hill, Barnet, Herts. EN4 8HT, England), discussant in Ann Bermingham's session *The Invention of Culture, 1760-1900*. **Nobuo Tsuji**, Tokyo University (c/o Melinda Takeuchi, Dept. of Art, Stanford University, Stanford, CA 94305-2018), paper titled "Artist as Entrepreneur: Kano Motonobu (1476-1559) and the Business of Painting in Late Medieval Japan," in Melinda Takeuchi's session. **Nicholas Turner** (Dept. of Prints & Drawings, British Museum, London WC1B 3DG, England), paper titled "Testing Connections: Some Drawings by Ludovico Carracci and the Works They Helped to Prepare," in Babette Bohn's session. **Henrik Van Nierop**, University of Amsterdam (G. Van Der Veenstraat 28, 1077 ED Amsterdam, The Netherlands), paper titled "A Beggars' Banquet: The Inverted Imagery of the Confederation of the Nobility," in Robert Baldwin's session. **Elisa Vargaslugo**, Instituto de Investigaciones Estéticas (Cerrada de San Jerónimo 46, Mexico D.F. 10200, Mexico), paper titled "Mexican Retablos of the 17th Century: Theory, Practice, and Documents," in Clara Bargellini's session. **Brigitte Werneberg** (Amalienstrasse 71 MGB, 8000 Munich 40, West Germany), paper titled "Photography and Reactionary Modernism at the End of the Weimar Period: Ernst Junger and 'The Transformed World' (1933)," in Julia Ballerini's session. **Norman Yoffee** (Dept. of Anthropology, University of Arizona, Tucson, AZ 85721), paper titled "The Formation of the Great Tradition of Ancient Sumer, c. 4000-3000 B.C.," in Whitney Davis's session. **Charles Zika** (Dept. of History, University of Melbourne, Parkville, Australia, 3052), paper titled "Witches and Female Power: The Wild Ride in 16th-Century Representation," in Robert Baldwin's session.

FOREIGN STUDENT GRANTS

The CAA has been awarded a grant by the Institute of International Education's Short Term Enrichment Program (STEP) that will enable us to assist foreign graduate students to attend the 1990 annual conference. Recipients must be citizens of a foreign country who are currently enrolled as full-time graduate students at a U.S. institution of higher education and who are not receiving any other U.S. government funds for either academic or travel expenses. The maximum award is \$300.

CAA News

Sawin Appointed Art Journal Reviews Ed



Martica Sawin has been named reviews editor of *Art Journal*, replacing Patricia Mainardi, who resigned her three-year position early to assume the chair of the art history program for CAA's 1990 annual conference.

Sawin is a critic and art historian who has been commenting on contemporary art in art magazines and journals for more than thirty years. She is author of *Wolf Kahn, Landscape Painter*, 1980, and is currently completing *The Surrealist Incursion*, a book on surrealism in Paris, New York, and Mexico between 1938 and 1947. She has lectured and published widely on this last subject, including in *La Planète effolée*, Paris, 1986, *The Interpretive Link*, Newport Harbor, 1987, and *I Surrealisti*, Milan, 1989. From 1967 to 1984 she chaired the History of Art and Design program at Parsons School of Design. She founded Parsons in Paris in 1977 and served as gallery director for the Parsons Exhibition Center from 1976 to 1980. She continues as a full-time member of the art history faculty at Parsons and has also taught at Hunter College, Lehman College, Queens College, and the University of Southern Maine.

From 1953 to 1963 Sawin was a contributing editor of *Arts* and its predecessor, *Art Digest*, and served as New York correspondent for *Art International* from 1957 to 1959. Her master's thesis for Columbia University (1967) became the basis for the catalogue of the Abraham Walkowitz retrospective exhibition that she curated in 1973 for the Utah Museum of Fine Arts. Among the exhibitions she has curated are "New York WPA Artists Then and Now," "Homage to Thomas Wilfred," "The Hill Family, Three Generations of 19th-Century Landscape Painters," and "The Book as a Contemporary Art Form."

Wageman Named Publications Manager



Virginia Wageman has been appointed manager of publications at the College Art Association. Most recently she was senior editor at Hudson Hills Press, where she edited such books as *Joan Mitchell* by Judith Bernstock (about the artist who received CAA's 1988 Distinguished Artist Award for Lifetime Achievement) and *Morgan Russell* by Marilyn Kushner.

From 1982 to 1986 Virginia was editor at the Hirshhorn Museum and Sculpture Garden, Smithsonian Institution, in Washington, which awarded her a Smithsonian Commendation for Exceptional Service.

Prior to that she was for eleven years director of publications at the Princeton University Art Museum, where she was editor of the museum's journal, the *Record of the Art Museum, Princeton University*, and edited and oversaw the production of many books/catalogues that were distributed by Princeton University Press, including *Murillo and His Drawings* by Jonathan Brown, *Line as Language: Six Artists Draw* by Rosalind Krauss, *Drawings by Gianlorenzo Bernini* by Irving Lavin, *Van Dyck as Religious Artist* by John Rupert Martin and Gail Feigenbaum, and *Christo: Oceanfront* by Sally Yard.

Many publications for which she has been responsible have received awards for excellence of design and production. Virginia has also done freelance work for publishers and museums, including Smithsonian Institution Press, Princeton University Press, Rizzoli International, and the National Gallery of Art (for which she edited Yoshiaki Shimizu's *Japan: The Shaping of Daimyo Culture 1185-1868*).

A graduate of Bard College with a B.A. in English, Virginia has studied art history at Princeton.

Millard Meiss Subsidies

CAA is pleased to announce four recent Millard Meiss publication subsidies:

Anne de Coursey Clapp, Wellesley College, for *The Painting of T'ang Yin*, The University of Chicago Press.
Jerrilynn Dodds, Columbia University, for *Architecture and Ideology in Early Medieval Spain*, The Pennsylvania State University Press.
Lawrence Nees, University of Delaware, for *A Tainted Mantle: Hercules and the Classical Tradition at the Carolingian Court*, University of Pennsylvania Press.
John Beldon Scott, University of Iowa, for *Images of Nepotism: The Painted Ceilings of Palazzo Barberine*, Princeton University Press.

Millard Meiss Publication Fund grants are given twice annually for book-length scholarly manuscripts that have been accepted by a publisher but that cannot be published without a subsidy. Works about all periods and all areas of art history are

eligible for Meiss grants, but awards are not given for catalogues, excavation reports, articles, or multi-author volumes. Although applicants for Meiss grants must be CAA members, applications are submitted by publishers, not authors. Deadlines for 1990 applications are March 1 and October 1. Application forms are available from the CAA office.

New CAA Staff

Elizabeth Nesbitt has been appointed administrative assistant. She is coordinator of the Reader's Digest Artists at Giverny program and assistant to the deputy director. Prior to joining the CAA staff, she worked for the Percent for Art Program of the New York City Department of Cultural Affairs. She received her B.A. in art history from Duke University in 1988. At Duke, she served as arts editor for *The Chronicle*, the university's daily newspaper.

Lakecia Davis has joined the CAA as administrative assistant in Membership Services. She previously worked at Con Edison and the Metropolitan Life Insurance Company.

CAA Analyzes Positions Listings

Last July CAA began issuing a sixth issue of the *Positions Listing* to meet the growing need for employment recruitment outside the traditional academic year. During the period September 1988-July 1989, employment opportunities identified by CAA staff grew by 4 percent. This increase can be attributed directly to the extension of the association's placement services into the summer.

During the 1988-89 academic year, a total of 1,374 positions were listed in the six issues of the *CAA Positions Listing*: 678 positions for artists; 314 vacancies for art historians; and another 382 openings for curators, museum and gallery directors, art librarians, art educators, and art administrators. These 1,374 vacancy announcements represent an increase of 56 listings, or 4 percent over the number for the prior year. While a 4 percent increase is marginal, it is an increase over last year's 18 percent increase in listings of employment opportunities for artists and art historians.

It is apparent from the increase in nonacademic positions that museums, libraries, and other visual arts employers continue to look to the College Art Association as a source for highly qualified individuals to fill their vacancies. The numbers support this premise: while positions listed for artists increased by only 5 percent and those for art historians decreased by 4 percent, nonacademic jobs increased by an additional 10 percent. This is a continuation of a trend exhibited over the previous year when announcements for nonacademic positions increased by 38 percent.

Each year the CAA staff analyzes vacancy announcements listed in the *Positions Listing* 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 that are returned by prospective employers. We ask all institutions placing listings to complete a questionnaire indicating total number of applicants for the position, number interviewed, and gender and race of applicants, as well as information on the candidates they ultimately hire.

Information from the 553 reports returned by would-be employers breaks down as follows:

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

percent of all vacancies advertised; 69 percent of the positions listed for art historians were at an entry level. For artists, vacancies at the associate and full professor level represent only 7 percent of the total and for art historians, 10 percent. Rank was not specified for the remaining approximately 16 percent of the positions listed. This distribution is consistent with that of prior years.

Salary

The salaries advertised in *CAA Positions Listing* can in no way be construed as a representative statistical sample of all existing salaries in the field. However, while this clearly limits any analysis of trends, it is apparent that the average compensation advertised for artist positions was consistently lower than that for art historians at the same rank. Within the respective categories, full and assistant professors' compensation for artists increased by 9.2 percent, associate level positions remained identical to last year's, and lecturer/instructor compensation decreased significantly (12.5 percent). While compensation for associate professors of art history increased by 9.2 percent, that for assistant professors and lecturer/instructors increased by 4.9 percent. There is insufficient data to assess full professor salary levels. The following are average salaries listed:

	Artists	Historians
Full Professor	\$46,409	insufficient data
Associate Professor	\$35,775	\$41,678
Assistant Professor	\$27,447	\$28,867
Lecturer/Instructor	\$21,867	\$25,500

Degree Requirements/Career Track

The majority of the positions listed for art historians and artists require a PhD or an MFA respectively. The increase in nonacademic positions listed in the *Positions Listing*, however, represents both a growth in nonacademic 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 19 percent of these nonacademic positions require a PhD, while another 35 percent specify an MFA, MA, or MLA degree. Of all positions listed for artists, 54 percent were either tenured or tenure track. For art historians, 61 percent were identified as tenured or tenure track. For nontenure-track jobs where a length of time was specified, the majority of

appointments were for one year, usually temporary replacements for regular faculty on leave.

Applicants

The CAA placement office was provided with 553 reports describing the applicant pool and subsequent final appointment. These submissions reported 28,087 applicants for 535 vacancies, or an overall average applicant/open position ratio of 50:1. As noted regularly in the past, the general employment outlook is better for art historians: the applicant/opening ratio for artist positions was 68:1, while the ratio for art historian openings was 27:1. While the overall applicant ratio for art historians has not changed from last year, competition for studio positions has increased significantly. The ratio for nonacademic positions for both artists and art historians was 36:1.

Summary

A total of 2,847 candidates (or 10 percent of the applicants) were interviewed for these 553 positions. On the average, institutions interviewed an average of 6 candidates for each opening.

Women represented 46 percent of all applicants (or 162,783) and fared better on the next round, accounting for 55 percent (or 1,573) of those interviewed. The percentage of women applicants for art historian positions was 56 percent, a substantially higher percentage than the 43 percent of female candidates reported who applied for positions in studio art. Women represented 57 percent of final appointments in art history, which is directly proportional to the applicant pool; of final appointments for studio positions, women candidates were chosen 54 percent of the time, significantly higher than female representation in the applicant pool. For nonacademic positions, 70 percent of the final candidates were women.

Minorities represented approximately 3.4 percent of total applicants, with equal representation among those applying for art history and studio art positions. There is insufficient data available on the final appointment of minority candidates.

It is the association's long-term goal to develop a profile of employment opportunities for artists and art historians as well as an outlook for future trends. A statistical profile of the CAA membership from information collected from membership renewal and new applications is now being established and will provide a basis for future comparisons. We plan to provide more information in the future to assist members in their professional development.

One-Person Shows by Artist Members

Only artists who are CAA members are included in this listing. When submitting information, include name of artist, gallery or museum name, city, dates of exhibition, medium. Please indicate CAA membership. Photographs are welcome but will be used only if space allows. Photographs cannot be returned.

Northeast: Nancy Azara. A.I.R. Gallery, New York, October 31-November 18. Robert Cronin. Kent School Art Gallery, Kent, CT, September 23-October 8. Bachelier-Cardonsky Gallery, Kent, OH, September 23. Gallery Hiro, Tokyo, June. Yoh Art Gallery, Osaka, July. "Recent Works."

Hank de Ricco. Mercer Street Gallery, New York, November 7-25. New sculpture. Nancy Graves. Knoedler & Company, New York, October 7-28. "New Work." Linda Gilbert-Schneider. YWCA of Brooklyn, September 19-October 13. "Images: Mexico, Guatemala," photographs.

Susan Hall. Trabia-MacAfee Gallery, New York, October 19-November 18. "Waterscapes."

Sona Heofman. Guild Hall Museum, East Hampton, NY, October 8-November 7. Mixed media.

Martha Keller. Stephen Rosenberg Gallery, New York, October 25-November 28. New paintings.

Valerie Hill Kremer. Bowery Gallery, New York, September 8-27. "Telling Stories." New paintings.

Bonnie Lebesch. 80 Washington Square East Galleries, New York, November 15-December 8. "The Forest," video work.

Ellen K. Levy. Griffin-McGear Gallery, New York, February 17-March 17, 1990. Paintings and drawings. The American Cultural Center, Jerusalem, June 6-July 31, 1989. The American Cultural Center, Tel Aviv, November 1-30, 1989.

John Moore. Lehman College Art Gallery, New York, October 26-December 15. Recent work.

Lydia Panas. 80 Washington Square East Galleries, New York, September 21-October 13. Silverprint series of landscapes accompanied by text and video.

Howardena Pindell. Cyrus Gallery, New York, October 5-November 18. "Autobiography," paintings and collage constructions.

Jack Risley. Postmasters Gallery, New York, September 14-October 14.

Jo Sandman. Thomas Segal Gallery, Boston, October 21-November 29. Installation, new serial works.

Janet Sawyer. Blue Mountain Gallery, New York, December 1-20. "Paintings from the New York Waterfront."

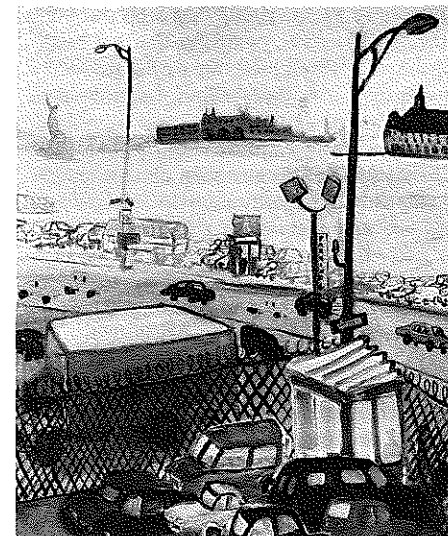
Anne Sharp. Books & Co., New York, November 3-30. "Travel Dreams—Postcard Collages."

Tony Vevers. Long Point Gallery, Provincetown Gallery, Provincetown, MA, July 30-August 12. Painting and mixed media.

Hannah Wilke. Ronald Feldman Fine Arts, New York, September 9-October 7. "About Face."

Krzysztof Wodiczko. Whitney Museum of American Art, New York, December 11-12. Outdoor photographic projection.

Greg Wulf. Blue Mountain Gallery, New York, November 10-29.



Janet Sawyer, *Parking Lot*, 1989. In the exhibition "Paintings from the New York Waterfront," Blue Mountain Gallery, New York, December 1-20. (photo: D. James Dee)

Midwest: Gloria DeFilippis Brush. MC Gallery, Minneapolis, January 20-February 25. Fine Arts Center, Fayetteville, AR, February 15-March 15.

Wakely Gallery, Bloomington, IL, March 19-April 23. Photographic works.

Nicholas Hill. Beaux Arts Gallery, Columbus Museum of Art, Columbus, OH, August.

Karen Kunc. Minnesota Center for Book Arts, September 9-November 20. "Frontispiece: Karen Kunc Prints & Books."

Carleton College Art Gallery, Northfield, MN, September 8-October 8.

Allan Priebe Gallery, University of Wisconsin, Oshkosh, October 11-November 8. Cabrillo College Gallery, Aptos, CA, January 29-February 23.

"Karen Kunc: Woodcuts & Drawings."

Winifred Lutz. Reinberger Galleries, Cleveland Institute of Art, Cleveland, OH, September 15-October 26. "Distinguished Alumna Exhibition."

Daniel E. Madder. Xavier University Art Gallery, Cincinnati, February 2-23. Neon/mixed-media sculpture and installation.

Donna Meeks. Wright Street Gallery, Milwaukee, WI, October 6-November 4. Recent paintings and drawings.

Iris Sandkühler. Farnham Galleries, Simpson College, Indianola, IO, November 13-December 15. Watercolor, pen and ink on paper.

Therese Zemlin. Countryside Art Center, Gallery II, Arlington Heights, IL, December 8-January 4. "Therese Zemlin: Tomatoes and Artifacts," sculpture.

West: Lucy Arai-Abramson. Institute of Buddhist Studies, Berkeley, CA, Part 1, September 5-December 4; Part 2, December 5-February 1. "Sashiko Transformed," Japanese running-stitch embroidery in sculpture and collage.

Les Barta. UOP Gallery, University of the Pacific, Stockton, CA, February 19-March 9. Photocollages.

John Rose. Tortue Gallery, Los Angeles, October 14-November 11. New paintings and watercolors.

Jan Wurm. Vorpall Gallery, San Francisco, December 7-30. Recent paintings.

South: Dawn Latané. Caswell County Civic Center, Yanceyville, NC, January 7-31. "Night Scenes," collages.

Beauvais Lyons. Checkwood Fine Arts Center, Nashville, TN, January 13-February 25. "Rare Discoveries from the Hokes Archives," imagery of cultures invented by the artist.

Nancy Macko. Aschiyagawa Gallery, Ashiya, Japan, November. "Across the Miles," prints and mixed media on paper.

Southwest: Al Harris. Graham Gallery, Houston, TX, September 9-October 11. Bronze castings.

Michelle Stuart. San Antonio Art Institute, San Antonio, TX, October 27-November 17. "The Architecture of Man and Nature."

Overseas: Hua Lee. Gallery of the American Library in Hong Kong, December 12-20. "A Long Evening in the North," paintings on canvas and paper.

Grants / Awards / Honors

INDIVIDUALS

Publication policy: Only grants, awards, or honors received by individual or institutional members of the College Art Association are listed. The award/grant/honor amount is not included. Please note the following format:

Individual members: cite name, institutional affiliation, and title of the grant, award, or honor. **Institutional members:** cite name of organization, title of the grant, award, or honor, and (optional) use or purpose of grant. Please indicate that you are a CAA member.

Nina M. Athanassoglou-Kallmyer, associate professor in the Department of Art History, University of Delaware, received a grant from the Swann Foundation for Caricature and Cartoon, for her work on Delacroix's cartoons and satirical drawings.

William A. Berry, professor of art at the University of Missouri-Columbia, was selected as the 1989 recipient of the Byler Distinguished Professor Award.

Sylvia Ardyn Boone, associate professor of the history of art and African studies at Yale University, has been appointed a Phi Beta Kappa Visiting Scholar for 1989-90. She will visit nine institutions, meeting with students and faculty for sessions, classroom discussions, seminars, and lectures, covering such topics as Ideas and Ideals of Beauty in African Art and the Art of the Harlem Renaissance.

Van Deren Coke was a 1989 Senior Fulbright Scholar at the University of Auckland, teaching the history of photography. Also, he was awarded the Josef Sudek Commemorative Medal for "outstanding contribution to the field of photography" by the Ministry of Culture of the Czech Socialist Republic.

Frances S. Connelly of the University of Missouri at Kansas City has been awarded a Rockefeller Humanities Fellowship for 1989-90 through the Johns Hopkins University. She is completing a manuscript on the aesthetic foundations of primitivism.

James Hellmuth was the winner of the 1989 Liquid Expressions Poster Competition, an antipollution poster design competition sponsored by the Lower East Side Printshop, the Center for Marine Conservation, the International Graphic Arts Foundation, and Con Edison, New York.

Martha Keller received an NEA grant, a New York Foundation for the Arts grant, and a MacDowell Fellowship this year.

Don Kimes was awarded a 1989 Mellon grant in painting.

Ginger Levant received a 1989 painting fellowship from the Djerassi Foundation in Woodside, CA.

Nancy Macko, assistant professor of art at Scripps College, was resident artist at the Virginia Center for the Creative Arts in Sweetbriar, VA, October 1-30, 1989. **John Onians's** *Bearers of Meaning: The Classical Orders in Antiquity, the Middle Ages, and the Renaissance* (Princeton University Press, 1988) has won the Sir Banister Fletcher Award for the best book of the year on architecture or the fine arts given by the Authors' Club, London.

Charles W. Schmidt's portrait of Christa McAuliffe has been chosen to memorialize the astronauts killed in the 1986 Challenger space shuttle explosion as part of a memorial to be completed in 1990 at the Kennedy Space Center. Schmidt is professor of painting at Temple's Tyler School of Art.

Julie Shapiro, assistant professor at Southern Methodist University's Meadows School of the Arts, has received a grant from the Pollock-Krasner Foundation of New York, which provides financial assistance to individual working artists.

Janet Simpson has received an award for her painting in the September Competition at the Alexandria Museum of Art in Louisiana.

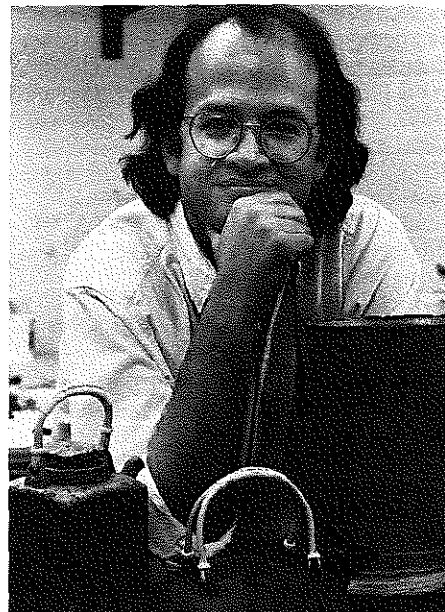
Michael Singletary's painting *Party Animals* recently appeared on an episode of the Cosby Show.

Damie Stillman was awarded the Gottschalk Prize for a two-volume study titled *English Neo-Classical Architecture* (Zwemmer, 1988). The award is given annually to the best book of the year on an 18th-century topic.

Anne Tabachnick, painter from New York City, received one of ten 1989-90 individual support grants awarded by the Adolph and Esther Gottlieb Foundation.

AWARDS TO MULTIPLE INDIVIDUALS

Western States Arts Federation/National Endowment for the Arts 1989 Regional Fellowships for Visual Artists. Fifteen fellowships for distinguished achievement in a variety of craft media have been awarded. Among the winners is CAA member John Neely of Utah State University, who works in clay.



John Neely

(photo: Barclay Hastings)

The National Endowment for the Arts has announced 1989 grants to 298 visual artists in the fields of painting, works on paper, and new genres. CAA members among the winners are:

Painting: William Conlon, Daniel Freeman, Sam Gilliam, Lester Goldman, Mike Henderson, Thomas Lawson, Faith Ringgold, Ernest Silva, Louise Stanley, Anne Tabachnick, Joyce Treiman, Catherine Allen, Stuart Arends, Par Badt, Michael Board, Brian Conley, Peggy Cyphers, Linda Day, Jean Feiberg, Rupert Garcia, Jo Going, Martha Keller, Leonard Koscianski, Chris Martin, Sarah McCoubrey, Blaylock Peppard, Pauline Sanchez, Katherine Sherwood, Roger Tibbetts, Michael Tompkins.

Works on Paper: Susan Crile, Bruce Cunningham, Anthony-Peter Gorny, Gladys Nilsson, Eve Aschheim, Leslie Bellavance, Randy Bolton, Catherine

Grants / Awards / Honors

Courtenaye, Beverly Fishman, Kenneth Kaufman, Jane Kent, Samuel Losavio, Steven Murakishi, Carolee Thea, Susan White, Mark Williams.

New Genres: Cecelia Condit, Richard Lerman, William Maxwell.

National Endowment for the Humanities Grant Awards. CAA members who received grants in the Arts—History and Criticism category are: **Richard F. Townsend**, Art Institute of Chicago: to support an exhibition, catalogue, and programs on the ancient civilizations of the New World. **Timothy F. Rub**, Dartmouth College, Hanover, NH: to plan a traveling exhibition, catalogue, and programs on images of paradise in Islamic art. **Osmund Overby**, Society of Architectural Historians, Philadelphia: to write a series of architectural guidebooks. **Angela Giral**, Trustees of Columbia University: to catalogue and preserve the Avery Architectural and Fine Arts Library's architectural drawings collection and the development of a database and videodisk to improve access to the collection.

The Getty Grant Program has awarded the following grants since May 11, 1989:

Scholarship in the History of Art and Humanities, Publications: **Frank E. Brown, Emeline H. Richardson, and L. Richardson: Cosa III. The Buildings of the Forum: Colony, Municipium, and Village**, American Academy in Rome. **Vincent J. Bruno and Russell T. Scott, Cosa IV. The Houses**, American Academy in Rome. **Edward C. Carter II, Charles E. Brownell, and Jeffrey A. Cohen, eds., The Papers of Benjamin Henry Latrobe, ser. 2, The Architecture and Engineering Drawings. The Architectural Drawings of Benjamin Henry Latrobe**, Yale University Press. **H. Perry Chapman, Rembrandt's Self-Portraits: A Study in 17th-Century Identity**, Princeton University Press. **Lols M. Fink, American Art at the 19th-Century Paris Salons**, National Museum of American Art, Smithsonian Institution. **Jeffrey Hamburger, The "Rothschild Canticles": Art and Mysticism in Flanders and the Rhineland ca. 1300**, Yale University Press. **Andrée Hayum, The Isenheim Altarpiece: God's Medicine and the Painter's Vision**, Princeton University Press. **Jean-Paul Descoeudres, ed. Journal of Mediterranean Archaeology**, University of Sydney. **John H. Humphrey, ed., Journal of Roman Archaeology**, University of Michigan. **Ronald Lighbown, Medieval Jewellery**, Victoria and Albert Museum. **Brunilde Sismondo Ridgway,**

Hellenistic Sculpture I: The Styles of ca. 331-200 B.C., University of Wisconsin Press. **Eduard G. Seler, trans. Frank Comparato, Collected Works in Mesoamerican Linguistics and Archaeology**, Labyrinthos. **Peter Wollen, Thomas Levin, and Grell Marcus, On the Passage of a Few People through a Rather Brief Moment in Time: Situationists, 1957-1972**, Institute of Contemporary Art, Boston.

Art Museums, Cataloguing of Collections: **Niedersächsisches Landesmuseum**, Hanover, Federal Republic of Germany: to catalogue early German and Netherlandish paintings to 1500. **The Phillips Collection**, Washington, DC: to complete the catalogue of the permanent collection.

Conservation Training: **Harvard University, Center for Conservation and Technical Studies**, Cambridge: for support of the Advanced Level Training Program. **Tate Gallery**, London: for two internships in paintings conservation. **University of London, Courtauld Institute of Art**: for two internships.

Conservation of Works of Art: **Putnam Foundation, Timken Art Gallery**, San Diego, CA: for the treatment of Petrus Christus' *Death of the Virgin*.

Architectural Conservation: **Save Venice, Inc.**, New York. Preparation grant for the Church of Santa Maria dei Miracoli. **Trustees of the Order of Friars Minor Conventual Greyfriars**, Urmoston, Manchester, United Kingdom. For an implementation grant for the All Saints Church.

National and International Service Organizations: **American Association of Museums/International Council of Museums**, Washington, DC: for the International Partnerships among Museums project. **International Society for Education through Art (INSEA)**, Stanford, CA: for an international conference on the evaluation of learning in the visual arts. **Salzburg Seminar**, Cambridge, MA: for the session "Museums and their Communities: Art, Ethnology, and Interpretation."

INSTITUTIONS / ORGANIZATIONS

The Whitney Museum of American Art, New York, has been awarded a grant from the Lila Wallace-Reader's Digest Fund to support the Public Education Department's outreach program, docent program, and gallery tours in 1990.

The National Endowment for the Arts announced the recipients of the Visual Artist Forums grants given to support projects that encourage increased discussion, creation, and appreciation of contemporary visual arts. CAA institutional members among the recipients are: Arizona State University; Atlanta College of Art; Ball State University; University of California, San Diego; University of Colorado at Boulder; East Carolina University; University of Illinois, Chicago; Mills College; Montana State University; New Mexico State University, Las Cruces; University of New Mexico, Albuquerque; North Carolina Museum of Art; University of North Dakota; San Francisco Art Institute; School of the Art Institute of Chicago; Southern Illinois University; Utah State University, Logan; Washington State University; and the University of Washington Henry Art Gallery, Seattle.

Mount Holyoke College Art Museum and the University Art Museum, Berkeley, have been awarded grants from the Institute of Museum Services (IMS). Mount Holyoke will apply the grant to the conservation of a portion of its permanent collection. Berkeley will use the grant to conduct a yearlong survey of the condition of objects in the museum's collection and to prepare a long-range conservation plan.

The Brooklyn Museum has announced the gift of 74 objects from the estate of Esther D. Gottlieb. The bequest consists of African, Oceanic, pre-Columbian, and Native American art collected from 1935 to 1979 by Esther and Adolph Gottlieb.

The Corcoran Gallery of Art has received two grants from the Morris and Gwendolyn Cafritz Foundation, one for scholarship assistance to students at the Corcoran School of Art and the other for restoration of the gallery's 18th-century French room, the Salon Doré.

The North Carolina Museum of Art has received the 1989 Industrial Design Award for exhibit design from the Industrial Designers Society of America for *Robes of Elegance: Japanese Kimonos of the 16th-20th Centuries*.

The Moore College of Art and Design has announced a gift from the Goldie Paley Foundation and Robert P. Levy given in honor of Mrs. Robert P. Levy, an alumna and lifetime trustee of Moore.

The Baltimore Museum of Art has received a grant from the Luce Foundation to support an exhibition and scholarly catalogue on American decorative arts, *Classical Taste in America, 1800-1840*.

Opportunities

GRANTS / FELLOWSHIPS / RESIDENCIES

Repeat listings are indicated by an asterisk.

Huntington Research Awards in Art History are offered to predoctoral candidates or PhD's to carry on significant research in the history of British and American art at the Huntington Library. The usual stipend is \$1,500/month and the length of stay four weeks. For information and application: Martin Ridge, Chair, Committee on Awards, The Huntington Library, San Marino, CA 91108. *Deadline: December 31, 1989.*

National Endowment for the Arts Pre-Program Internship in Paintings Conservation at the Intermuseum Conservation Laboratory. Beginning May 1, 1990. Under the supervision of staff conservators, the NEA intern will observe and assist with work on outstanding examples of American, Asian, and European art. Candidates should send a letter of interest, current résumé, and three letters of reference from those familiar with their work to: NEA Internship, Intermuseum Conservation Association, Allen Art Building, Oberlin, OH 44074; 216/775-7331. *Deadline: January 1, 1990.*

The National Museum of American Art invites nominations for the second annual Charles C. Eldredge Prize for outstanding scholarship in American art. A \$2,000 award is given to the author of a recent book-length publication that provides exceptional new insight into works of art, the artists who made them, or aspects of history and theory that enrich our understanding of the American artistic heritage. Letters of nomination for 1987, 1988, and 1989 book-length publications should outline the significance of the publication for both popular and specialized audiences and should be addressed to: The Charles C. Eldredge Prize, Office of the Director, National Museum of American Art, Smithsonian Institution, Washington, DC 20560. *Deadline: January 15, 1990.*

The MacDowell Colony offers residencies to professional and emerging artists (composers, writers, visual artists, film/video artists, interdisciplinary). Colony fellows receive room, board, and the exclusive use of a studio. The average length of a residency is six weeks. For information: Admissions Coordinator, The MacDowell Colony, 100 High St., Peterborough, NH 03458; 603/924-3886 or 212/966-4860. *Deadlines: January 15,*

1990, for summer; April 15, 1990, for fall-winter; September 15, 1990, for winter-spring.

***Mid-Atlantic/NEA Regional Visual Arts Fellowships** provide \$5,000 grants to visual artists living and working in DE, DC, MD, NJ, NY, PA, VA, and WV. For application guidelines: Mid-Atlantic Arts Foundation, 11 E. Chase St., Suite 2A, Baltimore, MD 21202; 301/539-6656. *Deadline: January 16, 1990.*

***Smithsonian Institution Fellowship Program** provides pre-, post-, and senior postdoctoral fellowships to support research in residence at the Smithsonian. Stipends range from \$12,000 to \$25,000. Office of Fellowships and Grants, SI, L'Enfant Plaza, Suite 7300, Washington, DC 20560; 202/287-3271. *Deadline: January 15, 1990.*

***Materials Analysis Postdoctoral Fellowship** at the Smithsonian Institution for research on the application of neutron-induced autoradiography and other scientific techniques to problems in art history. For information: Ingrid Alexander, Conservation Analytical Laboratory, Museum Support Center, SI, Washington, DC 20560; 301/238-3718. Application forms are available from Office of Fellowships and Grants, listed above. *Deadline: January 15, 1990.*

The Women's Studio Workshop has a one-month residency in printmaking. For information: WSW, PO Box 489, Rosendale, NY 12472; 914/658-9133. *Deadline: January 15, 1990.*

National Endowment for the Humanities Grants for Travel to Collections. For guidelines and applications: Division of Fellowships and Seminars, NEH, 1100 Pennsylvania Ave., NW, Washington, DC 20506; 202/786-0438. *Deadline: January 15, 1990.*

***The American Antiquarian Society** offers short- and long-term visiting research fellowships. AAS-NEH Fellowship: six months-one year; research on any subject of interest to the Society; not open to foreign nationals except those who have resided in the U.S. for three years. Kate B. and Hall J. Peterson Fellowship: one-three months; on any subject of interest to the Society; dissertation writers and foreign nationals eligible. Frances Hiatt Fellowship: one-two months residence for work on doctoral dissertations; foreign nationals eligible. AAS-American Society for 18th-Century Studies Fellowship: one-two months; degree candidates not eligible; any area of American 18th-

century studies. Stephen Botein Fellowship: up to two months residence for work on the history of the book in American culture. For brochure and application: John B. Hench, AAS, 185 Salisbury St., Worcester, MA 01609; 508/752-5813 or 508/755-5221. *Deadline: January 31, 1990.*

***The Millay Colony for the Arts**, located on a 600-acre National Historic Landmark site in Austerlitz, NY, offers one-month residencies for artists. The 400-sq-ft artist's studio has a 12-foot ceiling and a porch w/view of a stream and woods. No fee. For application and brochure: The Millay Colony for the Arts, Steepletop, Austerlitz, NY 12017; 518/392-3103. *Next deadline: February 1, 1990, for June-September residencies.*

***The North Carolina Arts Council** has two programs for visual artists. Artists-in-Schools places professional artists in residence in elementary and secondary schools; MA or equivalent; length of stay is one month to one semester; \$500/wk, \$2,000/mo, or \$8,000/semester. Visiting Artists places artists in community and technical colleges, where they work as artists-in-residence; nine-month to one-year stays; MA or equivalent; \$14,000-\$24,000. For application for either program: NCAC, Dept. of Cultural Resources, Raleigh, NC 27611; 919/733-7897. *Deadline: February 1, 1990.*

The UCLA Center for 17th- and 18th-Century Studies offers postdoctoral resident fellowships sponsored by the NEH for research on the topic "The Consumption of Culture: Word, Image, and Object in the 17th and 18th Centuries." Subjects to be investigated include: changing patterns of taste, the formation of literary and aesthetic canons, and the development of genres; the audience for literature, the theater, and the visual and plastic arts; and the role of patrons and markets in aesthetic and literary production. The stipend is \$27,500 for the 1990-91 academic year or \$9,166 per quarter; preference given to scholars who are at an early stage in their academic careers. Applicants should send a cv; a description of a research project (1,000-2,000 words), including preferred dates and duration of residence (one, two, or three quarters), and the names of three references (who should submit their letters directly) to: Fellowship Secretary, UCLA Center for 17th- and 18th-Century Studies, 1100 Glendon Ave., Suite 1548, Los Angeles, CA 90024-1404; 213/206-8552. *Deadline: February 1, 1990.*

Opportunities

The AAM Curators' Committee Travel Stipend Award provides partial support for a curator to attend the AAM Annual Meeting in Chicago (May 1990). To qualify an applicant must be beginning a professional curatorial career, work in a museum as a curator, and be a first-time participant at the Annual Meeting. To apply, applicants must submit (1) a letter (longer than two pages) discussing current curatorial responsibilities, professional activities (i.e., workshops, conferences, memberships, etc.), and professional goals, as well as a statement of purpose in attending the Annual Meeting; (2) a current résumé; (3) a letter of support from the applicant's institution; (4) a letter of support from a curatorial sponsor, an individual with some seniority who knows the applicant and the applicant's work and is not writing the letter from the applicant's institution. All parts of the application should be submitted at one time. Send three copies of the complete application to: Patrick H. Butler III, Curator of History, Moody Mansion and Museum, PO Box 1300, Galveston, TX 77553; 409/763-4231. *Deadline: February 1, 1990.*

Winterthur Fellowships are offered to academic, museum, and independent scholars as well as candidates for advanced degrees for research at Winterthur, a research center for American Studies; American cultural, social, and intellectual history; art and design history; and material culture. For information and an application: Dr. Katherine Martinez, Director, Visiting Research Fellowship Program, Winterthur Museum and Gardens, Winterthur, DE 19735; Advanced Studies Office, 302/888-4649. *Deadline: February 28, 1990.*

Fulbright Junior Research Grants for 1990-91 will be awarded to three scholars who hold recent PhDs (or are near completion); \$14,800 to \$26,590 to support research in any field in Israel. For information and application: Council for International Exchange of Scholars, 3400 International Drive, NW, Suite M-500, Washington, DC 20008-3097; or call Renee Taft, 202/686-4010, or Lilee Perera, 202/686-4009. *Deadline: not given.*

COMPETITIONS

Listings have not been screened, so artists should consider making inquiries before submitting materials, particularly when a large fee is required. Due to limited space, the names of jurors have not been listed.

1708 E. Main, an artist-run, nonprofit gallery, invites artists to submit ten slides for the 1990-91 exhibition season. No crafts, no students. SASE to 1708 E. Main Gallery, 1708 E. Main St., Richmond, VA 23223; 804/643-7829. *Deadline: January 1, 1990.*

***American Drawing Biennial II**, Muscarelle Museum of Art, April 14-June 3, 1990. Museum purchase and cash awards. For entry form send #10 SASE: Muscarelle Museum of Art, College of William and Mary, Williamsburg, VA 23185. *Deadline: January 10, 1990.*

***Berkeley Art Project Competition** is seeking proposals for a permanent site-specific work to be created on the Berkeley campus to commemorate the 25th anniversary of the Free Speech movement and civil rights/antiwar activities that followed. Artists working in a wide variety of media are eligible. For information: Berkeley Art Project, c/o Dept. of Art, Kroeber Hall, University of California, Berkeley, CA 94720; or call Sylvia Egan, Project Coordinator, 415/848-8384. *Deadline: January 15, 1990.*

New American Talent: The Sixth Exhibition, Laguna Gloria Art Museum, Austin, TX. Sponsored by the Texas Fine Arts Association, the competition is open to artists who work in any media and reside in the U.S. Selected works will be included in a catalogue to be distributed nationally to contemporary art museum curators and gallery directors. Fifty works will travel statewide to museums and university and community art galleries. Texas Fine Arts Association, New American Talent: The Sixth Exhibition, 3809-B W. 35 St., Austin, TX 78703; 512/453-5312. *Deadline: January 19, 1990.*

Matrix Gallery, a workshop for women artists, is accepting slides of all media except installation, video, film, performance. Fee: \$8.00 per entry; limit three. Substantial cash awards. For prospectus send SASE: Matrix Gallery, 1725 I St., Sacramento, CA 95814; 916/483-4036 or 441-4818. *Deadline: January 29, 1990.*

Directors Guild Publishers is reviewing slides from living artists to be considered for inclusion in the 5th edition of their Encyclopedia of Living Artists, distributed to over 2,000 galleries, corporate art consultants, art representatives, brokers, museums, art publishers, book publishers, and record companies interested in locating new artists. For prospectus send SASE: Directors Guild Publishers, PO Box 369-5th Edition, Renaissance, CA

95962; 1-800/383-0677. *Deadline: January 30, 1990.*

Cedar City 49th Annual Multi-Media Art Exhibition, April 7-29, 1990, Braithwaite Art Gallery, Southern Utah State College. Open; nationwide; all media. Purchase awards and sale. Juried from 35mm slides, max. three entries. Entry fee: \$10/one or two slides; \$15/three slides. For prospectus send #10 SASE: Cedar City Art Committee, c/o Braithwaite Art Gallery, Southern Utah State College, 351 West Center, Cedar City, UT 84720. *Deadline: January 30, 1990.*

The Mary H. Dana Women Artists Series at the Mabel Smith Douglass Library of Douglass College is accepting slides to be considered for a 1990-91 academic year exhibition. Artists should submit no more than four to six clearly marked slides, a résumé, supplementary material, and SASE to: Beryl K. Smith, Coordinator, Women Artists Series, Mabel Smith Douglass Library, Douglass College, New Brunswick, NJ 08903; 201/932-7739. *Deadline: February 1, 1990.*

Feminist Imagination in Clay, an exhibition of ceramic artworks by women that express feminist content, June 8-22, 1990. Send five slides of recent work, résumé, a statement describing reasons for participating in the exhibition, and SASE: Baltimore Clayworks, 5706 Smith Ave., Baltimore, MD 21209. *Deadline: February 15, 1990.*

CALLS FOR MANUSCRIPTS

Art Journal, CAA. Articles are being sought from artists and art historians on the general subject of constructed and multidimensional painting. Pertinent articles can examine any aspect of the objectification of painting in this century, the exploitation of its shape and surface from Cubism to shaped canvas to Neo-expressionist relief painting. Particular artists or movements are possible subjects; thematic aspects, such as the dynamics of illusion/anti-illusion, contradiction/synthesis, or abstraction/figuration can be investigated. Subject can range somewhat beyond painting, e.g., the pictorial aspects of wall sculpture or constructed photography. Artists who work in this area are invited to contribute articles based on their authority as artists. Contributors have considerable latitude in the form of their submissions, from scholarly articles to personal reflections, pastiches, annotated graphics, etc. For information: Curt

Opportunities

Barnes, Visiting Artist, School of Art, Jenkins Fine Art Center, East Carolina University, Greenville, NC 27858. *Deadline: March 1, 1990.*

The Society for Photographic Education is seeking proposals and manuscripts for *Exposure*, its quarterly journal. A double issue will be devoted to photography and education. Interdisciplinary articles addressing multiculturalism, feminism, critical pedagogy, and theories of student resistance and subculture are sought. David Trend, Guest Editor, *Exposure* Education Issue, 514 Guerrero St., San Francisco, CA 94110; 415/664-7732. *Deadline: March 1, 1990.*

Mandala, a journal devoted to the arts and culture of the Himalayas, will be published quarterly beginning January 1990. Papers should be sent to: Deepak Shinkhada, 257 E. Miramar Ave., Claremont, CA 91711; 914/621-0783 (home), 714/621-8193 (office).

***Fifth Centenary of Piero Della Francesca.** In 1992, on the occasion of the fifth centenary of Piero's death, an exhibition and catalogue are planned, *An American Homage to Piero: 1945 to the Present*. The exhibition is curated by James Rosen, Terence Dempsey, and Rosemary De Paolo. Send inquiries to: James Rosen, Augusta College, Augusta, GA 30910.

Studies in Art History. Camden House Press, a small but well-established scholarly press, invites proposals for this new series. The focus will be on the appreciation and collecting of art. Prospective authors interested in this or other topics are invited to contact the series' general editor: Charles R. Mack, Prof. of Art History, Dept. of Art, University of South Carolina, Columbia, SC 29208.

Collections is the journal of the Columbia Museum of Art, Columbia, SC. Each issue features articles devoted or complementary to the museum's holdings and exhibitions or to more general aspects of appreciation, connoisseurship, criticism, and museology. For information: Editorial Office, Collections, Columbia Museum of Art, 1112 Bull St., Columbia, SC 29201; 803/799-2810.

PUBLICATIONS

The Marie Walsh Sharpe Art Foundation has published *Round-table Discussion on the Needs of Visual Artists*, a report of a meeting of 26 visual artists convened in

New York in November 1988, hosted by Chuck Close and Philip Pearlstein. The summary is useful for foundations and arts organizations. For information on obtaining a copy: The Marie Walsh Sharpe Art Foundation, 711 N. Tejon St., Suite B, Colorado Springs, CO 80903; 719/636-3220.

Art Resources International in cooperation with the NEA published *Money to Work: Grants for Visual Artists* (\$8.00) in 1988. This index for visual artists of sources of direct public and private support for their work offers general information, application procedures, and selection processes for 80 grants. Art Resources International, 5813 Nevada Ave., NW, Washington, DC 20015; 202/363-6806.

Arts Extension Service publishes a number of guides providing practical information and tools for arts management and community cultural development. *The Artist in Business: Basic Business Practices* (\$10.00) is a guide to help artists manage their careers and establish sound business practices. For information on AES publications call: 413/545-2360.

The American Council for the Arts publishes trade and professional books in the arts. *The Modern Muse: The Support and Condition of Artists* (\$9.95, \$8.95 members), edited by C. Richard Swaim, tackles key issues affecting artists today. *The Challenge to Reform Arts Education: What Role Can Research Play?* (\$9.95, \$8.95 members), edited by David B. Pankrantz and Kevin V. Mulcahy, explores current research in arts education. For information: ACA Books, American Council for the Arts, Dept. 99, 1285 Avenue of the Americas, 3rd floor, New York, NY 10019; 212/245-4510

The Getty Center for Education in the Arts and the National PTA undertook a pilot project to raise parental awareness of the importance of art education for children. Over fifty PTA chapters and councils hosted meetings with parents to discuss the value of art education and how parents can encourage substantive art education in their local schools. For a free copy of the Getty Center/PTA brochure, *Make Art a Part of Your Child's World*, send a #10 SASE: Publication Orders, National PTA, 700 N. Rush St., Chicago, IL 60611.

The Foundation Center has published *The Charitable Impulse: Wealth and Social Conscience in Communities and Cultures outside the United States* by James A. Joseph, president of the Council on Foundations. Based on interviews with ten philanthropists, the author asks how society can perpetuate the values that lead

to private generosity and public benevolence in an era of "new money" and changing mores. For information: The Foundation Center, 79 Fifth Ave., New York, NY 10003; 1-800/424-9836

Campus Strategies for Libraries and Electronic Information, edited by Caroline Arms, the third volume in the EDUCOM Strategies on Information Technology series, takes a case study approach to the plans and implementation of library information systems at colleges and universities in the U.S. For information: Willard M. Buddenhagen, Sales & Marketing Manager, Digital Press, 12 Crosby Dr., Bedford, MA 01730; 617/276-1498.

Directory of Museum Curators, Galleries, and Non-Profit Exhibition Spaces will be published by Directors Guild Publisher, PO Box 369, Renaissance, CA 95962; 1-800/383-0677.

PROGRAMS AND SCHOOLS

The Department of Art History at Temple University has announced a new doctoral program that offers advanced specialized study in all areas of Western art. For information: Director, Graduate Program in Art History, Dept. of Art History, Ritter Hall Annex, 8th floor, Temple University, Philadelphia, PA 19122; 215/787-7837.

The School of Art and Art History of the University of Iowa has announced the formation of a Program for Modern Studies. For information: Stephen C. Foster, Program Director, School of Art and Art History, University of Iowa, Iowa City, IO 52242; 319/335-1771.

The Unit for Criticism and Interpretive Theory of the University of Illinois at Urbana-Champaign has announced a postdoctoral fellowship program open to applicants who hold a doctorate in any area of the humanities or social sciences and whose research includes an important theoretical component. For information: Unit for Criticism and Interpretive Theory, University of Illinois, 608 S. Wright St., Urbana, IL 61801; 217/333-2581.

Studio Art Centers International offers facilities for the study of a wide selection of studio arts and academic courses in Florence, Italy, and Oxford, England. For information: Institute of International Education, U.S. Student Programs, 809 United Nations Plaza, New York, NY 10017-3580.

Conferences / Symposia

Repeat listings are indicated by an asterisk.

CALLS FOR PAPERS

***25th Annual UCLA Art History Graduate Student Symposium**, April 14-21, 1990. All fields welcome. Complete papers will be needed from selected semifinalists by February 23. Presentations not to exceed 30 minutes. Submit one-page typed abstract: Katie Hauser, Symposium Committee Chair, UCLA, 405 Hilgard Ave., 3216 Dickson Art Center, Los Angeles, CA 90024-1615. *Abstracts postmark deadline: January 19, 1990.*

***Regional Garden Design in the United States** is the topic of the 1991 Dumbarton Oaks annual symposium, to be held mid-May 1991, with two days at Dumbarton Oaks and an additional session at Middleton Place, Charleston, SC. It is envisaged that all periods and regions of the U.S. will be addressed, with some emphasis given to comparisons between regional conditions and designs. Send abstracts to: Director of Studies in Landscape Architecture, Dumbarton Oaks, 1703 32nd Street, NW, Washington, DC 20007. *Deadline: end of January 1990.*

***Renaissance Conference of Southern California: Southwest Regional Conference.** "State of the Art(s): Renaissance Studies: Past, Present, Future," May 11-12, 1990, at the Huntington Library, San Marino, CA. Keynote speaker is Anthony Grafton. Abstracts and sessions on all aspects of Renaissance disciplines considered; theoretical approaches especially encouraged. Send proposals to: Ann J. Cruz, President, RCSC, Dept. of Spanish and Portuguese, University of California, Irvine, CA 92717. *Deadline: January 31, 1990.*

***International Interdisciplinary Conference on the Fine Arts of the 19th Century**, October 17-20, 1990, at Ohio University, Athens. 250-word abstracts of papers or proposals are requested. Papers will be published in the *Yearbook of Interdisciplinary Studies in the Fine Arts*. Send abstracts to: Jessica Haigney, Director, School of Comparative Arts, 120 Lindley Hall, Ohio University, Athens, OH 45701-2979. *Deadline: February 1, 1990.*

National Conference on Undergraduate Research, April 19-21, 1990, at Union College, Schenectady, NY, for

undergraduate students and faculty members to discuss their scholarly and creative activities in a range of disciplines. A program announcement and call for papers are available from NCUR-90, Wells House, 1 Union Ave., Schenectady, NY 12308; 518/370-6649. *Deadline: February 13, 1990.*

13th Annual Whitney Symposium on American Art. A day-long symposium for graduate students and scholars beginning their careers in the study of American art will be held at the Whitney Museum of American Art on April 30, 1990. Subjects for papers may be chosen from any area of the 20th century (American drawing, painting, sculpture, film, video). Send abstracts of up to 1,000 words summarizing the principal arguments of the paper or talk, which should not exceed 20 minutes in length, to: Russell Connor, Head, Public Education Dept., Whitney Museum of American Art, 945 Madison Ave., New York, NY 10021; 212/570-3652. *Deadline: February 14, 1990.*

16th Colloquium in 19th-Century French Studies, University of Oklahoma, October 11-13, 1990. Papers sought in the fields of literature, linguistics, political science, philosophy, history, art, theology. Topics include interdisciplinary cultural history; the application of science and scientific method in the 19th-century; current trends in criticism; images and representations; and the perception and representation by contemporaries of aesthetic movements, cultural ideals, and political ideologies. A half-page abstract or session proposal should be sent to: Keith Busby, Dept. of Modern Languages, Literatures, and Linguistics, University of Oklahoma, Norman, OK 73019. *Deadline: March 15, 1990.*

26th International Congress on Medieval Studies, The Medieval Institute, Western Michigan University. Association Villard de Honnecourt for the Interdisciplinary Study of Medieval Technology, Science, and Art (AVISTA) sessions at Kalamazoo, May 1991. Papers are sought on the topic "Numbers, Proportion, Weights, and Measure" as related to the fields of metrology, numismatics, architecture, numerology, mathematics, geometry, physics, and technology. Talks are limited to 20 minutes. Graduate students are encouraged to participate. Send one-page abstract, indicating audio-visual needs, to: Ronald E. Zupko, Dept. of History, Charles L. Coughlin Hall, Marquette University, Milwaukee, WI 53213; 414/288-7217. *Deadline: September 15, 1990.*

***The Association of Art Historians** in conjunction with Birkbeck College, University of London, will hold a two-day conference in September 1990 on "The Body in Representation." Send proposals to one of the organizers: Kathleen Adler, Centre for Extra-Mural Studies, University of London, 26 Russel Square, London WC1, G.B.; Ludmilla Jordanova, Dept. of History, University of Essex, Wivenhoe Park, Colchester CO4 3SQ, G.B.; Marcia Pointon, School of English & American Studies, University of Sussex, Falmer, Brighton BN1 9QN, G.B.

***Women's Studies Groups 1600-1825.** A call for papers for the following dates: March 31, 1990: "Images of Women/the Feminine/the Female," Sandra Ellesley and Ludmilla Jordanova, Dept. of History, University of Essex, Wivenhoe Park, Colchester, Essex CO4 3SQ, G.B. June 30, 1990: "Women and Politics," Penny Richards, Dept. of History, College of St. Paul and St. Mary, The Park, Cheltenham, Glos., GL50 4AZ. May/June 1990 in Amsterdam: "Masterclass on Early Modern Women's History in the Netherlands and Great Britain," Susan O'Brien, Dept. of History, College of St. Paul and St. Mary, The Park, Cheltenham, Glos. GL50 4AZ, G.B.

NEH Summer Institutes. NEH will be offering 51 seminars for college teachers during the summer of 1990. The following is a list of those that may be of interest to our members; for a complete list and general information, call: 202/786-0463.

Roman Humanism, 1471-1527: An Interdisciplinary Approach, June 4-July 29, 1990, at the American Academy in Rome. The seminar will study Roman humanism in its heyday from the accession of Pope Sixtus IV (1471) to the Sack of Rome (1527), focusing on the literary and artistic (and archaeological) interests of the humanists. Participants should have a reading knowledge of Latin or Italian (preferably both). Candidates selected for participation in the seminar will receive a stipend of \$3,500. For information: Phyllis Pray Bober, Dept. of the History of Art and Classical Archaeology, or Julia Gaisser, Dept. of Latin, Bryn Mawr College, Bryn Mawr, PA 19010.

The Philosophical Uses of Historical Traditions, June 13-July 24, 1990. Participants will examine the work of a number of contemporary scholars who are utilizing historical figures and texts as creative resources for original scholarship in their fields. Participation is open to all faculty in humanities disciplines. Participants will receive a

Conferences / Symposia

\$3,000 stipend. For information: George R. Lucas, Director, NEH Summer Institute, c/o Dept. of Philosophy and Religion, Clemson University, Clemson, SC 29634-1508; 803/656-2299.

Narrative and Synthesis in Medieval Book Illumination, June 18–August 10, 1990. The focus will be on the illuminated manuscript as a functioning, aesthetic entity, one that serves a purpose beyond just housing a text, occasionally garnished by pleasing decorations. Participants will explore whether the nature of the book is altered when extra-textual material is included in the narrative illustration, and whether pictorial allusion and metaphor function in the same way as literary allusion and metaphor. For information: Robert G. Calkins, Dept. of the History of Art, 35 Goldwin Smith Hall, Cornell University, Ithaca, NY 14853.

Portraiture: Biography, Portrait Painting, and the Representation of Historical Character, June 25–August 17, 1990. Participants will explore the history and theory of portraiture by analyzing the representation of historical figures in biography and portrait painting. Applications are encouraged from scholars and teachers of English literature and art history, as well as related fields. For information: Richard H. Wendorf, Office of the Librarian, Houghton Library, Harvard University, Cambridge, MA 02138.

Architects Read and Write: Architectural Theory From Alberti to Venturi, June 11–July 20, 1990. School of Architecture, University of Illinois at Urbana-Champaign. Faculty or other qualified persons who teach or intend to teach architectural history to undergraduates are encouraged to apply. Participants will receive a stipend of \$3,000. For information: Richard J. Betts, University of Illinois at Urbana-Champaign, School of Architecture, 608 East Lorado Taft Dr., Champaign, IL 61820; 217/333-9069 or 217/244-2900.

TO ATTEND

The Case for Clay in Art Education, II: Culture and Tradition. A symposium to be held in San Jose, CA, January 10–13, 1990. Panels will include: Perspectives on Teaching Art in a Changing Society; Clay and Cultural Identity; Models of Excellence; Scenarios in the Schools; Politics and Survival: Making the Case for Clay. The symposium will also include workshops and tours. For regis-

tration and information: Case for Clay II, MC #221, Santa Clara County Office of Education, 100 Skyport Dr., San Jose, CA 95115; 408/453-6524.

Princes and Artists in Central Europe, 1700–1800, a symposium at the Metropolitan Museum of Art, New York, on January 12, 1990, in the Grace Rainey Rogers Auditorium, 10:00 a.m. to 4:30 p.m. The six papers will focus on the princely courts of Central Europe—the geographical region roughly corresponding to the Hapsburg Holy Roman Empire—and the aristocratic personalities who cultivated the arts in each of these centers. Among the speakers are Christian F. Otto, Cornell University; Joachim Menzhausen, Director of the Grünes Gewölbe Staatliche Kunstsammlungen, Dresden; and Dr. Burkard von Roda, Vice-Director of the Historisches Museum, Basel. Admission is free with Museum admission. Office of Academic Programs: 212/570-3710.

***The Art of the July Monarchy: France 1830–1848**, a symposium at the Memorial Art Gallery of the University of Rochester, January 26–27, 1990, in conjunction with the international exhibition of the same name organized by the University of Missouri, Columbia, and a complementary exhibition in Rochester, *"From Today Painting Is Dead": The Emergence of Photography during the July Monarchy*. Registration: \$25. Education Dept., Memorial Art Gallery, University of Rochester, 490 University Ave., Rochester, NY 14607; 716/473-7720.

***Upholstery Conservation Symposium**. An international symposium in Colonial Williamsburg, VA, February 2–4, 1990, will highlight strategies and programs for preservation and treatment of the upholstered environment in historic houses, museums, and private collections from the 17th through the 20th century. For information: Marc Williams, Project Director, American Conservation Consortium, Ltd., 87 Depot Rd., East Kingston, NH 03827; 603/642-5307.

The Future of the Middle Ages: Medieval French Literature in the 1990s, a conference sponsored by the Newberry Library Center for Renaissance Studies and Northwestern University to be held at the Newberry Library, March 9–10, 1990. The conference will take the decade marking the end of the 20th century as the context for examining the future of the study of medieval French literature. Participants will discuss what the Middle Ages will look like from the perspective of the

1990s and what paradigms will influence criticism of French medieval literature as we move toward the 21st century. For information: Peggy McCracken, Center for Renaissance Studies, The Newberry Library, 60 W. Walton St., Chicago, IL 60610; 312/943-9090.

***Society of North American Goldsmiths 1990 conference**, March 14–17, San Francisco, will include lectures, workshops, exhibitions, a tool auction, pin swap, and a special evening at the Exploratorium. For information: SNAG 1990, 418 Darwin St., Santa Cruz, CA 95062.

***North American Print Conference**. The High Museum of Art along with the Atlanta Historical Society and Emory University will host the 20th anniversary of the NAPC, March 15–17, 1990. Eleven papers will be presented on the theme "Graphic Arts and the South." The conference will concentrate on prints, photographs, illustrations, and drawings relating to southern history. For information: Judy L. Larson, Curator of American Art, High Museum of Art, 1280 Peachtree St. NE, Atlanta, GA 30309; 404/898-9517.

Regionalism: Challenging the Canon, Historians Annual Conference, Trinity College, Dublin, March 23–26, 1990. The conference will consist of 17 academic sessions over a three-day period, the final day of the conference being given over to guided trips within and outside Dublin. Special interest groups will meet on Sunday morning, followed by the association's annual general meeting. There will be an Art Book Fair on March 23–24. Travel arrangements to Dublin must be made by the individual delegates. For information on travel to Ireland: Irish Tourist Board, 150 New Bond St., London W1Y0AQ; 01/493-3201. For conference inquiries: Fintan Cullen, Conference Organizer, Dept. of History of Art, Trinity College, University of Dublin, Dublin 2, Ireland; tel. 0001/772941, ext. 1012/1995 (office); 0001/887240 (home).

The Semiotics of History: Boston Colloquium for the Philosophy of Science, March 27, 1990. Boris Uspensky, Moscow State University; Thomas Winner, Boston University; Irene Winter, Chair. This is one of 18 sessions throughout the academic year. For information: Robert S. Cohen or Deborah Wilkes, Center for the Philosophy and History of Science, Boston University; 617/353-2604.

Book Arts in the USA, March 30–April 1, 1990, New York Penta Hotel. The first conference to bring together

Conferences / Symposia

representatives of the major independent regional organizations in the book arts, active in bookbinding, papermaking, typography, fine printing, artists' books, and sculptural bookworks. Artists, scholars, critics, dealers, collectors, and curators will discuss the major issues in the fastest growing field of contemporary art. For information: Center for Book Arts, 626 Broadway, New York, NY 10012; 212/460-9768.

Cultural Studies Now and in the Future, April 5–9, 1990, sponsored by the Unit for Criticism and Interpretive Theory, University of Illinois at Urbana-Champaign. For information: Unit for Criticism and Interpretive Theory, 111 English Building, University of Illinois, 608 S. Wright St., Urbana, IL 61801; 217/333-2581.

Annual Symposium on the History of Art, April 6–7, 1990, held by the Frick Collection and the Institute of Fine Arts of New York University. For information: Institute of Fine Arts, New York University, 1 E. 78th St., New York, NY 10021; 212/772-5800.

Smithsonian Seminars: **African Art**, April 24–27, 1990; **150 Years of American Art**, April 24–27, 1990; **20th-Century Furniture**, April 30–May 4, 1990; **French Impressionism**, May 18–20, 1990. For information: Amy Warner or MaryBeth Mullen, 202/357-4700.

Annual Byzantine Symposium, Dumbarton Oaks, April 27–29, 1990, will focus on the religious, political, and social context of the holy image. Organized around the broad themes of society, cult, practice, and theory, the symposium will attempt to situate the holy image in Byzantine and medieval culture, to compare the form and structure of the iconic images to other modes of art, to evaluate the effect on the medieval audience, to locate the display of the holy image in its architectural and ceremonial contexts, and to integrate what can be understood of practice with what is known about theory of images. 17 papers dealing with material ranging from antiquity to the late Middle Ages and from Syria to France will attempt to answer two basic questions: What was the use of the holy image in society (including the church), and did the holy image have a status of its own distinguishable from religious painting in general? For information: The Byzantine Symposium, Dumbarton Oaks, 1703 32nd St., NW, Washington, DC 20007.

Art and Coercion is the topic of the first conference of the Comité Mexicano de Historia del Arte, May 16–18, 1990, in Mexico City. The conference will explore the following themes: art as persuasive language; the control of artistic production by external agents; and the history of art as an exercise in power. For information: Leticia López Orozco, Instituto de Investigaciones Estéticas, Centro Cultural Universitario, UNAM, Delegación Cuicoyacan, Mexico, DF Mexico; 5/548-4117.

The Structure of the Hagia from the Age of Justinian to the Present, Princeton University, May 18–19, 1990. The conference will bring together scholars and professionals from different disciplines to exchange ideas and new information pertaining to historical background, physical environment, design, and the state of building structure over time. The longer range goal of the colloquium is to provide a sound basis for a study that will use data from on-site dynamic-instrumentation and archaeology to guide the development of a comprehensive numerical (computer) structural model. For information on the program, registration, publication, and lodging: R. Mark, School of Architecture, Princeton University, Princeton, NJ 08544.

Margaret of York, Simon Marmon, and the Visions of Tondal, a symposium sponsored by the Department of Manuscripts of the J. Paul Getty Museum, June 22–24, 1990. Speakers will discuss aspects of the art of Marmion and of the illuminated books of Margaret of York, duchess of Burgundy, including the Visions of Tondal. The symposium will be held in conjunction with the exhibition *The Visions of Tondal and Manuscripts from the Time of Margaret of York* at the Getty Museum. For information: Dept. of Manuscripts, J. Paul Getty Museum, Box 2112, Santa Monica, CA 90406.

The symposium will follow immediately the **5th Interdisciplinary Conference on Netherlandic Studies** to be held at UCLA, June 19–22, 1990, under the auspices of the American Association for Netherlandic Studies. For information: Margriet Lacy, Minard 221, North Dakota State University, Fargo, ND 58105.

Microcomputers in Slide and Photograph Collections, a workshop sponsored by Fine Arts Continuing Education at the University of Texas, Austin, July 11–14, 1990, for professionals in visual resource management. The workshop will address such areas as potential automation in visual resource collections; introduction to hardware and software; demonstrations of software programs; and

preparing and writing proposals. Registration is limited. For information: Fine Arts Continuing Education, University of Texas at Austin, FAB 2.4, Austin, TX 78712; 512/471-8862.

Art Workshop International offers an open course curriculum, encouraging the examination of varied art concepts and techniques and providing instruction at all levels. In addition, there is a special program for professional and advanced artists, offering studio space and a community of artists, culminating in an exhibition in the Comune of Assisi Galleria. Both programs include housing, most meals, critiques, and lectures. The workshop will be offered in Assisi, Italy, June 30–July 29, 1990, and in San Miguel de Allende, Mexico, December 14–27, 1990. For information: Art Workshop, 463 West St., #1028H, New York, NY 10014; 212/691-1159.

The Northeast Document Conservation Center, a nonprofit regional conservation center, invites applications for its newly expanded training program in preservation microfilming. Participants will learn how to plan microfilm projects, develop specifications, and write contracts with vendors; they will obtain hands-on experience in operating a camera and inspecting completed film. Five-day intensive microfilm training workshops will be held in Andover, MA, in March and August 1990. A three-day workshop will be held at the Historical Society of Pennsylvania, Philadelphia, January 23–25, 1990. Registration: \$250 for Andover; \$150 for Philadelphia. For information: Mary Elizabeth Ruwell, Northeast Document Conservation Center, 24 School St., Andover, MA 01810; 508/470-1010.

\$AVE MONEY !!

Register in Advance

for the

Annual Conference

IN MEMORIAM

Louisa Dresser Campbell, former curator of collections at the Worcester Art Museum in Massachusetts, died in September at the age of 81. An expert in Colonial American painting and decorative arts, she joined the staff of the Worcester museum in 1932 as associate curator of decorative arts; from 1949 until 1972 she was curator of collections. She studied at Vassar College, Harvard University, the Courtauld Institute, and Clark University.

Sidney Janis, whose New York gallery helped popularize Abstract Expressionism, died on November 23 at the age of 93.

Paul A. Lingren, professor emeritus of art at San Diego State University and an internationally recognized printmaker and educator, died in July at age 66. He taught at SDSU from 1957 until May of this year. His work is in numerous private and public collections. He was director of the Smithsonian Printmaking Workshop sponsored by the U.S. Information Agency and the Smithsonian Institution and taught printmaking in India, Mexico, Iran, Lebanon, Jordan, and Turkey.

Carolyn Kelley Wheelwright, associate professor of the history of art at Yale University, died in October. She was 50. A faculty member since 1981, Professor Wheelwright published numerous articles and books focusing on 16th-century Japanese painting. She graduated from the University of Kentucky in 1961, received an M.Ed. from the University of Cincinnati in 1966, an M.A. from the University of Iowa in 1973, and her Ph.D. in Japanese art and archaeology from Princeton University in 1981. She joined the art department at Yale in 1981.

ACADEME

Northeast: Kathleen Collins has been appointed dean of the School of Arts at the New York State College of Ceramics at Alfred University. **Allan Hacklin**, former director of the Glassell School of Art of the Museum of Fine Arts in Houston, has been appointed professor and chair of the Painting and Sculpture Division of the School of the Arts at Columbia University. **Gail Scott White** has been appointed assistant professor of art and art history at Colgate University in Hamilton, NY.

Midwest: Carol Grape has joined the staff of the Cincinnati Art Academy as public relations director. **Thomas Crow** has been named Ida Beam visiting professor at the University of Iowa. **D. David Sapp** has been named instructor of art at Ashland University in Ohio. **Thomas Somma** has been appointed to the faculty of the School of Art and Art History at the University of Iowa for the 1989-90 academic year.

Southwest: Jon Whitmore, dean of the Faculty of Arts and Letters and a professor of theater at the State University of New York at Buffalo, has been named dean of the College of Fine Arts at the University of Texas at Austin.

West: Elizabeth Pilliod has been appointed assistant professor of art history in the Department of Art, Oregon State University, Corvallis.

Canada: Matt Kavalier, Claudette Mainzer, and Margaret Miller have been appointed to the Department of Fine Art at the University of Toronto. **Lee Johnson** has recently retired, and **Frederick Winter** will retire from the department at the end of the year.

ORGANIZATIONS

Northeast: Harriet FeBland has been elected president of the New York Artists Equity Association. **Elizabeth A. Pratt**, formerly associate editor of publications at the Art Institute of Chicago, has been appointed managing editor of *Abaris Books*, a scholarly art press in New York. **Charles Semowich** has been named president of the Print Club of Albany and appointed a tutor for the the televised course *Art of the Western World*, being given through the Center for Distance Learning, Empire State College.

Southwest: Rita Starpattern, formerly program administrator for the Texas Commission on the Arts, has been appointed Art in Public Places coordinator for the Cultural Affairs Division of the Austin Parks and Recreation Department.

South: Migs Grove has been named editor of the *Journal of Decorative and Propaganda Arts*, a Miami-based art history quarterly of the period from 1875-1945. She was editor of *Smithsonian Studies in American Art*, the journal of the National Museum of American Art, Smithsonian Institution. She replaces **Pamela**

Johnson, the founding editor, who leaves to pursue private study and writing.

Canada: Glen Cumming, former director of the Art Gallery of Hamilton, has been appointed director of the 49th Parallel Gallery in New York, which is now administered by the Professional Art Dealers Association of Canada Art Foundation.

MUSEUMS AND GALLERIES

Northeast: Richard Armstrong, associate curator since 1988, has been named curator of the Whitney Museum of American Art, New York. **Annette Blaugrund**, formerly of the Pennsylvania Academy of the Fine Arts, has been appointed senior curator of paintings, drawings, and sculpture at the New-York Historical Society. **Michael J. Fahlund** has been named assistant director of the Carnegie Museum of Art, Pittsburgh. He was formerly the director of development at the Plymouth Plantation in Plymouth, MA. **Barbara Hudson** has been named curator of African-American art including the Simpson Collection of African-American art and artifacts at the Wadsworth Atheneum in Hartford, CT. She also will serve as executive director of the Amistad Foundation. **John W. Hyland, Jr.**, has been appointed to the board of trustees of the Sterling and Francine Clark Art Institute in Williamstown, MA. **Steven Klindt**, formerly director of the Tweed Museum of the University of Minnesota, Duluth, has been named executive director of the Queens Museum in Flushing, NY. **Susan Ann Maney** has been named horticulturist/curator of the International Museum of Photography at George Eastman House in Rochester, NY. **Deborah F. Schwartz** has been appointed vice-director for education at the Brooklyn Museum. She has been with the museum's education division since 1982.

Midwest: William J. Hennessey, former director of the University of Kentucky Art Museum, has been appointed director of the University of Michigan Museum of Art, Ann Arbor. **Deni McIntosh McHenry** has been named assistant curator of 20th-century art at the Nelson-Atkins Museum of Art in Kansas City, MO. **Maurice D. Parrish** has been appointed deputy director of the Detroit Institute of Arts. **Niloo Imami-Paydar** has been promoted to assistant curator of textiles and costumes at the Indianapolis Museum of Art. **Ronald Rarick** has been named

curator of the permanent collection at the University of Indianapolis; he is assistant professor of art and chairman of the Art Department. **Amy Cook Smith** has been named director of development and **Anne Brooks Ranallo** has been named director of public relations at the Cleveland Institute of Art. **David W. Steadman**, former director of the Chrysler Museum of Art, has replaced Roger Mandle as director of the Toledo Museum of Art.

Mid-Atlantic: Gregory M. Coin has been appointed director of development at the Winterthur Museum and Gardens in Delaware. **Diane De Grazia** has been appointed curator of southern baroque painting at the National Gallery of Art, Washington, where she previously was curator of Italian drawings. **Jane Livingston** has resigned as associate director and chief curator of the Corcoran Gallery of Art in Washington. **Forrest McGill** has been named assistant director of the Arthur M. Sackler Gallery, Smithsonian Institution, Washington. **Carol Radcliffe Bolon**, formerly assistant professor of art history at the University of Chicago, has been appointed assistant curator of south and southeast Asian art at the Sackler Gallery and the Freer Gallery of Art, Smithsonian Institution. **Joaneath Spicer**, formerly of the University of Toronto, has been appointed James Mumaghan curator of renaissance and baroque art at the Walters Art Gallery, Baltimore. **Elizabeth Hutton Turner** has been named associate curator of the Phillips Collection in Washington.

South: Kerry F. Boyd has been named chief designer at the North Carolina Museum of Art, Raleigh. **Nina Gumpert Parris**, formerly chief curator of the Columbia Museum of Art, South Carolina, has been appointed chief curator of the Bass Museum of Art in Miami Beach.

Southwest: Jeannette Dixon, previously librarian at the Kimbell Art Museum, has been named librarian of the Museum of Fine Arts, Houston.

West: The Ansel Adams Center, a new museum and permanent home of the Friends of Photography, opened in September. Located at 250 Fourth Street in San Francisco, the museum has five exhibition galleries, a bookstore, and office and housekeeping areas. In addition to permitting an active exhibition program, the 14,000-square-foot facility will enable the Friends of Photography to expand its education and publishing programs.

INFORMATION

Directory of Fine Arts Representatives and Corporate Art Collections, to be published April 1990, will list corporate consultants and individuals who represent fine artists. Listings are free. Directors Guild Publishers, PO Box 369-Art Rep, Renaissance, CA 95962; 1-800/383-0677 or 916/692-1355.

For a catalogue raisonné of Antoine Pevsner's work, the author is seeking names of American private collectors who own works by Pevsner. Write to Aube Lardera, 18 rue de Seine, 75006 Paris, France.

Garland Publishing is expanding its program in art history and welcomes proposals for encyclopedias, monographs, bibliographies, casebooks, and other research tools. Address inquiries and proposals to: Kennie Lyman, Ed., Garland Publishing, Inc., 136 Madison Ave., New York, NY 10016.

A lecturer at Queensland College of Art in Australia is seeking a one- or two- year exchange with an American academic. He currently teaches in the School of Design; therefore, the college would seek someone in such areas as graphic design, typography, communication studies, marketing, computer graphics, photography, or commercial illustration. Conditions include 10 weeks paid leave and salary commensurate with tertiary education at a degree level. Charles Zuber, 104 Walnut St., Wynnum, 4178, Brisbane, Queensland; 07/393-4462.

The Whitney Museum of American Art is seeking information concerning the College Art Association's selected exhibition of De Stijl/ Constructivist art that took place in New York, c. 1942-45. Please contact Barbara Haskell, Whitney Museum of American Art, New York, NY 10021; 212/570-3606.

CLASSIFIED ADS

The CAA Newsletter accepts classified ads of a professional or semiprofessional nature (sales of libraries, summer rental or exchange of homes, etc.): 75¢/word (\$1.25/word for nonmembers); \$15.00 minimum.

VENICE APARTMENT. One-bedroom apartment in Cannaregio luminoso, fully

furnished (including phone, washer). Conveniently located near station and vaporetto stops. Suitable for 1-2 adults. \$600/month. Available September 1, 1990-June 15, 1991. Anne Schutte, Lawrence University, Appleton, WI 54912; 414/832-6680.

FULL-COLOR EXHIBITION ANNOUNCEMENTS, POSTCARDS, POSTERS, CATALOGUE SHEETS. Outstanding quality. Samples: Images for Artists, 2543 Cleinview, Cincinnati, OH 45206.

ART WORKSHOP INTERNATIONAL: ASSISI, ITALY, June 30-July 29, 1990. Live and work with professional artists/teachers in an English-speaking convent surrounded by the Umbrian landscape. Instruction in all media for all levels. Separate program for professional and advanced artists, no instruction. Housing, most meals, studio space, critiques, and lectures culminating in an exhibition sponsored by the City of Assisi and the Tourist Bureau. Write: Art Workshop, 463 West St., #1028H, New York, NY 10014; 212/691-1159.

POSTCARD PRINTING. 3,000 for \$350. Beautiful quality. Bern Boyle, 256 East 10 St., #1E, New York, NY 10009.

ART POSTCARDS. Sample sets of 50 different postcards for \$16, postage included. Bern Boyle, 256 East 10 St., #1E, New York, NY 10009.

HYDRA, GREECE. Furnished six-room stone cottage. Terraces overlook spectacular Aegean, mountain views. Walk to swimming. April, May, June, September \$1,145; July, August \$1,545 monthly. 212/861-9270 (office); 212/724-6506 (home).

CALL FOR WORK: Pennsylvania School of Art & Design seeks performance, installation, or environmental artist for two-week student-involved project to take place outside the traditional gallery setting. Please send slides of representative work, vita, and SASE by March 1, 1990, to be considered for academic year 1990-91 to: Pennsylvania School of Art & Design, 204 N. Prince St., PO Box 59, Lancaster, PA 17603-0059; Attn: Chris Welch.

Miscellanea

CAA POSITION AVAILABLE

There is an opening for an editorial assistant in the CAA office. Entry-level position; excellent editing, proofreading, typing, and writing skills; B.A. in English preferred; must be detail oriented, well organized, and responsible. Experience with Macintosh and computer page make-up a plus. Responsibilities include assisting with newsletter, clerical duties, inputting mss, some production. Minimum 2 years related experience. Salary in low twenties. Respond to: Publications Manager, CAA, 275 Seventh Avenue, New York, NY 10001.

CORRECTIONS

In the fall 1989 issue of the *CAA Newsletter*, in the article "Current CAA Board of Directors," Marcia Hall was listed as being affiliated with Williams College. She is on the the faculty of the Tyler School of Art, Temple University, Philadelphia.

In the People and Programs column, Anthony Janson was mistakenly named as the new director of the North Carolina Museum of Art. Mr. Janson is chief curator. Richard Schneiderman has been director since 1986.

We regret these errors.

DATEBOOK

Beginning in 1990, the CAA Newsletter will be published six times a year, rather than four. Therefore, the deadline for the January/February issue is earlier than usual. We regret any inconvenience this may cause our readers.

December 29, 1989: deadline for submitting material for the January/February *Newsletter*.

January 4, 1990: mailing date for *Positions Listing*.

January 9: deadline for receipt of STEP applications.

January 19: deadline for advance registration for CAA Annual Conference.

February 14-17: CAA Annual Conference.

March 1: deadline for submitting material for the March/April *Newsletter*.

March 1: deadline for Millard Meiss Publication Fund applications.

March 14: deadline for *Positions Listings* submissions.

CAA

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275 Seventh Avenue
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