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 intellectual 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of faith to our constituency if we did not now speak out in support of the artists who have over the past few months withdrawn their work from Corcoran-sponsored exhibitions in protest over the cancellation of the Robert Mapplethorpe show.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 exhibition, 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)
In August 1989 an urgent call for action was sent out to the art community of the United States. President Phyllis Pray, dean of the School of Art at the University of Pennsylvania, and Executive Director Susan Ball urged members to write to their senators and representatives concerning the amendment proposed by Senator Jesse Helms to cut the federal support of the National Endowment for the Arts (NEA) and the National Endowment for the Humanities (NEH). This proposal was seen as a threat to the support of the arts and humanities activities.

The NEA has been an important source of funding for the arts in the United States, supporting a wide range of activities, including the production of art, the presentation of art, and the creation of art education programs. The NEA provides grants to artists, art organizations, and art schools, as well as to museums and other institutions that present art to the public. The NEA also provides funding for arts education programs, including those that are aimed at young people.

The NEA has been a target of conservative politicians who have argued that it supports art that is too controversial or that does not reflect traditional American values. These politicians have proposed legislation to cut funding for the NEA, and the NEA has been the subject of a number of controversies over the years.

In August 1989, the NEA was once again under threat. The NEA was facing a federal budget, and President Reagan had proposed a budget that would cut funding for the NEA. The NEA was facing a funding crisis, and many people in the arts community were concerned about the future of the NEA.

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Annual Conference Update

PRELIMINARY PROGRAM

The Preliminary Program for the 1990 CAA Annual Conference was mailed to members December 1, 1989. It contains program registration materials, hotel and travel information, a calendar of events, information, day-by-day schedules for all CAA sessions, and nearly complete lists of speakers and topics. The Preliminary Program, along with the schedule updates, are announcements of affiliated society and special interest group sessions, and of luncheons 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 times, address topics of contemporary and general concern to the membership:

Thursday, February 15, 4:45-6:15
1. The NFA Controversy: Washington Committees, chaired by John Hammer, National Endowment for the Arts, and Jon Sokol, National Endowment for the Humanities, will talk about the controversy last summer, as well as the programs' future.
2. Curriculum as a Deterrent to Cultural Prospects for Reauthorization, Hammer will pose ways in which instructors can better understand and enrich the curriculum in light of this possible reauthorization. Geoffrey Platt, Director of Government Relations Division, National Museum of American Art, will discuss some of the legal implications posed by current teacher credentialing legislation.
3. Untapped Resources, Elizabeth Kellner, Professor of Art, University of California, Los Angeles, will announce.

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 teach outward to affect the quality of all life. The artists on the panel will present different modes of this new way of living. These artists are attempting to move beyond protest in order to change the world and create a living model of a better way of life.
2. Save Brittle Books, Journals, etc. An Update on the Preservation of Archives and Scholarly Resources in the History of Art, cosponsored by the Commission on Preservation and Access, chaired by Ken Davis, University of Pennsylvania, and the CAA Committee on the Preservation of Visual Resources, Larry Silver, University Art and Design, Seattle, Washington. Davis, Vice-President elect and member of the Commission, will present the latest efforts in the attempt to save scholarly resources. All CAA members are urged to attend, to learn about the efforts being made in their fields, and to offer suggestions.
3. Great Beginnings for College Freshmen: Untapped Art, Cosponsored by the CAA Committee on Education, chaired by Walter Askin, Pennsylvania State University, and the CAA Committee on the Preparation of Studio Artists, chaired by David A. Fox, Pennsylvania State University. The session will explore the notion of "Great Beginnings for College Freshmen" as both a concept and a reality that can be applied to studio artists.

PUBLIC ART TOUR

A tour of art installations in Manhattan subways, organized especially for annual conference attendees by the Art for Transit Unit of the Metropolitan Transportation Authority, will take place on Saturday, February 17, 12:15-1:45.

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SPECIAL OPPORTUNITIES

CAA members are invited to the opening of the New York MFA Exhibition at the Hunter College Art Galleries, 450 West 41st Street, at 5:00 p.m. on Thursday, February 15. The exhibitions, which were planned to coincide with CAA's conference, are coordinated by Susan Koonce, Director 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, Columbus College, Hunter College/CUNY, New York University, Parsons School of Design, Pratt Institute, Queens College/CUNY, Rutgers University, School of Visual Arts, Hunter College, SUNY College at Purchase, SUNY College at Stony Brook, and Yale University.

The following scholars have been awarded Getty/Kress travel grants: downtown: Jon B. Holloway, University at Buffalo, State University of New York; Peter Bartolomeo, University at Buffalo, State University of New York; and Elizabeth Carrasco, Mary B. and Peter's College, Jersey City, NJ 07306. The following scholars have been invited to the opening of the New York MFA Exhibition at the Hunter College Art Galleries, 450 West 41st Street, at 5:00 p.m. on Thursday, February 15. The exhibitions, which were planned to coincide with CAA's conference, are coordinated by Susan Koonce, Director of the Hunter College Art Galleries.

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aula Sanders (History Dept., Rice University, PO Box 1892, Houston, TX, 77251-9902), discussion in Paris 1992. In V.R. John’s session. Brown’s and Louise Nussdorfer’s session Art and Civic Identity, Daniel Beogar (Dept. of Antiquity, Pinter College, The Claremont Colleges, Claremont, CA 91711, USA), paper titled “The Politics of Imagery: On the Social Context and of...
Only artists who are CAA members are included in this listing. When submitting information, include name of artist, gallery or museum contact name and phone number, type of submission, medium. Please indicate CAA membership. Submission window is July 1–August 12. Painting and mixed media.

Hannah Wilke, Ronald Feldman Fine Arts, September 1-October 7, "About Face."


Winter 1989

One-Person Shows by Artist Members


Nicholas Hall, Brata Art Gallery, Columbus Museum of Art, Columbus, OH, August.


Autobiography," paintings and collage constructions.


Winfried Lutz, Reiberling Galleries, Cleveland Institute of Art, Cleveland, OH, September 15–October 26. "Distinguished Artist's Exhibition."

Grants / Awards / Honors

INDIVIDUALS

Publication policy: Only grants, awards, or honors received by individual authors and institutions accredited by the American Art Association are listed. The award/grant/honor amount is not included. Please note the following: Individual members: cite name, institutional members: if name of organization. Individual members: title of the grant, award, or honor. Institutional members: use or purpose of grant/award. Please indicate that you are a CAAM member.

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

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

Sylvia Ardyn House, associate professor of the history of African art 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, readings, panel discussions, and lectures, centering such topics as Ideas of Beauty in African Art and the history of African art in the United States.

Van Deren Coke was a 1989 Senior Fulbright Scholar at the University of Alberta, Edmonton. Her specialty is the history of photography. Also, he was awarded the José Sudek Commemorative Medal for "contribution extending to the field of photography" by the Ministry of Culture of the Czech Socialist Republic.

Francis S. Connell of the University of Missouri-Columbia has been awarded a Rockefeller Humanities Fellowship for 1989-90 through the University. She is completing a manuscript on the aesthetic foundations of postivism.

James Hellmuth was the winner of the 1989 Liquid Expressions Poster Competition, an antigovernment design competition sponsored by the Lower East Side printshop, the Center for Marine Conservation, the International Whitney Foundation, and Con Ed, New York.

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

Don Kline was awarded a 1989 Mellon grant in painting.

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

Nancy Marko, assistant professor of art at Scripps College, was named at the Virginia Center for the Creative Arts in Charlottesville, VA, October 1-30, 1989.

John O'Hanlon's Book of Meaning: The Classical Orders in Antiquity, the Middle Ages, and the Renaissance (Princeton University Press, 1988) has won the Sid Rinehart 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 Christ McCulloch has been chosen to commemorate 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 Alexandre Museum of Art in New Orleans.

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

Dana Stillman was awarded the Guggen­heim Prize for a two-volume study titled English Neo-Classical Architecture (Cambridge, 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 Aldoer and Esther Gottlieb Foundation.

The National Endowment for the Arts announced 1989 Regional Fellowships for Visual Artists. Fifteen fellowships were awarded. Among the recipients are: James Key, Samuel Loszajew, Steven Murakami, Gordon Shea, Susan White, Mark Williams.


National Endowment for the Humanities Grant Awards: Two grants were made in 1989 to support projects that examine increased documentation of American and contemporary visual arts. CAAM institu­tional members: Mira. Robert P. Levy, an associate professor at the University of Arizona State University; Atlanta College of Art; University of North Dakota; San Francisco Art Institute; School of the Art Institute of Chicago; Southern Illinois University at Carbondale; University of Michigan; University of Nevada, Las Vegas; Brooklyn Museum; University of Southern California; Art Institute of Chicago; University of Missouri-Columbia; Montana State University; Georgia State University; Kent State University; University of Wisconsin-Milwaukee; University of New Mexico; Albright, North Carolina; Minneapolis Institute of Art; University of California at North Dakota; San Francisco Art Institute; School of the Art Institute of Chicago; Southern Illinois University at Carbondale; University of Michigan; University of Nevada, Las Vegas; Brooklyn Museum; University of Southern California; Art Institute of Chicago; University of Missouri-Columbia; Montana State University; Georgia State University; Kent State University; University of Wisconsin-Milwaukee; University of New Mexico; Albright, North Carolina; Minneapolis Institute of Art; University of California at North Dakota; San Francisco Art Institute; School of the Art Institute of Chicago; Southern Illinois University at Carbondale; University of Michigan; University of Nevada, Las Vegas; Brooklyn Museum; University of Southern California; Art Institute of Chicago; University of Missouri-Columbia; Montana State University; Georgia State University; Kent State University; University of Wisconsin-Milwaukee; University of New Mexico; Albright, North Carolina; Minneapolis Institute of Art; University of California at North Dakota; San Francisco Art Institute; School of the Art Institute of Chicago; Southern Illinois University at Carbondale; University of Michigan; University of Nevada, Las Vegas; Brooklyn Museum; University of Southern California; Art Institute of Chicago; University of Missouri-Columbia; Montana State University; Georgia State University; Kent State University; University of Wisconsin-Milwaukee; University of New Mexico; Albright, North Carolina; Minneapolis Institute of Art; Unit...
Opportunities

ARTISTS IN RESIDENCE

In addition to publications, artists have the opportunity to present their work and gain inspiration through residencies. Here are some opportunities for artists offered by various organizations:

1. **North Carolina Arts Council** offers residencies for artists in residence in secondary and elementary schools. MA or equivalent; length of stay can vary from one month to one year. More information can be obtained by contacting the North Carolina Arts Council.

2. **Nebraska Arts Council** offers residencies in residence at the University of Nebraska-Lincoln. Applications are accepted on a rolling basis. For more information, contact the Nebraska Arts Council.

3. **Ohio Arts Council** offers residencies for artists at the Ohio State University. Applications are accepted on a rolling basis. For more information, contact the Ohio Arts Council.

4. **Washington State Arts Commission** offers residencies for artists at the Northwest Center for Visual Arts. Applications are accepted on a rolling basis. For more information, contact the Washington State Arts Commission.

5. **West Virginia Arts Board** offers residencies for artists at the West Virginia University. Applications are accepted on a rolling basis. For more information, contact the West Virginia Arts Board.

**CALLS FOR MANUSCRIPTS**

Art Journal, CAAA. Articles are being solicited for the next issue, which will be published in the spring of 2023. Submission guidelines and information can be found on the journal's website. Submissions should be sent to the Managing Editor, Art Journal, 1101 15th Street NW, Suite 400, Washington, DC 20005.

**COMPETITIONS**

Competition descriptions are available on the AAM's website. For more information, please visit the AAM's website.

Arts Resource International in cooperation with the NEA published Money to Work: A Prescriptive Information Manual for Visual Artists in 1988. This index for visual artists of sources of direct and indirect support for their work offers general information, application procedures, and selection processes for 88 grants. Art Resources International, 5813 Nevada Ave., NV, Washington, DC 20015; 202/634-8602. Arts Extension Service publishes a number of guides providing practical information and tools for arts management and community cultural development. Artist in Business: Basic Business Practices ($10.00) in a guide to help artists manage their careers and establish sound business practices. For information on AES publications call 415/434-2560.


**Opportunities**


**Opportunities**


The Case for Art in Clay 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 as a Model of Excellence: Scenarii in the Schools; Politics and Survival: Making the Case for Art. The conference will also include workshops and tours. For registration and information: Case for Clay II, MC #221, Santa Clara County Office of Education, 100 Skyport Dr., San Jose, CA 95115; 408/655-6324.

Princes and Artists in Central Europe, 1780–1800, 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 5:00 p.m. The six papers will focus on the princely courts of Central Europe—the political, regional, and artistic entities that controlled the arts in each of these courts. Among the speakers are Christian F. Oros, Cornell University; Joachim Maukhausen, Director of the Ortszeit Gewebte Stadteiche Kunstsammlungen; and H. Peter Uppendahl. For information: 212/570-3710.

The Art of the July Monarchy: France 1836–1848, a symposium at the Art Museum of the University of Illinois at Urbana-Champaign, on January 11, 1990, in the Murrow Auditorium, 4:30 p.m. to 11:00 p.m. For information: Richard H. Wendorf, Office of the Librarian, Houghton Library, Harvard University, Cambridge, MA 02138.

Architects Read and Write: Architectural Theory From Alberto to Venturi. A conference to be held at the School of Architecture, University of Illinois at Urbana-Champaign, School of Architecture, 608 East John Street, Champaign, IL 61820; 217/333-4620 or 217/334-2900.


The Conference will explore the role of architecture in society, the influence of architectural design on the built environment, and the impact of architecture on the cultural and social development of society. The conference will include sessions on “Architectural Design and the Built Environment,” “The Impact of Architecture on the Cultural and Social Development of Society,” and “The Role of Architecture in Society.” The conference will also include workshops and tours. For registration and information: Conference for Architecture, 100 Skyport Dr., San Jose, CA 95115; 408/655-6324.

Art and Science is the topic of the first conference of the Comité Mexicano de Arte y Ciencia, held in Mexico City. The conference will explore the following topics: The role of art and science in the development of new technologies; the role of art and science in the understanding of the natural world; the role of art and science in the education of the public; and the role of art and science in the creation of new media. For information: Art and Science, Mexico City, Mexico; 55/48-4117.

The Stages of the Drama from the Age of the Artist to the Present. A conference to be held at the University of Wisconsin, Madison, on October 10–13, 1990. The conference will include sessions on “The Art of the Drama,” “The Drama of the Art,” and “The Art of the Drama.” For information: Amy Cullen, Conference Director, American Conservation Center, 245 West 46 Street, New York, NY 10014; 212/691-1159.

The conference will explore the role of architecture in society, the influence of architectural design on the built environment, and the impact of architecture on the cultural and social development of society. The conference will include sessions on “Architectural Design and the Built Environment,” “The Impact of Architecture on the Cultural and Social Development of Society,” and “The Role of Architecture in Society.” The conference will also include workshops and tours. For registration and information: Conference for Architecture, 100 Skyport Dr., San Jose, CA 95115; 408/655-6324.

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YORK — Carol Grove has joined the staff of the Worcester Museum of Art as public relations director. Thomas Crow has been named Ida Bean visiting professor at the University of Iowa. D. David Saag has been named instructor of art at Ashland University in Ohio. Thomas Johnson 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.

DIEGO — Glenn Cumming, former director of the Gallery of Hampshire, has been appointed director of the 49th Parallel Gallery in New York, which will be run by the Professional Art Dealers Association of Canada Foundation.

MUSEUMS AND GALLERIES

Northeast: Richard Armstrong, associate curator since 1988, has been named curator of the Whitney Museum of American Art in New York. Annette Blaugrund, formerly of the Pennsylvania Academy of Fine Arts, has been appointed senior curator of paintings, drawings, prints and sculpture at the Albright-Knox Art Gallery. Michael J. Fahnhals has been named assistant director of the Carnegie Museum of Art, Pittsburgh. He was formerly the director of development at the Plymouth Plimouth in Plymouth, MA. Barbara Hudson has been named assistant curator of African-American art including the Simon Collection of African-American art and artifacts at the Wadsworth Athenaeum.

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

Canada: Matt Kavaier, Claudette Malan, 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 Feiell has been elected president of the New York Artists Equity Association. Elizabeth A. Pratt, formerly associate editor of publishers' contributions at the Art Institute of Chicago, has been appointed managing editor of Abigail Adam's Journal. Thomas Charlebonus, former director of the Tweed Museum of the University of Minnesota, Duluth, has been appointed executive director of the Museum of Fine Arts in Buffalo, NY. Janice L. Metz has been named associate curator of the International Museum of Photography at George Eastman House in Rochester. Robert N. Oldenburg has been appointed vice-chairman for a special advisory committee.

Southwest: Rita Starpattern, formerly of Art History, Communication and Cultural Studies, is the treasurer of the Art History, Communication and Cultural Studies Department.

Midwest: Carol Grove has joined the staff of the Cleveland Museum of Art as public relations director. Thomas Crow has been named Ida Bean visiting professor at the University of Iowa. D. David Saag has been named instructor of art at Ashland University in Ohio. Thomas Johnson 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.

Southeast: 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 Pulido has been appointed assistant professor of art history in the Department of Art, Oregon State University, Corvallis.

Canada: Matt Kavaier, Claudette Malan, 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.

ACADEME

Northwest: Kathleen Collins has been appointed dean of the School of Arts at the New York State College of Ceramics at Alfred University, Allan Hackett, former director of the Glass School of Art of the Museum of Fine Arts, has been appointed professor and chair of the Glass 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: William J. Hanessey, former curator of American Art at the Whitney Museum of American Art, has been appointed director of the Whitney Museum of American Art. Ann and H. William Breunig, who was recently appointed curator of 20th-century art at the National Museum of American Art, Smithsonian Institution. She replaces Pamela Johnson, the founding director, who leaves to pursue private study and writing.

Canada: Glenn Cumming, former director of the Gallery of Hampshire, has been appointed director of the 49th Parallel Gallery in New York, which will be run by the Professional Art Dealers Association of Canada Foundation.

Mid-Atlantic: Gregory M. Coln has been appointed director of development at the Winterthur Museum and Gardens in Delaware. Diane De Gratu has been appointed curator of southern baroque painting at the National Gallery of Art, Washington, DC. He previously was curatorial Italian drawings at the Freer Gallery of Art, Washington. Carol Radcliffe Batin, formerly assistant professor of art history at the University of Chicago, has been appointed assistant curator of southwest and southeast Asian art at theacker Gallery and the Freer Gallery of Art. Smithsonian Institution. Joanne S. Sperle, formerly of the University of Toronto, has been appointed to the Museum of Modern Art of San Francisco. Magda Tomaszczuk has been named associate curator of baroque art at the Wallen Art Gallery, Bologna. She was recently appointed curator of the Collection of African-American art and artifacts at the Wadsworth Atheneum.

The Ansel Adams Center, a new museum and education center of the Robert F. Mather, 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. He was previously curator of the permanent collection at the Cleveland Institute of Art. David W. Steimann, formerly director of public relations at the Cleveland Institute of Art, David W. Steimann, formerly director of public relations at the Cleveland Institute of Art, has been appointed to the faculty of the School of Art and Architecture at the University of Miami. John Shevlin has been appointed director of public relations at the Cleveland Institute of Art, David W. Steimann, formerly director of public relations at the Cleveland Institute of Art, David W. Steimann, formerly director of public relations at the Cleveland Institute of Art, has been appointed Roger Mandle as director of the Smithsonian Institution.

For a catalogue raisonné of Andrew Poyser's work, the author is seeking names of American private collections who own works by Poyser. Write to Alice Lutensky, 18 rue de Solf, 75006 Paris, France.

Garland Publishing is expediting its program in art history and welcomes proposals for encyclopedias, monographs, bibliographies, casebooks, and other research tools. Address inquiries and proposals to: Kenne Lymans, ED, Garland Publishing, Inc., 123 Madison Ave., New York, NY 10016; 212/901-1159.

A lecture at Queens College of Art in Australia is seeking a one- or two-year exchange with an American academic. He is currently teaching 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 art. Duration is at least 10 weeks paid and salary commensurate with experience at a level degree. Charles Zuber, 104 Walt St., Wynn, ME 04717, 212/800-0405.


The Whitney Museum of American Art is seeking information concerning the College Art Association's selected exhibition of DeStijl/Constructivist art.
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.

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 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.

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.