

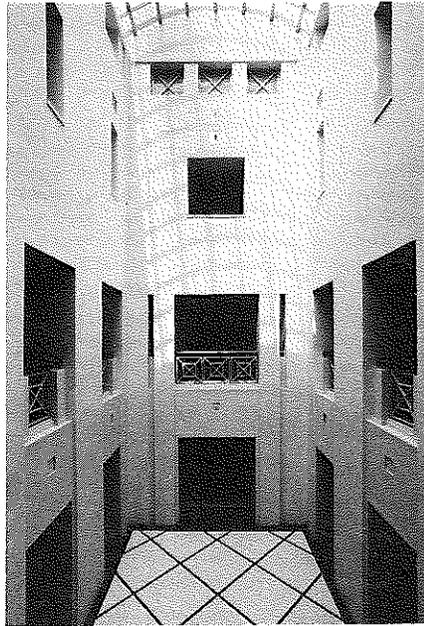
CAA NEW S

Museum Architecture in New Jersey

An all-day tour of New Jersey museums is offered to Annual Conference attendees on Sunday, February 18. The focus of the tour is contemporary museum architecture. All three museums to be visited—the Newark Museum, The Art Museum of Princeton University, and the Jane Voorhees Zimmerli Museum at Rutgers University—have recently been expanded. Tour leader will be Judith K. Brodsky, CAA Board member, professor in the Rutgers Visual Arts Department, longtime Princeton resident, and New Jersey booster.

Those who wish to go on the tour should call Elizabeth Nesbitt at the CAA office (212/691-1051) immediately to sign up. The cost for the day is \$50.00, which includes round-trip bus transportation and a gourmet box lunch. The bus will leave New York at 8:30 a.m. and arrive back at the Hilton at 4:30 p.m.

The Newark Museum is the first museum design by Michael Graves to be executed. While the Whitney Museum has engaged Graves and the plan is still undergoing revision, Samuel Miller, director of the Newark Museum, began working with Graves twenty years ago, and through acquiring



The Newark Museum's new three-story North Wing Atrium, designed by architect Michael Graves

properties adjacent to the museum and a successful capital campaign, an exciting and innovative design has been realized. The Newark Museum reopened in November 1989, and Graves's design, which unifies four very disparate buildings, has attracted national and international attention.

Mr. Miller himself will take the CAA group through the galleries. On view will be "Against the Odds: African-American Artists and the Harmon Foundation," a show of the work of black American artists of the 1930s and 1940s. Work by artists honored by the Women's Caucus for Art at their 1990 convention also will be

on view, as will the work of Emma Amos.

The visit to The Art Museum, Princeton University—one of the finest university museums in this country—will be hosted by its director, Allen Rosenbaum. This museum also has recently reopened after having been

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3 Artists Selected for Giverny Residencies

Three artists have been selected from over eight hundred applicants to participate in the 1990 Reader's Digest Artists at Giverny residency program, which is administered by the College Art Association. Painter Nancy Frieze and sculptors Cathy Stone and Barbara Zucker will live and work for six months, from April to September, at Claude Monet's home at Giverny. Each artist will be provided with a cash award for living expenses, round-trip transportation to France, an apartment, and a car; they will share a studio.

Nancy Frieze, 41, of Danbury, Conn., was second alternate for the 1989 Artists at Giverny program. Frieze received an MFA from Yale in 1980 and is currently artist-in-residence at Trinity

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Annual Conference Update

The 78th Annual Conference of the College Art Association will be held in New York at the New York Hilton, February 14-17, 1990. Over 100 sessions in art history and studio art will be offered. The preliminary program describing the sessions was mailed to members in December. For a copy of the preliminary program and a registration form, please call the CAA office. Nonmembers are welcome to attend the conference, and single-session admission tickets are available. Payment for new or renewed CAA memberships can be made at the conference. CAA members are entitled to discounted conference registration.

A Problem That Will Not Go Away

"Brittle Books," the shorthand term used to signal the deterioration of all printed works on acid paper, threatens art historians and collectors of works on paper with irretrievable loss of much nineteenth- and twentieth-century material. Acid from the wood pulp used to make cheaper modern paper causes pages literally to dissolve from within. Already, important resources of both text and pictures crumble in the hands of current readers. What can the CAA do to help? An advisory committee for art history already exists, helping to coordinate preservation efforts with the clearing house for preservation in all disciplines, the Washington-based Committee on Preservation and Access. Grant money is available for some projects, but priorities must be set. Interested CAA members should bring suggestions—and lists of essential older periodicals, monographs, catalogues, and corpora in their fields—to the CAA Board-sponsored session at the annual conference in New York: Friday, February 16, 12:15 p.m. Or check in at the CAA Information Booth at the exhibit area for further information. Without an

active response soon from those most affected, a precious legacy of art and scholarship will disappear, forever. . . .
—by Larry Silver, CAA vice-president elect and member of the Scholarly Advisory Committee on Art History

Art Curricula To Be Examined

A roundtable discussion on "Curriculum as a Deterrent to Growth in a Multicultural Society" will take place on Thursday, February 15, 4:45-6:00 p.m. The moderator will be James Melchert of the University of California, Berkeley, and the panelists are Ed Levine, an artist and director of the Visual Arts Program at MIT; Faith Ringgold, of the University of California, San Diego, also an artist; and Howard Rizatti, chair of the Art History Department at Virginia Commonwealth University. This session is sponsored by the CAA Board.

It is the view of the moderator that the curricula of most art departments reflect indifference to dialogue across disciplinary lines, and that courses offered mirror those of the professional art school and are for the most part traceable to the classical academy. A major part of the discussion will focus on alternative models that might be more appropriate. Also to be discussed is the relation of art curricula to the multicultural society in which we live, where investigation and synthesis should take precedence, but often don't, over doctrinaire training.

CAA Publications to be Exhibited at Meeting

More than 125 exhibitors—including the leading art book publishers and suppliers of artists' materials—will take part in the trade show at the Annual Conference. Among the exhibitors for the first time will be the College Art Association, which will have a booth displaying CAA publications. We invite you to come by the booth.

New York Area MFA Exhibition

Annual Conference attendees are invited to the opening of the New York Area MFA Exhibition, cosponsored by the College Art Association, on Thursday, February 15, 5:00-8:30 p.m., at Hunter College Galleries, 450 West 41st Street (which is between Ninth and Tenth Avenues).

The exhibition is coordinated by Susan Edwards, curator of the Hunter College Galleries. Work by MFA candidates from the following institutions will be included: 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.

Gallery hours are 10:00 a.m. to 6:00 p.m. daily.

Drawing Center Activities

The Drawing Center at 35 Wooster Street will host an artists symposium in conjunction with the exhibition *Selections 49* on Wednesday, February 14, at 7:00 p.m. Admission is free and all CAA conference participants are invited to attend.

Artists attending the CAA conference are invited to show their work to Drawing Center curators on February 13, 14, or 17. To schedule an appointment, call at least two weeks in advance, 212/219-2166.

Shifting Power

The Women's Caucus for Art, an affiliated society of the CAA, will hold its national conference at the New York Hilton, February 13-15. The theme of the meeting will be "Shifting Power."

"Shifting Power" implies a number of new perspectives and raises many questions. What have women accomplished in the twenty years that women artists have been organized, and how and what is next? To whom is power given and what are the forms this is taking? What are the "shifts" that women are interested in making and whom do they include? The conference will address these questions.

Twenty-three panels will cover a wide range of topics, from feminist methodology to activism, survival tactics, censorship, lesbian artists, women of color, and Asian, Native American, and Latina artists. There will be two CAA-cosponsored sessions: "Is Feminism an Issue for the Students of the '80s and '90s?" chaired by artist Lorie Novak, and "Firing the Canon," chaired by Linda Nochlin of the Graduate Center, CUNY.

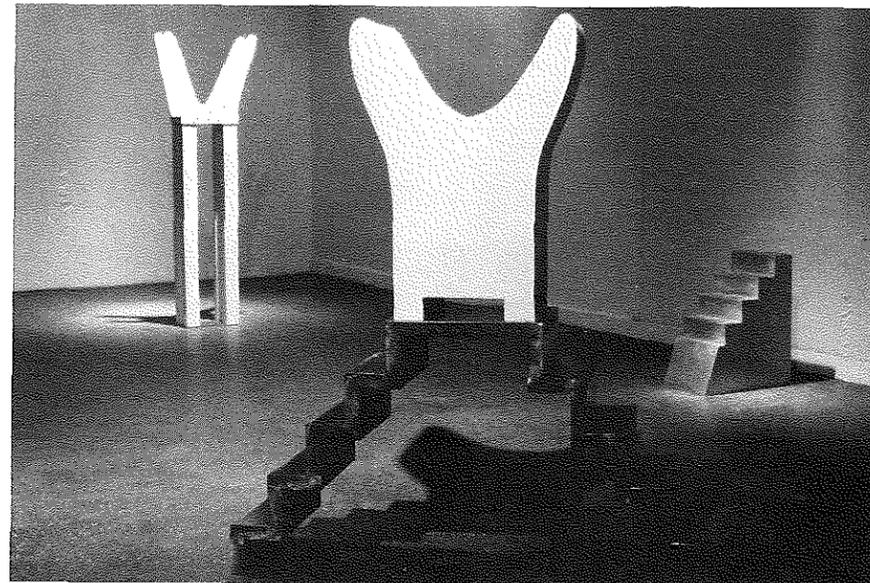
GIVERNY RESIDENCIES

CONTINUED FROM PAGE 1

College in Hartford, Conn. She has participated in numerous one-person and group shows throughout the United States, most recently at the North Dakota Museum of Art in Grand Forks. Interested in the outdoor landscape, she finds inspiration in such painters as Ralph Blakelock, J.M.W. Turner, Worthington Whittredge, and Jean-Baptiste Camille Corot. She is eager to work in the outdoor environment that inspired Monet.

art at the University of Vermont and lives in Burlington. She received a BS degree in design from the University of Michigan and an MA in sculpture from Hunter College. She has had a number of one-person shows, most recently at the Pam Adler Gallery and at the Sculpture Center, both in New York. She received Yaddo awards in 1986 and 1989. Zucker's sculpture consists of constructions of a variety of simple forms. She is interested in the color and scale that confronted Monet at Giverny and hopes to learn from the environment there.

Runners up for the 1990 competition include Robert Straight, first alternate;



Cathy Stone, 37, is a sculptor from Sacramento, Calif. She received an MFA from the University of California at Davis in 1987. Her public art commissions include neon sculptures for the Hyatt Regency in Sacramento and the Timberline High School in Lacey, Wash., commissioned by the Washington State Arts Commission. She has participated in a number of design collaboration projects in Sacramento as well as one-person and group exhibitions on the West Coast. Stone creates large-scale, three-dimensional sculptures incorporating a variety of raw materials and neon. Her constructed wall surfaces with cracks and imperfections are fortified with neon light and precious metals. For her, the flaws in an artwork serve as metaphors for the imperfections and chance happenings in life. At Giverny she plans to focus on observations of nature, an area integral to her work.

Barbara Zucker, 48, is professor of

Barbara Zucker
Haskalak, Tanaka, Genesa, 1989

Michelle Weinberg, second alternate; and Katherine Kuharic, third alternate. Honorable mention was awarded to Ronald Barron, Rod Laursen, and Diane Levesque.

The Artists at Giverny program, now in its third year, is jointly funded by Reader's Digest of Pleasantville, N.Y., and Selection de Reader's Digest in Paris. The College Art Association administers the program, from processing applications and appointing the initial jury—one member of which serves on the three-person final jury—to assisting the three artists with travel arrangements and visas. This year's preliminary jury was made up of three artists who are past and present CAA Board members—Pat Adams, Phyllis

Bramson, and Cynthia Carlson. Together they sifted through over 5,000 slides and 831 applications, narrowing the pool to nine finalists. A second jury—artist Roy Lichtenstein, Metropolitan Museum of Art associate curator Lowery Sims, and Cynthia Carlson (from the first jury)—then made the final selection.

The number of applicants for 1990 residencies exceeded last year's by 200. Administrators from Reader's Digest and the College Art Association were pleased with the number and diversity of the applicants, who included painters, sculptors, photographers, video artists, and installation artists and represented virtually every media and style.

Applications for the 1991 Artists at Giverny program will be sent to CAA members in early spring. Nonmembers may request an application by sending an SASE to the CAA office in March. The application deadline will be early summer 1990.

Cathy Stone
From, to, the (detail), 1987



Notice of Annual Business Meeting

Notice is hereby given that a meeting of the members of the College Art Association, Inc., will be held in the Trianon Ballroom, on the third floor of the New York Hilton, on Thursday, February 15, 1990, at 12:15 p.m.

Notice of Meeting

In accordance with the revised By-laws, adopted by the Board of Directors at its meeting on April 29, 1989, Article IV, Section 1 (underlining represents changes to the By-laws):

"The Annual Business Meeting of the members of the Association for (a) the announcement of the results of the election of the Board of Directors, Nominating Committee and Officers, and (b) the transaction of such other business as may properly come before the Meeting shall be held in conjunction with the Annual Conference at a place, and on a date and time, fixed by the Board of Directors and, unless expressly waived, shall be set forth in a Notice of the Annual Meeting which shall be sent to all members entitled to Notice at least sixty (60) days prior to the date designated for the Meeting. The Annual Business Meeting, by a majority vote, may adopt resolutions and deal with proposals of any kind concerning the affairs of the Association. In order to insure consideration, such resolutions must (1) be received in the office of the Executive Director no later than 80 days prior to the Annual Business Meeting; (2) be in proper parliamentary form; (3) be signed by at least 25 members of the Association in good standing or proposed by Board of Directors' resolution; (4) be no more than three hundred words in length; and (5) deal with matters relating to the purposes of the Association as set forth in Article II herein. The President shall determine the order of consideration of resolutions. Resolutions from the floor will be considered as time and appropriateness allow."

Board of Directors

A slate of candidates nominated to serve as Directors until 1994 by the 1990 Nominating Committee was presented to the membership for election by a

binding ballot. Six candidates receiving the greatest number of votes will be elected. The results of the election will be announced at the Annual Business Meeting.

Following the resignation of Mary Schmidt Campbell, the Board of Directors, at its meeting held on April 29, 1989, in accordance with Article V, Section 5, elected Thalia Gouma-Peterson to fill out the remaining term of Mary Schmidt Campbell, which expires after the Annual Business Meeting in February 1991.

Nominating Committee and Nominations

In accordance with the By-laws, Article VII, Section 3, the Board of Directors elected the following members of the Nominating Committee for the year 1991: Ed Colker, University of the Arts, Chair; Susan Barnes, Dallas Museum of Art; Natalie Kampen, Barnard College; Joyce Kozloff, New York City; Howardena Pindell, State University of New York, Stonybrook; Nancy Troy, Northwestern University. The members so elected will nominate the slate of candidates for the Board of Directors elected to serve as Directors until 1995.

Suggestions for nominations to the Board of Directors shall be given to the members of the Nominating Committee no later than March 15, 1990, in sufficient time for consideration at a spring meeting of the committee.

Nominations by petition that are in addition to the slate of individuals proposed by the Nominating Committee shall be in the hands of the chair of the Nominating Committee at least six months before the Annual Business Meeting of February 1991 in order to be placed on the ballot.

Officers

In accordance with By-laws Article VII, Section 4, the Board of Directors at its meeting of April 29, 1989, elected the following to serve as officers for the year 1990. Their terms will commence following the Annual Business Meeting: Ruth Weisberg, University of Southern California, president; Larry Silver, Northwestern University, vice-

president; Judith Brodsky, Rutgers University, secretary.

Egbert Haverkamp-Begemann, secretary, declined to continue on the ladder of succession to vice-president. His term as secretary terminates following the Annual Business Meeting in 1990.

By-Laws

Members will vote at the Annual Business Meeting on the ratification of the By-laws adopted by the Board of Directors at its meeting of April 29, 1989, and the proposed amendments to the By-laws adopted by the Board of Directors at its meeting of October 14, 1989. The By-laws and amendments were mailed with the Notice of Annual Meeting on December 15, 1989.

For those who will be unable to attend the Annual Business Meeting, proxies were included with the Notice of Annual Meeting.

CAA News

Gouma-Peterson Elected to Board

Thalia Gouma-Peterson was elected to the CAA Board of Directors in a special election held in the fall of 1989 to fill a vacancy created by the resignation of Mary Schmidt Campbell.

Gouma-Peterson, who received a BA and MA from Mills College and a PhD from the University of Wisconsin, is professor of art history and museum director at the College of Wooster, in Wooster, Ohio. Her research and writing have been concentrated in two distinct fields: Byzantine painting and contemporary art. She has presented numerous papers at national and international conferences and symposia, and her articles have appeared in the *Art Bulletin*, *Art Journal*, *Dumbarton Oaks Papers*, *Gesta*, *Storia del Arte*, and *Arts*

Magazine, among others. She has organized and curated numerous exhibitions and has written on Miriam Schapiro, Faith Ringgold, Joyce Kozloff, Michelle Stuart, and Athena Tacha, among others. Currently she is guest curator for a retrospective exhibition of the work of Audrey Flack.

Gouma-Peterson has served on several CAA committees, among them the Nominating Committee and the



Porter Prize Committee, and has been on the Governing Board of the Byzantine Studies Conference, of which she was president in 1987-88. She has served on the Board of Directors of the Women's Caucus for Art, and she also is a member of the National Committee for Byzantine Studies. She has been the recipient of many grants and fellowships (ACLS, Fulbright, National Endowment for the Arts, Ohio Arts Council) and, in 1987, of the Award for Mid-Career Achievement of the Women's Caucus for Art. She is a visiting distinguished professor at Southern Methodist University, Dallas, Tex.

CAA Receives Humanities Grant

The College Art Association was awarded a \$1,500 mini-grant from the New York Council for the Humanities to support opening to the public three of the art history sessions during the upcoming 78th Annual Conference. The sessions, all of which are scheduled for Thursday evening, February 15, 8:30-11:00 p.m., are "The Columbus Quincentenary and the Art of Latin America: A Critical Evaluation," chaired by Shifra Goldman and David Underwood; "Refractions of Revolution in



Nancy Frieze, *Fall Passing*, 1988

There will be an information session about the Artists at Giverny program at the Annual Conference, Friday, February 16, 12:15-1:45 p.m. The session will be led by Frances Chavez, curator of the Reader's Digest art collection, who will be joined by past jurors and artists who have participated in the Giverny program.

French Art, 1775–1816," chaired by Vivian Cameron and Dorothy Johnson; and "The World Wars and 20th-Century Art," chaired by Stephen Polcari.

The CAA is committed to fruitful interaction between scholars, represented by the learned societies, and the public, served by state humanities councils. It seeks to broaden the outlets for its scholar-members and, at the same time, to build public interest in the humanities. With the support of the New York State Council for the Humanities, the CAA is able to demonstrate its commitment to helping scholars find a more general audience and also is able to demonstrate that a learned society of scholars in higher education not only sanctions but encourages public humanities programs.

The format of the three sessions open to the general public has been modified so that each session chair will be asked to provide a five-minute introduction to the session, explaining the common thread in the individual presentations, and a five-minute conclusion discussing the significance of the panel, followed by a question-and-answer period. The three sessions will be among those audiotaped, with tapes available for purchase immediately after the sessions.

Staff News

Suzanne Schanzer has been appointed conference coordinator, replacing Julie Silliman. Schanzer was previously director of placement at the Juilliard School. She has a master's degree in public administration from New York University and a BA in music from Juilliard.

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.

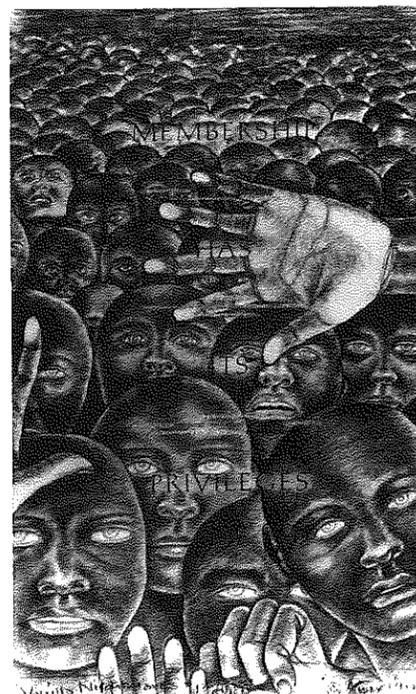
MIDWEST/

Diane Canfield Bywaters. Jan Cicero Gallery, Chicago, February 16–March 17, 1990. Paintings.

Ellen Lanyon. Printworks Gallery, Chicago, October 20–November 25, 1989. Monoprints/, collage. Julian Pretto/Berland Hall, New York, November 14–December 2, 1989. "Saffron Variations."

Robert Lobe. Cleveland Museum of Art, November 28, 1989–January 21, 1990. Recent sculpture.

Florence Putterman. Ruth Volid Gallery, Chicago, September 8–October 24, 1989. Polk Museum, Lakeland, Fla., December 8, 1989–February 25, 1990.



Janet Simpson. Kansas City Artists Coalition, Kansas City, Mo., December 7, 1989–January 6, 1990. Paintings.

Sylvia Sleigh. Milwaukee Art Museum, March 15–May 13, 1990. "Invitation to a Voyage," installation and paintings.

SOUTH/

Virginia Derryberry. McIntosh Gallery, Atlanta, January 26–February 24, 1990. Paintings and works on paper.

WEST/

Walter Askin. Art Gallery, Los Angeles Valley College, Van Nuys, Calif., November 29, 1989–January 18, 1990. Recent paintings, drawings, and sculpture.

Les Barta. UOP Gallery, University of the Pacific, Stockton, Calif., February 19–March 9, 1990. Photocollages.

Tom Fischer. Downstairs Gallery, University of California, Berkeley, Extension Center, San Francisco, February 13–March 23, 1990. "Baylands," photographs.

Buzz Spector. Newport Harbor Art Museum, Newport Beach, Calif., January 21–March 18, 1990. "New California Artist XVII."

Patricia Tavenner. Davidson Galleries, Seattle, December 4–22, 1989. "Nom de Plume" and "Ballroom Dance" series, artistamps.

SOUTHWEST/

Paul Saul. Laguna Gloria Art Museum, Austin, Tex., January 27–March 4, 1990. Paintings.

MIDATLANTIC/

Win Warren. The Castle Gallery, Hyattsville, Md., December 1989–January 1990. "A Celebration of Color," paintings.

William Willis. The Phillips Collection, Washington, D.C., December 16, 1989–February 25, 1990. "Contemporary Painting: William Willis."

NORTHEAST/

Rande Barke. E. M. Donahue Gallery, New York, February 1–28, 1990. Recent paintings.

Stephanie Bernheim. A.I.R., New York, February 20–March 10, 1990. Paintings and small works.

Stephen Davis. Center for the Study of Success, Boston, December 9, 1989–February 1990. Ariel Gallery, New York, December 23, 1989–January 13, 1990.

Nicholas Hill. Greene Gallery, Guilford, Conn., February 3–March 2, 1990. Recent paintings.

Adrian Piper
Vanilla Nightmares #18, 1987
charcoal on newsprint

COURTESY JOHN WEBER GALLERY, NEW YORK

Ron Mehlman. Andre Zarre Gallery, New York, October 12–November 16, 1989. Recent sculpture.

Adrian Piper. Williams College Museum of Art, Williamstown, Mass., January 20–March 25, 1990. "Artworks: Adrian Piper."

Janet Shafner. Yeshiva University Museum, New York, through February 1990. "Janet Shafner: Modern Interpretations of Biblical Themes," paintings.

Paula Stark. Prince Street Gallery, New York, December 22, 1989–January 17, 1990. "Landscapes."

Robert Van Vranken. O.K. Harris, New York, December 9, 1989–January 6, 1990.



Tom Fischer
Port of Redwood City, 1986
photograph

People in the News

In Memoriam

Lawrence Alloway, British-born art critic, historian, and curator, died in New York on January 2 at the age of 63. He was curator at the Guggenheim Museum from 1962 to 1966 and art critic for *The Nation* from 1963 to 1971. The author of many books and articles on contemporary art, he is said to have coined the term "Pop art." At the time of his death, he was working on the catalogue for a forthcoming show of the work of his wife, the artist Sylvia Sleigh.

Scott Burton, a sculptor who made a major contribution to the development of public art, died of AIDS on December 29 at the age of 50. He is best known for smoothly polished granite structures that function as furniture as well as sculpture. His work has appeared in public spaces in a number of North American cities and has been included in exhibitions at the Whitney Museum of American Art, the Institute



Scott Burton, 1939–1989
PHOTO: JERRY L. THOMPSON

of Contemporary Art in Philadelphia, the Guggenheim Museum, and the Hirshhorn Museum and Sculpture Garden. He has had one-person shows at the Baltimore Museum of Art and the Tate Gallery, London. Last spring, at the invitation of Kirk Varnedoe, director of the department of painting and sculpture at the Museum of Modern Art, he curated an exhibition of Brancusi's works. This fall a retrospective of his work was organized jointly by the Düsseldorf and Stuttgart museums in West Germany.

Louise Dahl-Wolfe, known for her fashion and portrait photography, died on December 11 at the age of 94 at the Allendale (N.J.) Nursing Home. She photographed celebrities and haute couture, helping to shape the look of the postwar American woman. She studied at the San Francisco Institute of Art and took up photography in 1920. She was married to sculptor Meyer Wolfe, who died in 1985. Her photographs are in the collections of the Fashion Institute of Technology, the Metropolitan Museum of Art, and the Museum of Contemporary Photography in Chicago.

Hans Hartung, European abstract painter, died at the age of 85 on December 7 at his home in Antibes, France. A significant figure in the Parisian art world since 1945, he was the recipient of the grand prize at the Venice Biennale in 1960. He studied art history and philosophy at Leipzig University and later at art schools in Germany. Before and after World War II, when he lost a leg in action while fighting in the French Foreign Legion, he was a student and advocate of abstract painting and its spontaneous and gestural qualities. In Europe, he was considered to be the counterpart of American abstract expressionists.

Stewart Klonis, executive director of the Art Students League from 1946 until his retirement in 1980, died on December 16 at the age of 86. He began studying painting at night at the League while working for the Guggenheim Brothers brokerage house in New York.

He joined the board of the League in 1934 when it was at risk of disbanding. With his background in finance, he became treasurer and managed to balance the books. In 1932, with friend and artist Vernon Porter, Mr. Klonis helped to found the Washington Square Outdoor Art Exhibition.

George Levitine, distinguished scholar of 18th-century French art, professor emeritus and former chairman of the Art Department at the University of Maryland, Chevalier de l'ordre des arts et des lettres, member of the Institute for Advanced Study (1977–78), died in September. Despite treatment for cancer this past year, he continued to be active both within the department and university as well as on an even more expansive professional scale, writing articles, editing papers for a volume he was



George Levitine, 1916–1989

publishing on culture and the French Revolution, and lecturing at the Boston Museum of Fine Arts, Columbia University, and the University of Delaware. He was also organizing an exhibition on Girodet for the Grand Palais in 1992 and writing a book, *Les Ecrits de Girodet-Trierson*, to be published by Macula in Paris. In July he delivered his last lecture, "The Prophetic Ruins and the French Revolution," with a triumphal success at the Sorbonne during the Bicentennial commemoration of the French Revolution. Several of his important publications will soon appear in print. His place among the major scholars of his generation is secure, and we will continue to be indebted to his example and leadership.

Born in Russia, he moved with his family to France when the Soviets came to power. After graduating from the Lycée Louis-le Grand, he attended the Ecole de Médecine in Paris until World War II broke out. During the war, he served first in the French army and then came to this country and served in the U.S. army and the Office of Strategic Services. After the war, he received a master's degree in art history from Boston University and a doctorate from Harvard University. He taught at Harvard and

at Boston University before moving to Maryland.

He joined the University of Maryland in 1964 as a full professor and head of the Art Department. Under Dr. Levitine's leadership, the University of Maryland's art history department gained national recognition. Retiring as head of the department in 1978 to devote time to research and teaching, he taught until being named professor emeritus in 1986. At that time he was appointed by the university to serve as director of Academic Program Development with European Academic Institutions. In 1987 the university held a symposium in his honor entitled "The Protean Life of Emblems after the 16th Century." Papers from this symposium will appear soon in part of an issue of *Emblenatica* dedicated to him.

In the College Art Association, Professor Levitine served as chairman of the Porter Prize Committee in 1968 and as a member of the editorial board of the *Art Bulletin* through 1983. He was also book review editor for *Art Journal*.

Dr. Levitine's publications include numerous articles, some of which are as important as his books, on Goya, emblems, and French art from the 16th to the 19th century. He gained a reputation as an authority on 18th-century French art and wrote books on this subject, including *The Sculpture of Falconet* (New York Graphic Society, 1972), *The Dawn of Bohemianism: The Barbu Rebellion and Primitivism in Neo-Classical France* (Penn State, 1978), *Girodet-Trioson: An Iconographical Study* (Garland, 1978), and *Al'Alba della Bohème* (Nova Italia Scientifica, 1985).

He was named a knight of France's Order of Arts and Letters for his contributions to French culture. In July he went to France at the invitation of François Mitterand to attend ceremonies for the 200th anniversary of the French Revolution.

The University of Maryland has established the George Levitine Art History Endowment with the University of Maryland Foundation (College Park, MD 20742). In honor of Professor Levitine, an anonymous gift of \$50,000 has been pledged in matching funds as an incentive toward the development of the endowment, which will be used to support research and teaching in art history dear to George Levitine's heart and vision.—by Doug Farquhar, chair, Department of Art History, University of Maryland, College Park

British artist William Scott, acclaimed for his still-life paintings and drawings, died at his home in Somerset, England, on December 28 at the age of 76.

Academe

NORTHEAST/

Francis V. O'Connor has been named the Robert Sterling Clark visiting professor of art history at Williams College for the 1990 spring term.

Organizations

NORTHEAST/

Virginia Dajani, formerly of the Municipal Arts Society, has been appointed executive director of the American Academy and Institute of Arts and Letters. She replaces Margaret Mills, who is retiring after 21 years of service to the Academy-Institute.

J. David Farmer, formerly director of the University Art Museum, University of California, Santa Barbara, has been appointed director of exhibitions for the American Federation of Arts.

Margaret S. Moore, formerly assistant curator of decorative arts at the Clark Institute in Williamstown, Mass., has been appointed research coordinator of the John Singer Sargent Catalogue Raisonné, which is being undertaken by the Coe Kerr Gallery in New York.

Mary Prevo, formerly deputy director of the Percent for Art Program of the New York City Department of Cultural Affairs, has joined the Art and Architecture Thesaurus of the J. Paul Getty Trust in Williamstown, Mass., as research coordinator for the Multi-Lingual Project.

MIDWEST/

Mid-America Arts Alliance has named Mary Kennedy McCabe, formerly assistant director of the Kansas Arts Commission, assistant director for exhibit development of ExhibitsUSA. The focus of the program is contemporary American art, especially that of underserved and under-recognized cultural groups including Native Americans, Hispanics, and Afro-Americans as well as a variety of folk cultures.

Museums and Galleries

MIDATLANTIC/

Christina Orr-Cahill resigned as director of the Corcoran Gallery of Art, Washington, on December 18 after a six-month controversy over her decision to cancel an exhibition of photographs by Robert Mapplethorpe. In late spring she will assume the directorship of the Norton Gallery and School of Art in West Palm Beach, Fla.

Claudine K. Brown, formerly assistant director for government and community relations at the Brooklyn Museum, has been appointed interim director of the African American Presence on the Mall project, a new project at the Smithsonian that will examine the nature of the African American presence on the National Mall in Washington, D.C.

NORTHEAST/

Edgar Peter Bowren has resigned as director of the Harvard University Art Museums, effective June 1, 1990.

John Dobkin resigned as director of the National Academy of Design, N.Y., effective

December 15, 1989. The acting director is Barbara Krulik. Thirteen staff members were dismissed in December, including curator of painting and sculpture Abigail Gerdtz.

Glyde Hart has been named public relations consultant for the Parrish Art Museum in Southampton, N.Y.

Trudy Victoria Hansen, formerly associate director and curator at Tandem Press, has been appointed curator of prints and drawings for the Jane Voorhees Zimmerli Art Museum at Rutgers University.

SOUTHWEST/

Milan R. Hughston has been appointed librarian at the Amon Carter Museum in Fort Worth. He replaces Nancy Wynne, who retired after 23 years as librarian.

MIDWEST/

Beverly Lamb, formerly director of the Harriet Beecher Stowe House, has joined the staff of the Cincinnati Art Museum as coordinator of programs for the Department of Museum Education. Other Cincinnati Art Museum staff appointments include Diane Butler, assistant coordinator of public services; Margaret Sambti, assistant curator of museum education; and Diane Bachman, costume department preparator. Promotions at the museum include Mark Buten to associate registrar, Cecie Chewning to associate curator of decorative arts, Elizabeth Coombs and Lucy Wolfgang-Smith to associate conservators, and Jane Avril to fund-raising event coordinator.

Programs, New & Revised

The American Association of Artists and Artisans (AAAA), founded in November 1989, is a nonprofit corporation with the mission of improving, through the collective efforts of its members, the climate in which artists and artisans exhibit and sell their work. The goals of the association are: (1) to establish an extensive network in order to facilitate the compilation of complete and meaningful data on shows, so that artists will be able to make informed application decisions; (2) to increase sales and maintain high quality by reducing the number and size of shows; (3) to improve terms and practices through collective negotiations with promoters; and (4) to obtain benefits, such as health insurance, for members at group rates. For membership information: American Association

of Artists and Artisans, 601 W. Baxter Ave., Knoxville, TN 37921; 615/523-7823.

The Center for Policy and Evaluation Studies in the Arts has been established at Penn State's University Park campus. The center, housed in the College of Arts and Architecture, will develop information through research and analysis to help legislators, educators, and arts managers make policy decisions for the arts. Brent Wilson, currently head of the art education program in Penn State's School of Visual Arts, will head the new center.

Columbia University's Research Center for Arts and Culture has made a survey of more than 4,000 visual, literary, and performing artists as part of its Information on Artists Project. Artists from eight cities—Boston, Chicago, Dallas, Los Angeles, Minneapolis/Saint Paul, New York, Philadelphia, and San Francisco—and two rural areas—Cape Cod and western Massachusetts—responded to 102 questions about the time and money they spent on their art, their needs and resources in areas such as health care and insurance, their knowledge and use of legal and financial services available to them, their living and work space, and their age, sex, education, and income. A report has been compiled for each of the ten locations. For information: Joan Jeffri, Director, Research Center for the Arts and Culture, 615 Dodge Hall, Columbia University, New York, NY 10027; 212/854-4331.

The Currier Gallery of Art, Manchester, N.H., has announced plans to open the Isadore J. and Lucille Zimmerman House, designed in 1950 by Frank Lloyd Wright. The house, which is listed on the National Register for Historic Places, will open to the public in October 1990 after completion of the first of a multiphase preservation and restoration program.

Deep See offers lectures, workshops, courses, seminars, and consultation in the area of visual education. Presentations are from one hour to a semester, developed for specific audiences. The program was started by Deborah Curtiss, a painter, author, and art educator from Philadelphia. For information: Deep See Project, 2967 School House Lane #101, Philadelphia, PA 19144; 215/438-5759.

A new Smithsonian exhibition hall, called the Experimental Gallery, is housed in the Arts and Industries Building on the National Mall. The gallery presents exhibitions that "push the edges of our museum experience and take chances in their choice of subject matter or viewpoint." The design and purpose of the gallery includes the ability to showcase and reinstall provocative exhibitions that have been created in other museums and nonprofit cultural organizations, as well as those created by individuals. The program is actively seeking exhibition ideas. For information: Kimberly Camp, Director, Experimental Gallery, Smithsonian Institution, SI 302, Washington, DC 20560; 202/786-2850.

The Frick Art Reference Library has added to its extensive holdings of 18th–20th century sales catalogues research material that provides a unique combination of three diverse sources of provenance information: the *Art Sales Catalogues, 1600–1825* microfiche (based on Lugt's *Répertoire*), the *Witt Collection* microfiche, and printouts from the Getty Provenance Index database, which includes over 1,000 Italian, Spanish, and Dutch inventories, largely unpublished, of European paintings as well as information not incorporated in vol. 1 of *The Index of Paintings Sold in the British Isles during the 19th Century 1801–1805*. The Frick is the only repository in the U.S. of the printouts from the Getty Frick Art Reference Library, 10 E. 71st St., New York, NY 10021; 212/288-8700.

The Northeast Document Conservation Center (NEDCC) will move its headquarters to space in Brickstone Square, Andover, Mass., in the spring of 1990. NEDCC, a regional conservation center, provides paper conservation services to museums, libraries, and historical organizations that lack in-house facilities and expertise.

Deborah Curtiss,
founder of Deep See
PHOTO: HUGH SUTHERLAND



The Society for Photographic Education (SPE) has moved from Albuquerque, N.M., to the University of Colorado, Boulder. SPE is a national membership organization that provides a forum for the discussion of photography as a means of creative expression and cultural insight. The new address is Campus Box 318, University of Colorado, Boulder, CO 80309; 303/492-0588.

The Donald Robertson Chair of Latin American Art has been established at Tulane University. The first endowed chair anywhere dedicated to the scholarly study of pre-Columbian and Hispanic-American art, the chair honors the late Donald Robertson, a distinguished scholar and recipient of the first PhD ever awarded in Mesoamerican pre-Columbian and early Colonial art (Yale, 1956).

Grants, Awards, & Honors

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.

Individuals

Charles M. Adelman received a grant from the American Philosophical Society toward completion and publication of *Swedish Excavations Conducted by Arne Furumark at Sindu, Cyprus, 1947–48*.

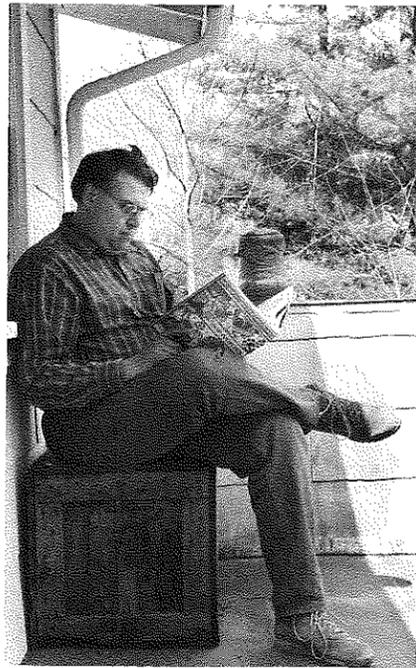
Michael Aurbach, assistant professor of fine arts at Vanderbilt University, was awarded an Art Matters Inc. grant for his work in sculpture.

Annette Dixon was awarded a prize by the Istituto per la Storia dell'Arte Lombarda and the Lions Club Milano al Cenacolo for one of the three best dissertations in the history of Lombard art.

Irma B. Jaffe was awarded the Virgiliana Medal by the Istituto della Enciclopedia Italiana in recognition of her scholarly contributions to Italian-American Culture.

Diane Chalmers Johnson, College of Charleston, S.C., has been awarded the first Nathan and Marlene Addlestone Chair in Art History at the college. The award supports her work on American Symbolist art and her design of a study program at the college on the history of art and culture of the Charleston area.

New Jersey photographer Linda Troeller has been named recipient of the 1989 Ferguson Award, presented by the Friends of Photography to an artist who has demonstrated excellence in and commitment to the field of creative photography. Troeller was selected for her work *TB-AIDS Diary*, a series of 18 photollages focusing on the public and private horrors of AIDS and its early 20th-century counterpart, tuberculosis.



Matthew Kangas

Awards to Multiple Individuals

The Manufacturers Hanover Art/World Awards for Distinguished Newspaper Art Criticism is given to journalists for their perceptive analysis of issues pertaining to art, photography, and architecture. CAA member **Matthew Kangas** of the *Seattle Weekly* was among the seven recipients.

Each year some 1,000 Americans are awarded Fulbright grants to lecture or conduct research abroad. The following CAA members are among the 1989-90 recipients: **Lynne A. Allen-Haberman**, Mason Gross School of the Arts, Rutgers University, to lecture on the educational exchange of graphic arts techniques and ideas, Surikov Art Institute, Moscow, spring 1990; **Anthony M. Alofsin**, University of Texas, Austin, for research on Austrian art and architecture in America, 1876-1914, Academy of Fine Arts, Vienna, March-June 1990; **Sheila Bonde**, Brown University, for research on the fortified churches of Languedoc, Western European Regional Research Program, September 1989-March 1990; **Frank Van Deren Coke**, Arizona State University, to lecture on the history of 19th- and 20th-century photography, University of Auckland, New Zealand, June-September 1989; **Dorothy F. Glass**, State University of New York, Buffalo, for research on Romanesque sculpture of the pilgrimage roads from France to Rome, Western European Regional Research Program, February-July 1990; **Evelyn M. Kain**, Ripon College, for research on women artists in fin-de-siècle

Vienna, Vienna School of Applied Art, October 1989-June 1990; **Peter A. Mark**, Middlesex Community College, Middletown, Conn., for research on Senegambian horned initiation masks, Ecole des Hautes Etudes en Sciences Sociales, Paris, October 1989-June 1990; **Michael D. Morris**, Brooklyn, N.Y., to lecture on drawing and sculpture through bas-relief, Bilkent University, Ankara, September 1989-June 1990; **Jeffrey M. Muller**, Brown University, for research on Van Dyck's history paintings and the discourse of art, Western European Regional Research Program, September 1989-March 1990; **Diane M. O'Donoghue**, Swarthmore College, for research on the imagery on Indus seals, National Museum and Archaeological Survey of India, New Delhi, three months; **David Alan Robertson**, Dickinson College, for research on the altarpieces of Michael Pacher (fl. 1467-98), University of Munich, October 1989-April 1990; **Gil R. Smith**, Ball State University, for research on Rome as a center for the education of European architects, 1675-1775, University of Rome, January-July 1990; **Richard Tobin**, Denison University, for research on Alberti's *de Pictura* and Euclid's optics, University of Rome, September 1989-June 1990.

The Mid Atlantic Arts Foundation has awarded grants to 22 organizations in support of 1989-90 regional visual arts residencies. Projects involving 21 artists and 6 critics, sponsored by nonprofit arts organizations in the mid-Atlantic region, were selected by a panel of artists, curators and administrators. Recipients who are CAA members are: **Patricia Leighton**, Newark, Del., for a critic residency in photography at the Print Club, Philadelphia; **Patricia Malarcher**, Englewood, N.J., for a multidisciplinary critic residency at the Torpedo Factory Art Center, Alexandria, Va.; **Jerome Meadows**, Hyattsville, Md., for an artist residency in sculpture at the Snug Harbor Cultural Center, Staten Island; **Jan Mehn**, Washington, D.C., for an artist residency in printmaking at the School 33 Art Center, Baltimore; **Faith Ringgode**, New York, for an artist residency in fiber at the Fabric Workshop, Philadelphia.

The Getty Grant Program awarded the following grants between July 1, 1988, and June 30, 1989:

Postdoctoral Fellowships: **Hilary Ballon**, Columbia University, "The Architecture of Louis Le Vau"; **S. Shelby Brown**, Los Angeles, "The Art of the Arena"; **Renée Burnam**, Springfield, Va., "The Stained Glass of Tuscany"; **Elizabeth Childs-Johnson**, New York, "Ritual Art of Ancient China: Imagery and Function"; **Hélène Eristov**, Centre National de la Recherche Scientifique, Paris, "La documentation pompéienne à travers les gravures des XVIII et XIX siècles"; **Maribeth Graybill**, University of California, Berkeley, "Narrative Structure in 12th-Century Japanese Handscroll Paintings"; **Susanne Kuechler**, Johns Hopkins University, "Memory and Imagery: Image-Production and Social Exchange in the Malangan Culture of New Ireland, Papua New Guinea"; **Mary Linda**, Jersey City, N.J., "Kalinga

Hindu Temples: Form and Context in Indian Art"; **Jill Lloyd**, University College, London, "Eva Hesse: A Critical Study"; **David Lubin**, Colby College, "Picturing a Nation: Art and Social Change in 19th-Century America"; **Jann Matlock**, Harvard University, "Desires to Censor: Female Spectacles, Aesthetics, and Moral Vision in 19th-Century France"; **Mary Pardo**, University of North Carolina, Chapel Hill, "The Parts of Painting, 1400-1550: Cennini to Vasari"; **Nancy Stieber**, University of Massachusetts, Boston, "20th-Century Urban Planning and the Pictorial Representation of the City in the Netherlands"; **Joan Weinstein**, University of Pittsburgh, "A Social History of Modern German Art, 1898-1937"; **Jean C. Wilson**, State University of New York, Binghamton, "From Workshop to Marketplace: Painting in Late Medieval Bruges."

Senior Research Grants: **Mieke Bal**, University of Rochester, "Reading Rembrandt"; **Eve Blau**, Canadian Centre for Architecture, Montreal, "The Architecture of 'Red Vienna,' 1919-34"; **Jeffrey Meikle**, University of Texas, Austin, "An Interdisciplinary History of Plastic in American Culture"; **Anthony Molho**, Brown University, "Material Culture, Marriage, and Historical Memory in Late Medieval and Early Modern Florence"; **Nancy Steinhardt**, University of Pennsylvania, "Liao: Imperial Art and Architecture."

Publications: **Norman Bryson**, **Michael Ann Holly**, and **Keith Moxey**, eds., *Visual Theory: Painting and Interpretation*, Polity Press; **Jerry Grant** and **Douglas Allen**, *Shaker Furniture Makers: The Life and Work of 28 Craftsmen*, University Press of New England; **David Grose**, *Early Ancient Glass: The Rod-Formed, Core-Formed, and Cast Vessels and Objects from the Late Bronze Age to the Early Roman Empire, 1600 B.C. to A.D. 50*, Toledo Museum of Art; **Hans-Erich Keller** and **Margret Alison Stones**, *Wace: La Vie de sainte Marguerite*, Max Niemeyer Verlag; **Jean-Claude Lebensztejn**, *Une Esthétique de la tache: Introduction à la nouvelle méthode d'Alexandre Cozens*, Editions du Limon; **John H. Oakley**, *The Phiale Painter*, Philipp von Zabern; **Michael O'Hanlon**, *Reading the Skin: Adornment and Display among the Waghi People in Highland New Guinea*, British Museum Publications; **Mary Sheriff**, *Fragonard: Art and Eroticism*, University of Chicago Press; **John Williams**, *The Illustrated Beatus*, Harvey Miller Publishers; **Robin K. Wright**, ed., *A Time of Gathering: Native Heritage of Washington State*, University of Washington Press.

The Getty Grant Program has published a list of grants awarded between October 1, 1984-June 30, 1988. Contact The Getty Grant Program, 401 Wilshire Blvd., Suite 1000, Santa Monica, CA 90401-1455; 213/393-4244 for a copy.

Conferences & Symposia

Repeat listings are indicated by an asterisk.

Calls for Papers

16th Annual Byzantine Studies Conference will be hosted by the Walters Art Gallery, Baltimore, October 25-28, 1990. The conference is an annual forum for the presentation and discussion of papers on every aspect of Byzantine history and culture and is open to all, regardless of nationality or academic status. Send abstract to: Nancy Patterson Sevcenko, 6 Follen St., Cambridge, MA 02138; 617/492-0643. *Deadline: postmarked by March 16, 1990 (March 2 if submitted from abroad).*

47th International Congress of Americanists, Tulane University, New Orleans, July 7-11, 1991. The ICA has since 1875 served as a forum for scholars dedicated to the study of the Americas. Specialized symposia on recent and continuing research are presented at the congress. Proposals for symposia are welcome. For information: Secretariado ICA 1991, Roger Thayer Stone Center for Latin American Studies, Tulane University, New Orleans, LA 70118-5698; 504/865-5164. *Deadline: April 1, 1990.*

Symposium in conjunction with the exhibition **Russian Painting 1965-1990** at the Columbus Museum of Art, October 12-13, 1990. Included in the exhibition will be works by Tyshler, Bulatov, Infante, Nemukhin, Zhilinsky, and Nazarenko. Proposals for papers on all aspects of Russian visual art, 1965-90, will be considered. Presentations not to exceed 20 mins. Send one-page abstract to: Myroslava Ciszewycz, History of Art Dept., Ohio State University, 100 Hayes Hall, 108 N. Oval Mall, Columbus, OH 43210-1318; 614/292-7481. *Deadline: May 1, 1990.*

***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.

NEH Summer Institutes. The National Endowment for the Humanities will be offering 51 seminars for college teachers during the summer of 1990. For a complete list and general information, call 202/786-0463.

To Attend

Society for Photographic Education annual conference, Santa Fe, N.M., March 15-18, 1990. The theme of the conference is "Enchanted Lands/Contested Turfs: Photographic Education and Imagemaking in the 1990s." For information: SPE, Campus Box 318, University of Colorado, Boulder, CO 80309; 303/492-0588.

Reinventing the American Scene, a symposium at the Newark Museum, will be held March 16-17 in conjunction with the exhibition "Against the Odds: African-American Artists and the Harmon Foundation." The symposium focuses on how artists who worked during the 1920s and 1930s defined national and racial character in the depiction of American types and themes. Registration fee: \$15.00. For information: Jane Rappaport, Newark Museum, 49 Washington St., Newark, NJ 07101-0540; 201/596-6637.

Iconography at the Crossroads, a conference hosted by the Index of Christian Art, will be held at Princeton University, March 23-24. The intention is to review the ways in which scholars of the Middle Ages and the Renaissance interpret the subject matter of works of art. Participants will include both art historians and scholars of other disciplines, and the aim is to present a varied range of approaches to the study of the direct and indirect meaning of images. In addition, a number of papers will examine some of the theoretical and methodological issues pertaining to iconographic research. For further information: Brendan Cassidy, Index of Christian Art, Department of Art and Archaeology, Princeton University, Princeton, NJ 08544-1018; 609/258-6363.

***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.

Great Power Ethnic Politics: The Habsburg Empire and the Soviet Union is the theme of the 12th annual symposium of the Center for Austrian Studies, University of Minnesota, April 26-28, 1990. For information: Center for Austrian Studies, University of Minnesota, 712 Social Science Bldg., 267 19th Ave. S., Minneapolis, MN 55455.

***Annual Byzantine Symposium**, Dumbarton Oaks, April 27-29, 1990, will focus on the religious, political, and social context of the holy image. 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.

Conservation Grant Seminar, Chicago Conservation Center, May 8, 1990, will focus on grant writing, fundraising, and management strategy for conservation programs. Registration fee: \$125.00. For information: Barry Bauman, Director, Chicago Conservation Center, 730 N. Franklin St., Suite 701, Chicago, IL 60610; 312/944-5401.

***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 Coyoacán, 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 Marmion, 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.

Access to the Arts, a conference sponsored by Mid Atlantic Arts Foundation, will be held in Washington, D.C., July 9-10, 1990. The aim of the conference is to educate participants in ways to make their organizations more accessible to

disabled and older people. For information: Mid Atlantic Arts Foundation, 11 E. Chase St., Suite 2A, Baltimore, MD 21202; 301/539-6656.

***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, FAB 2.4, Austin, TX 78712; 512/471-8862.

***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, Mass., 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.

Opportunities

Repeat listings are indicated by an asterisk.

Grants and Fellowships

The United States Capitol Historical Society invites applications for a fellowship designed to support research and publication on the history of art and architecture of the United States Capitol and related buildings. Graduate students and scholars may apply for periods of one month to a full year for a stipend of \$1,500 per month. For information: Dr. Barbara Wolanin, Curator, Architect of the Capitol, Washington, DC 20515; 202/225-2700. *Deadline: February 15, 1990.*

The State University College at Buffalo Art Conservation Department is accepting applications for its first Getty Senior Fellowship. The fellowship enables a midcareer conservator

or allied professional, such as a curator, scientist, or art historian, to spend four to eleven months in residence in the Art Conservation Department to commence after August 1, 1990, and end by June 30, 1991. The stipend is \$2,500 per month. The fellow will undertake, alone or with faculty colleagues, a publishable study or research project of significance in the conservation field and will be required to interact with the department faculty and students in a way that benefits the instructional program. For information: Director, Art Conservation Dept., Rockwell Hall 230, Buffalo State College, 1300 Elmwood Ave., Buffalo, NY 14222. *Deadline for initial application: March 1, 1990.*

The Southern Arts Foundation sponsors regional visual arts fellowships for artists who are residents of Ala., Fla., Ga., Ky., La., Miss., N.C., S.C., or Tenn.; have created a substantial body of work; have established a solid reputation; and are holding other jobs but pursuing a serious artistic commitment to painting and works on paper (this year's media). For application and information: Southern Arts Federation, 1293 Peachtree St. NE, Suite 500, Atlanta, GA 30309; 404/874-7244. *Deadline: March 1, 1990.*

The Walter Read Hovey Memorial Fund Award of the Pittsburgh Foundation, established to help advance the professional careers of graduate students in the visual arts, offers a graduate-level fellowship in art history or a related field. The award is approximately \$2,500. The awardee may choose to study at the school in which he or she is currently enrolled or at another qualified institution. For application and information: The Pittsburgh Foundation, 30 CNG Tower, 625 Liberty Ave., Pittsburgh, PA 15222; 412/338-2661. *Deadline: March 1, 1990.*

Summary of Upcoming National Endowment for the Humanities deadlines: Faculty Graduate Study Program for Historically Black Colleges and Universities, *March 15, 1990.* Summer Seminars for College Teachers, *March 1, 1990.* Summer Seminars for School Teachers, Participants, *March 1, 1990.* Directors, *April 1, 1990.* Office of Challenge Grants, *May 1, 1990.* Division of Research Programs, Regrants for International Research, *March 15, 1990.* Guidelines and applications are available from either the program or the Office of Publications and Public Affairs, NEH, 1100 Pennsylvania Ave. NW, Washington, DC 20506; 202/786-0438.

The Henry Moore Bursary in Sculpture Studies, sponsored by the Department of Fine Art at the University of Leeds, offers a resident Bursary to scholars in doctoral or postdoctoral research related to the study of sculpture. Applications are also welcome from museum professionals whose responsibilities and research interests include sculpture. The purpose of the Bursary is to provide a young scholar with a stipend and a travel grant, for up to three years, to enable research and writing to be carried out with a view to publication. The recipient will be expected to participate in the

life of the University and the Henry Moore Centre for the Study of Sculpture, to use the Centre's research facilities, and to read at least one paper a year connected with his or her research. Send the following: (1) name, address, phone number; (2) cv listing educational background, professional experience, and publications; (3) brief outline of research proposal, not to exceed two pages; (4) two confidential letters of recommendation to Head of the Dept. of Fine Art, The University, Leeds LS2 9JT, England. *Deadline: March 20, 1990.*

Arts Midwest will award \$125,000 in fellowships to eligible painting and works on paper artists through the 1990-91 Arts Midwest/NEA Regional Visual Arts Fellowship Program. This program gives recognition to artists of exceptional merit and helps to promote midwestern artists throughout the country. Twenty-five awards of \$5,000 each will be made to professional visual artists living and working in Ill., Ind., Iowa, Mich., Minn., N.D., Ohio, S.D., or Wis. who have not received a fellowship from the NEA. In addition to the award, fellowship artists will participate in a special program designed to encourage exhibitions and purchases of their work. For application: Arts Midwest, 528 Hennepin Ave., Suite 310, Minneapolis, MN 55403; 612/341-0901 (after 6:00 p.m. Mon.-Fri. or weekends to leave your name and address). *Deadline: March 30, 1990.*

Samuel H. Kress Foundation Pre-Doctoral Fellowships in the History of Art. Dissertation fellowships are offered to predoctoral candidates at American universities. Applicants must be nominated by their art history departments, limited to one applicant per department. Ten stipends of \$10,000 each will be awarded. Consult your art history department advisor for information. *Deadline: March 31, 1990.*

Women's Studio Workshop is looking for interns to work as studio assistants during its Summer Arts Institute consisting of nine weeks of intensive workshops in papermaking, book arts, silkscreen, and printmaking. Women's Studio Workshop, P.O. Box 489, Rosendale, NY 12472; 914/658-9133. *Deadline: April 15, 1990.*

Advanced Research Fellowships in India, sponsored by the Indo-U.S. Subcommission on Education and Culture, are offered in all academic disciplines, except clinical medicine. Twelve long-term (6-12 months) and nine short-term (2-3 months) awards for 1991-92 will be given. Applicants must be U.S. citizens at the postdoctoral or equivalent professional level. Awards include \$1,500 per month, an allowance for books and study/travel in India, and international travel for the grantee. Long-term fellows receive international travel for dependents; a dependent allowance of \$100-\$250 per month; and a supplementary research allowance. For application: Council for International Exchange of Scholars, Attn: Indo-American Fellowship Program, 3400 International Drive, Suite M-500, Washington, DC 20008-3097; 202/686-4013. *Deadline: June 15, 1990.*

The Council for International Exchange of Scholars has announced the opening of competition for 1991-92 Fulbright Grants in research and university lecturing abroad. About 1,000 grants are available for periods ranging from three months to a year. There are openings in over 100 countries, and, in many regions, the opportunity exists for multicountry research. Fulbright awards are granted in virtually all disciplines, and scholars in all academic ranks are eligible to apply. Applications are encouraged from retired faculty and independent scholars. Application materials will be available in March 1990 from Council for International Exchange of Scholars, 3400 International Drive, Suite M-500, Washington, DC 20008-3097; 202/686-7866. *Deadlines: June 15, 1990-January 1, 1991, depending on country.*

The Getty Grant Program offers a wide variety of grants to institutions and individuals in art history and the humanities for research, archival projects, publications, cataloguing of collections, conservation, and other areas. Specific information about the types of grants offered and eligibility requirements is available in the Grant Program's brochure, which is available in English, French, Italian, German, and Spanish. Write: The Getty Grant Program, 401 Wilshire Blvd., Suite 1000, Santa Monica, CA 90401. European applicants: Getty European Office, 13 rue Casimir Périer, 75007, Paris, France.

The Printmaking Workshop, an artist-run cooperative and printmaking studio, is seeking interns and monitors for the program. The intern/monitor program provides young people with an interest in the visual arts and arts management with hands-on experience. Interns are given assignments that encompass artistic and administrative duties varying according to the interests, aptitudes, skills, and work experiences. Monitors work directly with the printers, serve as assistants in printmaking classes, and supervise the general operations. Interns are offered classes in exchange for the services they provide and monitors are allowed access to the workshop's facilities. Printmaking Workshop, 55 W. 17th St., New York, NY 10011; 212/989-6125. *Deadline: open.*

***The Pollock-Krasner Foundation** awards grants to professional artists for their personal, professional, and medical needs. The amount of the grant depends on the artist's situation. Equal weight is given to the merit and financial need of the applicant. Grants range from \$2,000 to \$20,000. For an application: Pollock-Krasner Foundation, P.O. Box 4957, New York, NY 10185; 212/517-5400. *Deadline: open.*

Residencies

Women's Studio Workshop offers one-week to two-month residencies during which performance artists can create and present new work. Women's Studio Workshop, P.O. Box 489, Rosendale, NY 12472; 914/658-9133. *Deadline: February 15, 1990.*

The Nantucket Island School of Design and the Arts offers an artists' interdisciplinary residency program from September through June. The program is designed to provide artists in the fields of photography, painting, sculpture, ceramics, textiles, multimedia, new media, writing, music, and performance with a setting to work undisturbed at their own pace using NISDA's facilities. Residents are provided with a private housekeeping cottage in Nantucket and studio space at NISDA's Barn in Wauwinet. Residencies are from one to eight months. Fee ranges from \$650-\$750, depending on length of stay. Financial assistance is available. For application: NISDA Artists' Interdisciplinary Residency Program, P.O. Box 1848, Nantucket, MA 02554; 508/228-9248. *Deadline for June residency: March 1, 1990.*

The Ucross Foundation Residency Program provides individual work space and living accommodations to artists and scholars to concentrate on their ideas, theories, and works. Residencies range from two weeks to four months. For information: SASE to Residency Program, Uf Ucross Route, Box 19, Clearmont, WY 82835. *Deadline: March 1, 1990, for spring session.*

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

***The Millay Colony for the Arts**, located on a 600-acre National Historic Landmark site in Austerlitz, N.Y., 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: May 1, 1990, for October-January residencies.*

Mid Atlantic Arts Foundation Visual Arts Residency Program grants support to organizations that host residencies of two weeks to three months by individual artists and art critics. Any not-for-profit organization in Del., D.C., Md., N.J., N.Y., Pa., Va., W.V., and the U.S. Virgin Islands may apply to host a resident from the region, but outside the host organization's state. Applications must be made by the host organization on behalf of specific residents. Residencies must take place between November 1, 1990, and December 31, 1991. The program will fund \$2,000 per month for residency fees; \$300 toward project documentation and administration; and cost of one round trip between the resident's home and the residency site. For application: Visual Arts Residency Program, Mid Atlantic Arts Foundation, 11 E. Chase St., Suite 2A, Baltimore, MD 21202; 301/539-6656. *Deadline: July 13, 1990.*

***Vermont Studio Colony** offers four- and eight-week residencies for visual artists and writers in November and January through April. For application: Vermont Studio Colony, P.O. Box 613, Johnson, VT 05656; 802/635-2727. Applications reviewed monthly. *Deadline: open.*

Awards

The Manufacturers Hanover Art/World Awards for Distinguished Newspaper Art Criticism recognize newspaper art and architecture critics. Submissions of articles published in 1989 are being accepted. For entry form: Jane Wesman Public Relations, 928 Broadway, New York, NY 10010. *Deadline: March 31, 1990.*

The Ferguson Award is a \$2,000 award given annually by the Friends of Photography to a photographer who has demonstrated excellence and a commitment to the field of creative photography. For guidelines for the 1990 award, send #10 SASE: Grants, The Friends of Photography, Ansel Adams Center, 250 Fourth St., San Francisco, CA 94103. Applications, consisting of a slide portfolio and appropriate support materials will be accepted from April 2-13, 1990.

Calls for Entries

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.

American Institute of Architects Architectural Photography Competition. Top 54 entries will be exhibited at the 1990 AIA National Convention in Houston, and images for the 1992 AIA calendar will be selected from all submitted entries. Four cash prizes (\$1,000; \$700; \$500; \$300) will be awarded. For eligibility requirements and entry form: Saint Louis Chapter, AIA, 911 Washington Ave., #225, Saint Louis, MO 63101-1203; 314/621-3484. *Deadline: March 1, 1990.*

The 65th Annual Crocker Kingsley Open Art Exhibition is open to artists residing in Northern California. The exhibition will be on view at the Crocker Art Museum, Sacramento, April 21-June 7, 1990. Each artist may submit one entry, which must be an original work not previously shown at the Crocker Art Museum. No crafts accepted. Entry fee: \$10.00. For entry form: Crocker Art Museum, 216 "O" St., Sacramento, CA 95814; 916/449-5423. *Deadline: March 5, 1990.*

Aging: The Process, the Perception. The Forum Gallery is seeking artworks and proposals for an exhibition dealing with aging and the social, political, and philosophical issues that surround the subject. It will have strong educational components, including lectures, seminars, and related events. It will be multidisciplinary in

scope, including work in all media. Site-specific indoor and outdoor pieces as well as performance proposals are encouraged. A comprehensive document will be published to accompany the project; articles and papers from all disciplines (both fiction and nonfiction) are welcome. Send no more than 20 35mm slides (film, video, audio tape, or abstracts where appropriate), a résumé, related support material, and SASE: The Forum Gallery, Jamestown Community College, 525 Falconer St., Jamestown, NY 14701; 716/665-5220, ext. 478. *Deadline: March 23, 1990.*

14th San Francisco International Lesbian and Gay Film Festival, June 15-24, 1990. Held each year during San Francisco's Lesbian/Gay Freedom Celebration, the festival brings together the best in feature, documentary, and short films and videos by and about lesbians and gay men. The festival seeks to develop and promote the production, exhibition, and appreciation of lesbian and gay films and videos. Awards will be presented to outstanding works in several categories. Formats accepted include 35mm, 16mm, and super-8 films; NTSC 3/4" and 1/2" VHS video cassettes. For entry form: Frameline, P.O. Box 14792, San Francisco, CA 94114; 415/861-5245. *Deadline: March 31, 1990.*

National Open Design Competition: Minnesota Vietnam Veterans Memorial. Sponsored by the Minnesota Vietnam Veterans Memorial, Inc., and the Minnesota Capitol Area Architectural and Planning Board, the memorial for those who died in the Vietnam conflict will be built on the grounds of the Minnesota State Capitol in Saint Paul. The memorial will include the names of those killed and missing in action in Vietnam. Total budget is approx. \$500,000. For information: Minnesota Vietnam Veterans Memorial, Professional Advisor, Capitol Area Architectural and Planning Board, Room B-46, State Capitol, Saint Paul, MN 55155; 612/296-7138. *Deadline: late April 1990.*

Drive Smart, Drive Sober is the theme for the 6th annual Herb Lubalin International Student Design Competition, sponsored by International Typeface Corporation. Students throughout the world are invited to submit their visual interpretations of the theme, which will be evaluated for quality of the concept as well as for excellence in design and the use of typography. For a call for entries: ITC, 2 Hammarskjöld Plaza, New York, NY 10017; 212/371-0699. *Deadline: May 18, 1990.*

36th Annual Drawing and Small Sculpture Show, October 7-November 4, 1990. All drawing and sculpture media; no prints; ten works max. per person; one slide per drawing, two slides per sculpture. Entry fee: \$10. For prospectus (sent March 1990) and entry form: Ball State University Art Gallery, 2000 W. University Ave., Muncie, IL 47306; 317/285-5242. No SASE, please. *Deadline: May 25, 1990.*

Red Spot Outdoor Slide Theater, a nonprofit visual arts organization, organizes four shows a year to be projected outdoors. Artists and organizations who are interested in making complete shows of artist-made slides should write: Red Spot Outdoor Slide Theater, Inc., 535 Broadway, New York, NY 10012. *Deadline: open until June 1990.*

Museum of American Folk Art America's Flower Garden Quilt Contest. Open to living artists worldwide. For information and entry form: America's Flower Garden Quilt Contest, Museum of American Folk Art, 61 W. 62 St., New York, NY 10023. *Deadline: January 2, 1991.*

Calls for Manuscripts

Hendrick Goltzius Studies, Netherlands Yearbook for History of Art, vol. 43, 1992, will focus on Hendrick Goltzius, with *Lucas van Leyden Studies* (NKJ), vol. 29, 1978) as a model. It may also be possible to find room for articles on the life and work of artists directly associated with him (e.g., Jacques de Gheyn II, Jacob Matham, or Jan Saenredam). The editors are seeking proposals for contributions, accompanied by a brief outline and an estimate of number of words and illustrations. Send to: Editorial Office NKJ, H. Leefland, Rijksprentenkabinet, Rijksmuseum, Postbus 50673, 1007 DD Amsterdam. *Deadline for proposals: March 1, 1990.*

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

Scotia: American-Canadian Journal of Scottish Studies is an annual journal of scholarly articles in all periods and areas of Scottish studies, including art and architecture. Manuscripts for consideration should conform to guidelines of the Chicago Manual of Style. Send submissions to: J. S. Hamilton, Ed., Scotia, Dept. of History, Old Dominion University, Norfolk, VA 23529-0091; 804/683-3942. *Deadline for submission of manuscripts for vol. 14 (1990): May 15, 1990.*

***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.

An anthology on **Japanese and Chinese Art and Cinema** will focus on the interaction between the visual arts and the cinema of Japan and China. There will be three subsections: (1) the use of light in the visual arts and cinema; (2) the relative values, and contrasts, between black-and-white and color; and (3) the role of composition and sculptural form. A wide variety of topics is possible within each subsection, including a concentration on a particular director's work or an examination of a wider cross-section of films on a particular director's work, or an examination of a wider cross-section of films of a particular genre or period. David Dresser, University of Illinois, Unit for Cinema Studies, 2090 Foreign Language Bldg., 707 South Mathews Ave., Urbana, IL 61801; 217/333-3356; or Linda Ehrlich, University of Tennessee, 501 McClung Tower, Knoxville, TN 37996; 615/974-5406.

Publications

Artlink, an electronic information center for the visual arts, has expanded its gallery/exhibition guide to include nonsubscribers and is requesting press releases from visual arts exhibitors worldwide. Three separate guides are published: *The Americas Guide*, covering North, Central, and South America; one for Europe and the Mediterranean; and one for Asia and everywhere else. The guides can be searched online using a multiple-choice questionnaire that asks about the location of the exhibit, period of the work, types of art shown, and handicapped accessibility. Send news releases to: Artlink, P.O. Box 5595, Station E, Atlanta, GA 30307-0595; 404/377-2210.

ART today, the first monthly art magazine on video cassette that reports on contemporary art in New York museums and galleries, has published its premiere issue, an hour-long video that reports on thirteen museum and gallery exhibitions on view in October and November 1989 and includes a visit to the studio of William Wegman. Each monthly issue of the video periodical will feature the most significant gallery and museum exhibitions taking place that month. Visits to artists' studios and homes of prominent collectors will be included. A one-year subscription, for ten tapes, is \$495. Arts Video News Service Inc., 444 E. 57th St., New York, NY 10022; 1-800/842-2671 or 212/593-9044.

Fairs and Festivals in the Northeast and Fairs and Festivals in the Southeast provide information to artists and craftspeople seeking direct marketing opportunities throughout the

Northeast and Southeast. The listings include dates, application deadlines, contact persons, an index of events by state, and listings through March 1991. Send \$8.50 for each or \$15.00 for both plus \$2.00 postage per book to the Arts Extension Service, Division of Continuing Education, University of Massachusetts, Amherst, MA 01003; or call with VISA or Mastercard number, 413/545-2360.

The Material Culture of American Homes is a series of ten programs that examine the decorative arts and material culture of American homes, 1650-1920. "Why Things Matter" introduces the viewer to the study of material culture. "Visions of the Orient" discusses the impact of Asian design on Western goods. "The Veneer of Nationhood" shows how material culture united a politically and culturally diverse young nation. Other titles examine the refined world of the wealthy in the 18th century, reason and rationalism in 18th-century British America, 19th-century America's fascination with time and memory, ceremonies of domestic life, and the early 20th-century nostalgia for America's colonial past. The programs may be purchased individually or as a set. Each 30-minute program consists of over 150 slides, a cassette tape, written texts, and a detailed slide list. For information: Office of Advanced Studies, Winterthur Museum and Gardens, Winterthur, DE 19735; 302/888-4649.

Museum Education: History, Theory, and Practice, a new anthology of articles on art museum education, has been published by the National Art Education Association. Chapters, each by a different expert in the field and previously unpublished, cover specific areas of significance in art museum education: strategic planning for art museum educators; a model for teaching in art museums; educating the art museum educator; docents; participatory teaching methods; teaching criticism in art museums; the art museum's role as a teaching resource; the use of video, computers, and other technology in museum education; and evaluation in art museum education. \$14.00 for NAEA members, \$19.00 for nonmembers, from: National Art Education Association, 1916 Association Dr., Reston, VA 22091; 703/860-8000.

The National Directory of Corporate Giving profiles over 1,500 companies that contribute to nonprofit organizations. The volume details all giving programs of the companies profiled, including direct giving, foundations, and in-kind contributions. The directory is available for \$175.00 plus \$2.00 for shipping and handling for the first copy ordered and 50¢ for each additional copy from: Foundation Center, 79 Fifth Ave., New York, NY 10003; or call with VISA or Mastercard number, 1-800/424-9836.

Report on Architectural History Education in Art History Departments, prepared by Leon Satkowski of the Department of Architecture, University of Minnesota, is available for \$3.00 from Society of Architectural Historians, 1232 Pine St., Philadelphia, PA 19107-5944.

Workshops and Schools

University of Kansas-Brighton Polytechnic study abroad program offers an opportunity to spend an academic year studying art and design at one of England's most respected centers of excellence in this field. Brighton is a seaside resort less than an hour from London. Courses in fine art, graphic design, textile and three-dimensional design, visual and performing arts, and history of design are offered. Open to students from accredited U.S. universities who have completed two years of course work in their major with a cumulative 3.0 gpa. For application: Office of Study Abroad, University of Kansas, 203 Lippincott Hall, Lawrence, KS 66045-1731; 913/864-3742. *Deadline: February 15, 1990.*

Picture Frames Conservation Workshop at Intermuseum Conservation Association, Oberlin, Ohio. Instructor Jonathan Thorton, associate professor, Art Conservation Program, Buffalo State College, will present a range of materials and treatment techniques for the conservation of picture frames. The workshop is designed for conservators, technicians, and museum professionals responsible for the conservation of pictures frame. Previous experience with traditional gilding methods is desirable. For application: ICA Frames Workshop, Allen Art Building, Oberlin, OH 44074; 215/775-7331.

Photo Focus III will be held on Whidbey Island, Wash., April 7-June 7. Workshops will cover such topics as black-and-white photography, editorial and stock photography, hand-coloring photographs, photography as a business, nature photography, and color processing. Dennis Dimick, National Geographic editor, will lead a workshop on editing your own work and photo editing as a career. For a brochure: Coupeville Arts Center, P.O. Box 171PM, Coupeville, WA 98239; 206/678-3396.

Gothic Architecture: A Survey of Metz Cathedral. Summer workshop, May 26-July 14, 1990. The workshop focuses on an ongoing comprehensive survey of Metz cathedral, in Lorraine, France. Metz, begun ca. 1215, is among the tallest and lightest Gothic churches in Europe. Participants will be trained in surveying methods and receive a comprehensive introduction to Metz cathedral and to French Gothic architecture from 1140 to ca. 1350. They will help with the detailed measurement and analysis of the nave. The workshop includes five field trips in northern France and the Rhineland, and participants earn six credit hours. For information: Sergio Sanabria, Dept. of Architecture, Miami University, Oxford, OH 45056; 513/529-6426.

MUSEUM ARCHITECTURE

CONTINUED FROM PAGE 1

closed for several years for expansion and renovation. Mr. Rosenbaum will talk about the collections and give the group a preview of parts of the museum scheduled to reopen in March. The architectural firm that designed the new addition, Mitchell/Guirgola, has also done an as yet unbuilt addition for the Louis Kahn-designed Kimbell Art Museum in Fort Worth. The special exhibition on view at the time of the CAA visit to Princeton will be "Winslow Homer in the 1870s," curated by John Wilmerding.

Dennis Cate, director of the Zimmerli Museum, will welcome the group to Rutgers. The collection of the Zimmerli Museum is especially strong in prints. Its spectacular print galleries have on permanent display a renowned collection of 19th-century French prints as well as contemporary prints from the Rutgers Archives for Printmaking Studios, which was established by Cate several years ago to document the innovative print publication taking place in smaller American shops. Also on view will be a show of the work of the American Impressionist Walter Elmer Schofield and "1990 Masters of Fine Arts Exhibition," which will include some forty works by recipients of the MFA degree from Rutgers University's Mason Gross School of the Arts. (Several of the participating artists will be included in the New York Area MFA Exhibition, cosponsored by CAA; see Annual Conference Update in this newsletter.)

If a minimum of twenty-five people do not sign up for the New Jersey museum tour, it will be canceled.

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.

The National Coalition of Independent Scholars seeks members. For a brochure and application write NCIS, 6425 Muirlands, La Jolla, CA 92037.

Sorceress, the medieval drama directed by Suzanne Schiffman and produced by Pamela Berger, is now available on video in both English and French: \$29.95 for individuals; \$49.95 for groups and institutions. Add \$2.45 for postage; Massachusetts residents add \$1.50 sales tax. Make check payable to Lara Classics and send to: Lara Classics, attn Pamela Berger, 9 Merrill St., Cambridge, MA 02139. The film is also available for rental. Call 617/491-7387.

California Institute of the Arts, Division of Critical Studies, is now accepting applications for postgraduate Mellon Fellowships in contemporary arts criticism. Stipends are \$25,000 for the academic year 1990-91. For info write: Martin Van Buren, Division of Critical

Studies, CalArts, Valencia, CA 91355; or call: 805/253-7804. Deadline for receipt of applications: March 1, 1990.

Full-Color Exhibition

Announcements—postcards, posters, catalogue sheets. Outstanding quality. Samples: Images for Artists, 2543 Cleinview, Cincinnati, OH 45206.

Information Wanted

Professor Dieter Wuttke, Universität Bamberg, has undertaken a project to edit and publish a selection of letters by Erwin Panofsky (1892-1968). In addition to those deposited at the Archives of American Art, Professor Wuttke seeks other letters by Panofsky in order to assure the best possible selection in the published edition. Institutions and individuals owning Panofsky letters are kindly asked to contact him directly at the Universität Bamberg, Postfach 1549, D-8600 Bamberg, FRG; or through the Center for Advanced Study in the Visual Arts, Washington, DC 20565.

Datebook

February 14-17

CAA Annual Conference, New York

February 28

Deadline for *Positions Listing* submissions

March 1

Deadline for submitting material for the March/April newsletter

March 1

Deadline for Millard Meiss Publication Fund applications



College Art Association
275 Seventh Avenue
New York, New York 10001

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