

# CAA NEWS

## Valentine's Benefit to Highlight Conference

**T**he College Art Association Board of Directors and the Chicago Host Committee of the 1992 CAA annual conference invite you to attend the Valentine's Day celebration and benefit. There will be a buffet dinner, live music, and dancing. Laurie Anderson, the world-renowned artist, will perform her work *Voices from the Beyond*. The evening promises to be special, with CAA members and friends, artists, art historians, curators, critics, and others gathering for a night of entertainment. The event will take place Friday, February 14, 8:00 P.M. to midnight, at the State of Illinois Center, 100 West Randolph Street, Chicago. Tickets are \$30 per person if purchased in advance by checking off the appropriate box on the conference registration form; a limited number of tickets may be available at the door for \$35. Proceeds support the programs of the College Art Association. This event is made possible by a grant from the John D. and Catherine T. MacArthur Foundation. Join the College Art Association in celebrating its 80th annual conference by sharing this evening with us.

In addition to the benefit, the Chicago Host Committee has arranged



**Laurie Anderson**  
PHOTO: GILLES LARRAIN

events for each evening of the conference. Open houses at South Side museums and art centers are scheduled for Wednesday evening, February 12. Thursday, conference attendees can tour the Sullivan and Adler Auditorium at Roosevelt University, have a light dinner in the Chicago Stock Exchange Trading Room at the Art Institute of

Chicago, as well as attend other receptions and open houses. The conference closes Saturday with a series of gallery openings and evening receptions at the Museum of Contemporary Art, the Terra Museum of American Art, and the Chicago Historical Society, making for an exciting schedule of conference events.

## Contents

Volume 17, Number 1  
January/February 1992

- 1 Valentine's Benefit  
to Highlight Conference
- 2 Annual Conference Update
- 3 Finding Your Way  
through the Placement Maze
- 6 Annual Business Meeting  
New Board Members
- 7 Nominations for the Board
- 8 From the President
- 9 Electronic Bulletin Board  
CAA News
- 11 Solo Exhibitions by Artist Members
- 13 People in the News
- 15 Programs, New & Revised  
Grants, Awards, & Honors
- 16 Conferences & Symposia
- 19 Opportunities
- 22 Information Wanted  
Datebook
- 23 Classified Ads

CAA News, a publication of the College Art Association, is published six times a year. Material for inclusion should be addressed to:

Editor  
CAA News  
275 Seventh Avenue  
New York, New York 10001  
Telephone: 212/691-1051

Editor-in-Chief Susan Ball  
Managing Editor Virginia Wageman  
Editor Nancy Boxenbaum

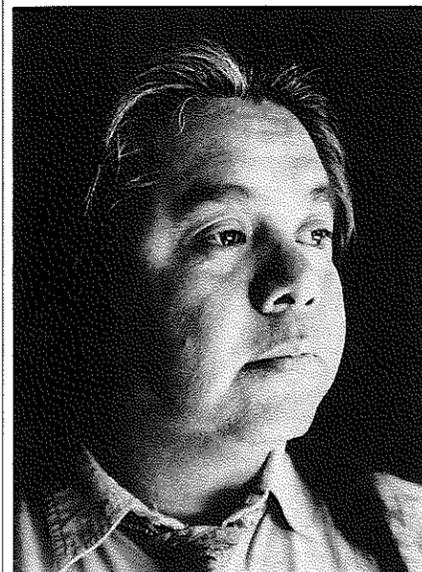
© 1992 College Art Association, Inc.

# Annual Conference Update

## James A. Luna to Speak at Convocation

Keynote speaker for the CAA annual conference in Chicago will be artist/educator James A. Luna. He will address the audience at convocation, 5:00 P.M., Friday, February 14, in the Grand Ballroom of the Chicago Hilton and Towers.

Luna is a Luiseno Indian from the La Jolla Indian Reservation in North County San Diego, California. His work in multimedia installation and performance has received national attention for its commentary on contemporary Native American issues. He is the recipient of a Western States Art Federation Award for sculpture and a Bessie Award from the New York Dance Theater Workshop for his performance work. He also serves as a full-time counselor at Palomar College, San Marcos, California.



James A. Luna

About himself and his work, Luna explains, "I do not talk about things in my work that I do not know, have not experienced, or am experiencing now. I

want my art to be real for the viewer and for myself. I make my art for Indian people. In this way I do not separate myself from my community. It is also a way of not becoming too arty and of knowing who my audience is. In doing work about social issues, I use myself to explore conditions here on the reservation. . . . My appeal for humor in my work comes from Indian culture, where humor can be a form of knowledge, critical thought, and perhaps used to just ease the pain. I think we Indians live in worlds filled with irony, and I want to relate that in my works."

CAA's awards ceremony and the passing of the association's presidency from artist Ruth Weisberg to art historian Larry Silver will precede Luna's talk.

## Program Changes and Corrections

Placement orientation is scheduled for Tuesday, February 11, *not* February 12 as was reported in the Preliminary Program.

The Visual Arts Program of the National Endowment for the Arts will be presenting an information session, **Fellowship Opportunities for Individual Artists**, Susan Lubowsky, director of the Visual Arts Program, NEA, chair, Friday, February 14, 12:15-1:45 P.M.

Representatives of the National Endowments for the Arts and Humanities will be offering individual counseling, Friday, February 14, 2:00-4:00 P.M.

The College Board will be presenting an information session, **AP History of Art: Building a Foundation for College Programs**, Martha Dunkelman, State University of New York at Buffalo, chair, Thursday, February 13, 4:45-6:15 P.M.

Two sessions have been canceled: **Chicago's African-American Art Movements: OBAC, CONFABA, Murals, AACM, and Afri-Cobra**, Murry N. DePillars, chair; and **Multiculturalism: The Chicago Show**, Carlos Totorlero, chair.

The Forum for Emerging Educators and Artists has canceled its business meeting and session scheduled for Wednesday, February 12, and Thursday, February 13.

Boston University's art history department has canceled its alumni reception scheduled for Thursday.

Anyone interested in participating at the conference in the founding of a

professional society for scholars of the art of the British Isles, contact: Jody Lamb, School of Art, 436 Seigfried Hall, Ohio University, Athens, OH 45701; or Martha Tedeschi, Paintings and Drawings, Art Institute of Chicago, Michigan at Adams, Chicago, IL 60603. Graduate students are welcome.

## Meet the Editors

*Art Bulletin* Editor-in-Chief Richard Brilliant and CAA Monographs Editor Nicholas Adams will be at the CAA publications booth in the exhibits area on Friday, February 14, 1-3 P.M. They will be available to talk with prospective authors. Appointments may be made in advance at the booth, though they are not necessary.

## Registration Reminders

Advance registration forms must be postmarked by January 10, 1992. After that date, you will have to register on-site at a higher rate. The advance registration fee is \$50 for members, \$30 for student members. On-site registration fees are \$75 for members and \$45 for student members. Save money and time by registering early.

For your convenience, registration will be open from noon to 9:00 P.M. on Wednesday, February 12, and will reopen at 7:30 A.M. on Thursday, February 13. We urge you to take advantage of these extended hours to pick up your registration materials early.

Payment for single-session tickets must be made in cash. No checks or credit-card payments will be accepted. The price is \$10 per time slot.

## Airline Information

American Airlines is offering substantial discounts off regular coach fares to persons traveling to the CAA annual conference.

American Airlines and Zenith Travel have donated two round-trip tickets to any European destination served by American, to be given to a randomly selected CAA conference attendee. To be eligible, you must fly American to Chicago using tickets purchased through the CAA Starfile and issued by Zenith Travel.

To make reservations on American Airlines, call Meeting Services at 800/433-1790, and ask for Starfile #S03Z2BD.

Reservations must be made through this number to be eligible for CAA discounts.

## Notice to People with Mobility Impairments

For barrier-free access to the International North and South Ballrooms, you must call hotel security and ask them to escort you through the Grand Ballroom. CAA apologizes for this unavoidable inconvenience.

## M.F.A. Exhibition

The annual M.F.A. exhibition will be held at Gallery 2, 1040 West Huron, Chicago, January 31-February 28, 1992. Schools participating include Columbia College, Northwestern University, the School of the Art Institute of Chicago, the University of Chicago, and the University of Illinois at Chicago. A reception will be held at the time of the annual conference, Saturday, February 15, noon-6:00 P.M. For information: 312/226-1449.

## Audio Taping

A number of sessions and panels will be recorded on audio tape and will be for sale both on-site and by mail after the conference. A list of recorded sessions will be available, and tapes may also be purchased at the Audio Archives International table in the registration area.

## Video Viewing Rooms

For the third consecutive year, the Program for Art on Film will be offering 1992 annual conference attendees the opportunity to view outstanding, recently released U.S. and European films and videos about the visual arts. The screening room, P.D.R. 1 at the Chicago Hilton and Towers, will be open Thursday, 9:30 A.M.-6:30 P.M., and Friday, 9:30 A.M.-4:30 P.M.

There will also be a second screening room, conference room 5G at the Hilton, where Video Data Bank will present, on request, tapes from its collections *On Art and Artists* (documentaries on contemporary art) and *Video Tape Review* (experimental video art). This room will be open Thursday and Friday, 9:00 A.M.-5:00 P.M.

# Finding Your Way through the Placement Maze

**J**ob hunting at CAA's annual conference can be an exciting, challenging, confusing, and frustrating experience. The following information, based on advice from CAA members experienced in the search and interview process, can serve as a compass, which will guide you through the maze that is job placement.

## Where to Start

As soon as your issue of *CAA Careers* arrives, read through the entire section in your area of concern, and do not be overly hasty in selecting the positions that most appeal to you. In fact, given that many candidates have strengths and backgrounds in more than one area, do not just select possibilities on the basis of the initial listing category; read through all of the ads. Small private colleges and public junior colleges often seek someone to teach in several areas but feel obligated to select one area for the listing title. If you have an area of secondary specialization, do not forget to examine the listings that refer to those positions as well. With this in mind, however, and given the large number of people with specialized training, do not waste your time and money applying for those positions for which your qualifications are really quite tenuous.

Once you select the positions you want to pursue, send a current résumé with a personal letter along with all other requested materials to the contact person or the search committee. With the help of a word processor, you can easily incorporate much of your general qualifications and also personalize each letter to point out why you are the

candidate the search committee would want to meet.

Write as directed, and do not try to "beat the system" by calling or trying to set up an interview before the convention. It is not a wise idea ever to call during the search period, other than at the request of the institution or to reschedule an interview in a real emergency. To be really scrupulous, you should write on your own personal—not institutional—stationary, so as not to appear to be "using" the resources of any place where you might currently be a student or employee.

Send any and all material requested by the search committee, but do not overdo it; if they ask for three letters of recommendation, it is fine to send four, but do not send eight or nine. Also, do not send a lot of irrelevant materials. It is important to include a SASE for the return of slides, etc.

### Preparing for the Conference

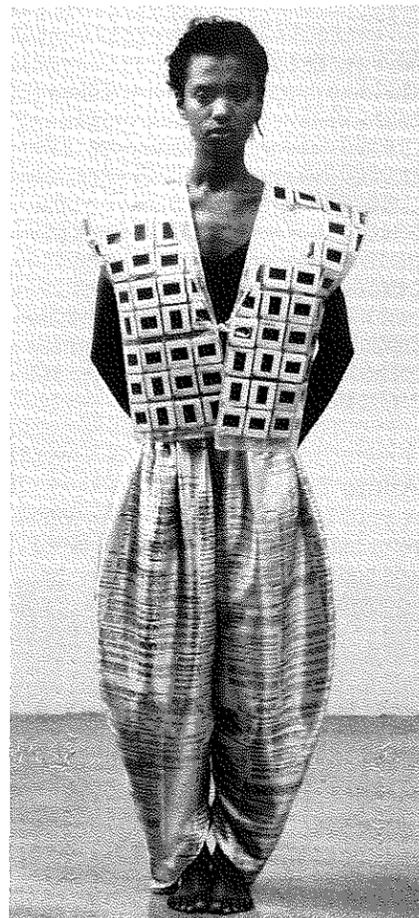
After receiving CAA annual conference information in the Preliminary Program, reserve a hotel room immediately. Hotels get booked up faster than you might think. If you can afford the conference headquarters hotel, you'll have a private phone and a rest area close to the job and interviewers lists, which come out every few hours. You will also be in the same building as most of the interviewers. Staying in another hotel may mean long walks between the hotels and waiting in line to use hotel telephones. It is helpful to bring a roll of quarters for pay phones, and a good supply of note paper, pens, paper clips, etc.

Bring plenty of extra copies of your résumé—there may be two or three interviewers at any one interview, and you may apply for positions that are listed for the first time at the conference. Duplicating facilities are available at the conference, but they may be expensive. Once you arrive at the conference, mark your hotel room and phone number on each résumé.

Be sure to research thoroughly the institutions with which you will be interviewing. Send for their catalogues, and study the programs, faculty, etc. Know whether art and art history are separate departments, whether there is an art gallery or university museum, etc. Your library should have most cata-

logues on microfilm. Also, contact friends who have studied or taught at the schools in question to get inside information.

It is helpful to formulate questions in your mind in advance regarding each job. Standard topics might include which courses you will teach, semester course load, lecture hours per week, typical class size, use of T.A. graders or computer-graded exams, size and budget of slide collection, administrative duties, research grants, etc.



**Jaime Gwen Scholnick, *Self-Promotion Suit for Young Artists*, 1991, vinyl, silk, fabric paint, 35-mm slides**

PHOTO: GENE OGAMI  
MODEL: HANA

For artists, carry an easily viewed portfolio of recent work. A large collection of slide sheets, which have to be held up to dim hotel lighting, is hard on the viewer and conveys little of what your work is really like. Oversize portfolios of actual work are difficult to maneuver and display. A viable option is to have several 8 1/2" x 11" black-and-white reproductions printed inexpen-

sively, so they can be handed out liberally or sent to prospective employers. These sheets along with your résumé will serve as excellent reminders for interviewers after they return to campus. Another solution might be to make Cibachrome prints directly from laid out color slides.

Art historians can also benefit from quick, inexpensive printing by making offprints of their scholarship. You may also want to bring copies of any publications or completed manuscripts, favorable student evaluations, and course materials.

### What to Expect

Do not schedule interviews back-to-back. They frequently run longer than expected, and you may have to go to another hotel for your next one. It is important to be on time. If you find that you are going to be late, try to call if possible, and offer to reschedule.

Department chairs, deans, and others who have the task of finding new faculty members are looking for the best candidates they can find. A completed Ph.D. or M.F.A. is assumed; an almost-completed degree puts you at a disadvantage. Interviewers will need to be convinced of your stature as an artist and/or your scholarly potential. Your teaching experience will be of interest. While most interviewers will take your word for what you have done and can do, evidence to support your claims to qualifications will make them feel more secure.

### At the Conference

Plan to arrive Tuesday evening for the placement service orientation, 6:30-7:30 P.M., in the International North Ballroom, second floor, at the Chicago Hilton and Towers, where many of your questions will be answered. The next day, get the room and telephone numbers of your interviewers from the CAA Candidates Center, Southeast Exhibit Hall, lower level. All specific information about interviews including hotel and table numbers of interviewers, how to set up an interview, and where to leave your résumé is printed on sheets, which are updated throughout the day, each day of the conference.

It is important to go for every interview you can get; good interviewing takes practice. Some schools have sign-up sheets to schedule interviews.

Try to get a morning slot, when you and the interviewer will be fresh. Pick up new listings at the Candidates Center, Wednesday and Thursday. For new jobs, get your c.v. to the appropriate person as soon as you can and certainly before the interview.

### During the Interview

As you participate in the interview, keep in mind what you have read about the school and the job, what the department is looking for, and be prepared to respond as to how you fit the position. Prioritize your talents for each job to ensure that your major points come across before time runs out. Some questions that are frequently asked include: What methodologies in and outside of your field do you employ? Given the broad range of your work, what ties it together intellectually? Discuss "X" (a recent important publication or event in your area). At what kind of institution would you most like to teach? How do you feel about moving to "X" (city of new job)? Where do you see your field going? What are your strengths and weaknesses? What are you working on? How will you approach the survey course; what will the first lecture say; what textbook would you choose; what are your ideas for other courses and seminars? Are you prepared (if you are in art history) to work with studio faculty and vice versa? Where do you see yourself in 10 years? What got you into the field in the first place? Why do you want to leave your current job?

When it is your turn to ask questions, make sure they convey your understanding of the needs and direction of the department and parent institution. If it is clear that only one or two artists or art historians are to divide an entire major between them, each teaching three or four different courses a semester, your pointed and repeated questions about "time for your own work" or your emphasis on your particular specialty will probably rule you out from consideration. This is not to suggest that you should not ask appropriate and necessary questions; it is only to make sure that you interview for the same job that the interviewers have at hand.

While it is appropriate to ask any questions that will help you understand the needs of the institution and what

they are looking for in a colleague, remember that you are under a time constraint. Do not ask questions that could have been answered by doing research beforehand.

Do not be a dud (you certainly will not intend to) even if you are tired and frustrated. The interviewer probably feels the same way. Finally, stay until the end of the conference since some jobs appear at the last minute.

### After the Conference

Follow through by sending any material that has been requested: examples of your work, letters of recommendation, final transcripts. Be sure to follow up with your faculty advisors, etc., to make sure that letters and records are being sent in a timely manner. Include a letter of appreciation and a restatement of interest when supplying requested material. Even if no follow-up material need be sent, such a letter is a good idea; it makes a positive impression. If you hear from the interviewer, be sure to answer promptly since delayed response can give the impression that you are not very interested. If it turns out that you are no longer interested, write to withdraw; this will save the institution time and money and will be appreciated.

Do not panic if you do not hear from a department or school within the first few weeks after the conference. Unless you are in the enviable position of having a firm offer from one institution but you would really prefer the other, you have little to gain and perhaps much to lose by trying to hurry the process.

Within two to four weeks after the conference, most schools will invite their top two to five candidates for a campus interview. Much of the same advice regarding the conference interview still applies. Do not negotiate too hard about conditions and contract terms for a job you have yet to be offered.

When asked to lecture on campus, it is appropriate to ask about the ground rules in advance: is it to be a practice teaching session or a professional seminar before peers; how long is it to be, etc. This talk is crucial. Lively rhetoric, command of the visual material, and a rapport with your audience are what they are looking for—in other words, evidence that you can teach. If you read your lecture, as is

usual, the question-and-answer period afterward becomes particularly important in showing how you interact with an audience. Try to anticipate questions. Some will presumably address the weaker, more controversial, or more obscure parts of your lecture. Becoming defensive in the face of tough criticism is a big mistake.

While on campus, you are being interviewed all the time, even when at a cocktail party. Ask to meet with students, and find out what they want from you. Although you will probably be meeting with different groups—faculty, administrators, graduate and undergraduate students—each with their own interests and points of view, do not invent a different persona for each. They will be comparing notes, and your perceived inconsistencies might work against you.

If you are offered a position in which you are interested, you face the difficult task of negotiating final terms. If it appears likely that the offer on the table is the only one you are likely to get, it is obvious that you have less room to maneuver than if you are one of the lucky few who have several positions from which to choose. Though you may have little bargaining power, there is nothing wrong with raising any concerns you may have with whomever presents the offer. It is always wise to seem more sad than angry and not to provoke a "take it or leave it" response. Evaluate both your own circumstances and those of the institution; if it is a public university with a fixed-scale or unionized faculty, there may be no room to negotiate. In other cases, individual perks or special arrangements in scheduling might be offered in lieu of unavailable additional salary.

One final caution—a job offer in writing is insufficient. Make sure you receive a signed contract before you pick up and move.

And, good luck!

# Notice of Members' Annual Business Meeting

Notice is hereby given that the annual business meeting of the members of the College Art Association, Inc., will be held in the Joliet Room, third floor, Chicago Hilton and Towers, on Friday, February 14, 1992, at 8:00 A.M.

## Notice of Meeting

In accordance with the Bylaws, Article IV, Section 1:

*"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 purpose 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 1996 by the nominating committee was presented to the membership for election by a binding ballot. Six candidates receiving the greatest number of votes have been elected. The results of the election will be announced at the annual business meeting (see CAA Elects New Board Members, 1992-96).

Following the resignation of Thomas Crow, the Board of Directors, at its meeting held on October 12, 1991, in accordance with Article V, Section 5, elected James Cuno, Harvard University Art Museums, to fill out Crow's remaining term, which expires after the annual business meeting in February 1994 (see CAA News, page 10).

## Nominating Committee and Nominations

In accordance with the Bylaws, Article VII, Section 3, the Board of Directors elected the following members to the nominating committee: **Victor Margolin**, University of Illinois, Chicago, chair; **Thomas Barrow**, University of New Mexico, Albuquerque; **Murry DePillars**, Virginia Commonwealth University; **Jonathan Fineberg**, University of Illinois; **Margaret Lazzari**, University of Southern California; and **Patricia Leighten**, University of Delaware. The members so elected will nominate the slate of candidates for the Board of Directors who will be elected to serve until 1997.

## Officers

In accordance with the Bylaws, Article VII, Section 4, the Board of Directors, at its meeting on October 12, 1991, elected the following individuals to serve as officers for 1992. Their terms will commence following the annual business meeting: **Larry Silver**, Northwestern University, president; **Judith K.**

**Brodsky**, Rutgers University, vice-president; **Leslie King-Hammond**, Maryland Institute College of Art, secretary.

## Bylaws

Members will vote at the annual business meeting on the ratification of a Bylaws amendment, which was proposed by the Board of Directors, dated February 20, 1991. The Board of Directors hereby proposes that Article II of the Bylaws, which concerns the purposes of CAA, be amended to include: *To discourage discrimination based on race, religion, gender, national origin, sexual preference, physical disability, and age in employment, education, exhibition, scholarly and programmatic opportunities, the awarding of grants and prizes in the public and private art sectors, and media coverage.* The new section will be inserted as Article II (3) following Article II (2) and the present section (3) shall become (4), and all subsequent sections follow suit. The amendment was mailed with the notice of the annual business meeting dated December 1, 1991.

For those who will be unable to attend this meeting, proxies were included with the notice of annual business meeting. *Deadline for receipt of proxies: February 5, 1992.*

# CAA Elects New Board Members, 1992-96

In the September/October 1991 issue of CAA News, Board of Directors voting ballots were mailed to CAA's over 11,500 members. We received 1,146 ballots, which elected six new board

members for 1992-96. The following are those who have been elected and excerpts from their candidacy statements: **Sarah Greenough**, art historian, National Gallery of Art: "While encouraging a diversity of views, CAA must also promote the highest standards of critical inquiry, scholarship, and artistic practice. Moreover, because it is exhibitions that are the primary cause of the recent public outrage over all federal funding of the arts, CAA should also re-examine the role of the museum professional within the organization."

**Margo Machida**, artist, Brooklyn, New York: "With its membership based on a spectrum of constituencies reflecting the mutable demographics of American society, I see the CAA as an essential interracial forum for mutual respect, collaboration, and multicultural awareness in the arts. By emphasizing that our nation is enriched and renewed by the interaction of practices and traditions derived from Western and non-Western cultures, I look forward to contributing to this ongoing dialogue and encouraging the momentum toward diversity and inclusivity within CAA."

**Clarence Morgan**, artist, East Carolina University: "As cultural advocate, CAA's mission to promote the highest standards of scholarship, teaching, and critical evaluation of the visual arts must remain at the forefront of our concerns. . . . Therefore, my primary contribution to the board will be directed toward developing a broader framework for future program activities. The long-term measure of CAA's effectiveness may depend on our ability to remain open to a re-examination of the function of art within a broader cultural context."

**Jock Reynolds**, artist, Addison Gallery of American Art, Phillips Academy: "I find myself asking a lot of questions these days about where American art education has been and where it is going. Has our university tenure system in fact been a good thing for artists, scholars, and our students over the years? What responsibilities do we as educators continue to share in preparing our students for the harsh realities of the art world beyond school?"

**Moir Roth**, art historian, Mills College: "Many of us are involved in shared concerns: the explorations of new research material and new theories in history and contemporary art practice,

especially in the arenas of cultural diversity, gender, and class. We are equally involved in addressing the need for changes in the hiring practices of faculty, recruitment of students, the curriculum in our schools, and in the exhibition programs of museums."

**Judith E. Stein**, art historian, Pennsylvania Academy of the Fine Arts: "The abiding strength of CAA is its ability to serve as a respected forum for intellectual and artistic achievement while responding to the changing needs and interests of its time. . . . I feel that the activities and policies of CAA should reflect the richness of our culturally diverse society."

CAA welcomes these new board members and looks forward to working with them in the years to come.

We would like to bid farewell at this time to the following CAA board members whose terms are drawing to a close (listed with many of the committees on which they served during their tenure): **Van Deren Coke**, Santa Fe, Affiliated Societies Committee, Museum Committee; **Ruth Fine**, National Gallery of Art, Committee on Electronic Information, Museum Committee; **Audrey Flack**, New York, Distinguished Artist Award for Lifetime Achievement Committee, Subcommittee on the Status of Women in the Profession; **Marcia Hall**, Tyler School of Art, Temple University, College Art Association/National Institute for Conservation Joint Award for Distinction in Scholarship and Conservation Committee, Affiliated Societies Committee, Education Committee; and **Danielle Rice**, Philadelphia Museum of Art, Annual Conference Art History Planning Committee, Committee on Electronic Information, Museum Committee, Long-Range Planning Committee, Education Committee. CAA thanks these individuals for volunteering with dedication their time and energies over the past four years.

# Nominations for the Board, 1993-97

It is now time to nominate individuals for the 1993-97 term on the Board of Directors. The members of the 1992 Nominating Committee are: **Victor Margolin**, University of Illinois, Chicago, chair; **Tom Barrow**, University of New Mexico; **Murry DePillars**, Virginia Commonwealth University; **Jonathan Fineberg**, University of Illinois, Champaign; **Margaret Lazzari**, University of Southern California; and **Patricia Leighten**, University of Delaware. This committee will nominate the slate of candidates for the Board of Directors to serve until 1997.

New board members will be working on a variety of exciting new projects and initiatives. Major efforts must be undertaken to identify and analyze the needs of the professions and to respond accordingly. Through their membership on the various governing committees of the association, all board members share in shaping CAA's many programs and services.

It is up to the membership to submit suggestions for nominations to the board. Please send nominations to the attention of the Nominating Committee at the CAA office. The deadline is *March 15, 1992*. Nominations may also be made by petition, requiring the nomination to be accompanied by at least 100 signatures of CAA members in support of the nomination. The deadline is *July 1, 1992*. For this process to be fair, effective, and broadly representative of CAA's membership, substantial numbers of nominations are needed. So, let your voice be heard—send in your nominations.

## A Fond Farewell

I am experiencing the end of my term as president of CAA with some regret as well as a sense of relief. I'd like to share with you a brief overview of some of the high points of the past two years as well as some concerns I have for the future. The good news must be obvious to everyone. This most recent period has been one of unprecedented growth, with successful conferences and the launching of innovative programs. I'm particularly pleased with a new emphasis on the convocation and awards ceremony, which has evolved into a community-building event. Our membership is now a record 11,500 individual members and 2,000 institutional members, which makes CAA the largest organization of its kind in the world. Most importantly, the changes are not just a question of size but also constitute a renewed commitment to membership services and benefits to the fields. In line with the long-range plan developed under the enlightened leadership of two previous presidents, Paul Arnold and Phyllis Pray Bober, we have embarked on an overhaul of CAA governance, a restructuring of the organization in order to be more responsive and representative.

Our current representation of the various constituencies of CAA—professional, geographic, gender, racial, and ethnic—has nourished and strengthened us. It has also heightened our awareness of underrepresented groups and unacknowledged points of view. We now see as our goal not only a policy of inclusiveness within CAA but also a commitment to making the fields we represent much more open and equitable.

In the present climate of hostility to the arts and humanities as well as government cuts, our advocacy efforts take on new urgency. I'd like to take this

opportunity to acknowledge Executive Director Susan Ball's tremendous initiative and leadership in this area. I think our collective voice has made a significant difference on several recent occasions.

Our publications, which have always been at the core of our mission, have never been livelier or of greater relevance. Richard Brilliant's editorial in the September 1991 *Art Bulletin* powerfully reinforces the *Bulletin's* desire to establish itself once more as a forum for current thought. *Art Journal*, with its recent issues on feminist art criticism and censorship, has engaged issues that are difficult as well as central to current discourse. Barbara Hoffman and Robert Storr's decision to publish the Mapplethorpe *X Portfolio* follows from their belief that, as Storr wrote, "free speech depends upon a willingness . . . to break taboos when and wherever they present themselves, confident that people will of their own accord choose whether to pay attention or walk away, read or turn the page" (*Art Journal*, Fall 1991, p. 13). I know that some readers were deeply disturbed by these images. My hope is that we can now proceed to thoughtfully and openly discuss and debate the issues in the very charged



Ruth Weisberg  
PHOTO: KENNA LOVE

areas of freedom of expression, sexuality, gender, and violence.

We've been on a trajectory of growth and expansion that is bound to collide with the downturn in the economy. Maintaining our momentum in the next few years will require a strong belief in the importance of what we can accomplish. The scale and ambition of the present organization, while making us far more effective as a voice and a professional force, has its own consequences. As the association has grown, everything has had to expand. Some of our members who have been active for many years miss the intimacy and camaraderie of the old days. I think we need to find ways to nourish not only cross-disciplinary dialogue but also smaller groupings around common professional interests. New members, too, need to feel welcome and relevant. This is a call to protect ourselves from the forces of depersonalization that come with size.

Committees have also expanded, because we have responded to a greater range of perceived needs and rising expectations. New committees and affiliated societies promise to involve a great percentage of our membership. They also create administrative and cost problems, especially because of our concern for diverse geographic representation. In fact, every new initiative that we have taken or that we hope to accomplish has a price. Our success in raising funds and getting grants is crucial to achieving our goals—fellowship and mentoring programs to encourage the inclusion of underrepresented groups within the professions and the enhancement of our publications as well as travel grants and other services for the membership. Judith K. Brodsky, chair of the Capitol Campaign Committee, has gotten us off to a brilliant start.

Whatever has been accomplished over the last few years was through the engagement of many concerned and generous individuals. We've had the advantage of a very involved and multitalented Board of Directors and a terrific staff. It has been a real privilege to work with all of these wonderful people . . . but now I'm off to Italy and can only wish for my successor Larry Silver *tanti auguri per il successo futuro del CAA*.

—Ruth Weisberg

## Database Case Scenarios

In the following scenarios, consider the problems associated with automated information.

You are an individual art historian or studio artist, and you want to store your own research data on a computer. Where can you go for advice about standardized language and structure for organizing your information into a database? Equally important, where can you find out about the creative and inventive possibilities of databases? We all know that the structure of information, just as the structure of language, influences what we know and how we understand things. The structure of your database may radically change how you conceptualize your work and the associations you make between bits of information.

You wish to do research at an institution. You find that its new computerized bibliographic database, produced at great cost and with great expectations, is almost impossible to use. It seems that computer professionals designed and produced the system without consulting the scholar, much less the public.

You are engaged in a long research project and need to consult several libraries and collections, and also to access large commercial bibliographic data suppliers. How wonderful it would be if, as you moved from database to database you encountered standard language, names, and search structures without having to learn a new system every time. Systems that name and organize art objects sometimes conflict. For example, Iconclass is a hierarchical, top-down system that fits objects into broad and then increasingly specialized categories. By contrast, the Index of Christian Art is a bottom-up system that

begins by describing the individual object. In classifying a particular object, the two systems do not always end up at the same place.

Your favorite small, scholarly, or special-interest publisher is heavily burdened by the cost of publishing, including printing, distribution, and mailing. Your publisher is considering electronic publishing as perhaps the only alternative to not being able to publish at all. How will the information look? How will you search for the information you need or take notes once you find it?

Images are beginning to be added to art and art-historical databases. How clear will the images be? What kinds of monitors will you need for viewing? And how will you access the images? Of course, "artist," "name," and "date" are obvious categories, but what if you want to research something like the historical depictions of women with mirrors. Will the images have verbal descriptors that help you find such details? If you, as a studio artist, want to organize an image database of your own artwork, what system can you use so that others can access the images?

The Committee on Electronic Information is tackling this broad array of topics. The CEI co-sponsored sessions at the CAA annual conference in Chicago will address two of them. **The Great Debate: Object vs. System in Database Design**, a joint Getty AHIP-CEI session, Thursday, February 13, 12:15-1:45 P.M., will present different systems of object classification, specifically Iconclass and the Index of Christian Art. **The Automated Scholar: The Who, What, and Why of Creating Art Information Databases** is a joint ARLIS-CEI session, Friday, February 14, 12:15-1:45 P.M., which will present creative uses of databases. Plan to attend these sessions to voice your opinions and concerns. These issues affect you and your research.

—Margaret Lazzari, Associate Professor of Art, University of Southern California

## CAA News

### Join CAA Awards Committees

The Board of Directors invites members of the association to submit nominations and self-nominations for forthcoming openings on CAA awards committees. At all times, CAA encourages the highest standards of scholarship, practice, connoisseurship, and teaching in the arts. To this end, the association publicly recognizes achievements by individual artists, art historians, curators, and critics by conferring annual awards. These awards are made to living individuals whose achievements transcend the immediate region in which they work and serve the profession and the community.

The awards are presented each year at the CAA annual conference upon the recommendations of each award committee. Members of awards committees are distinguished professionals, many of whom have been honored by CAA in the past. Individual committees have at least three members, one of whom rotates off each year. Chairs are appointed annually by the CAA president and may be reappointed. The composition of each committee represents the broad range and diverse interests of the membership. As a collective body, the committee is expected to provide a national perspective for the award.

Committee candidates must possess expertise appropriate to the committee's work and must be CAA members in good standing. Members of all committees volunteer their services without compensation and serve for fixed terms of three years (1992-94). Nominations should include a brief statement outlining the individual's qualifications and experience and a résumé. Self-nominations are encouraged, including those from past award recipients. Write to: Awards Committee Nominations, CAA, 275 Seventh Ave., New York, NY 10001. *Deadline: March 2, 1992.*

The following positions are open:

**Charles Rufus Morey Award** presented for an especially distinguished book in the history of art, published in the penultimate calendar year. (*One vacancy*)

**Alfred H. Barr Jr. Award** for museum scholarship, presented to the author(s) of an especially distinguished catalogue in the history of art, published during the penultimate year under the auspices of a museum, library, or collection. (*One vacancy*)

**Arthur Kingsley Porter Prize** presented for a distinguished article published in the *Art Bulletin* during the penultimate calendar year by a scholar who has received the doctorate not more than ten years before acceptance of the article for publication. (*One vacancy*)

**Frank Jewett Mather Award** presented for published art criticism that has appeared in whole or in part during the preceding year beginning September 1 and ending August 31. Attention is paid to the range of criticism that appears throughout the country. (*One vacancy*)

**Distinguished Teaching of Art Award** presented to an artist of distinction who has developed a philosophy or technique of instruction based on his or her experience as an artist and has encouraged his or her students to develop their own individual abilities. (*Two vacancies*)

**Distinguished Teaching of Art History Award** presented to an individual who has been actively engaged in teaching for most of his or her career and has been, among other things, an inspiration to a broad range of students in the pursuit of humanistic studies. (*Two vacancies*)

**Artist Award for a Distinguished Body of Work, Exhibition, Presentation, or Performance**, a peer award given for work mounted in the penultimate year. (*Three vacancies*)

**Distinguished Artist Award for Lifetime Achievement**, a peer award celebrating the career of an artist. (*Two vacancies*)

**CAA/National Institute for Conservation Award for Distinction in Scholarship and Conservation** presented for an outstanding contribution by one or more persons who, individually or jointly, have enhanced understanding of art through the application of knowledge and experience in conservation, art history, and art. (*One vacancy*)

## New Member on CAA Board of Directors



**James Cuno**  
PHOTO: RICK STAFFORD

James Cuno, director of the Harvard University Art Museums, will serve as a board member until 1994. Cuno replaces former board member Thomas Crow, who resigned because of his work schedule and transfer to the University of Sussex, England.

Cuno received his Ph.D. in fine arts from Harvard in 1985 and has taught at Vassar College, UCLA, and Dartmouth College. He was director of the Grunwald Center for the Graphic Arts at UCLA from 1986 to 1989 and of the Hood Museum at Dartmouth for the following year and a half. He became Elizabeth and John Moors Cabot Director of the Harvard University Art Museums in June 1991.

## New Affiliated Society Joins CAA

CAA welcomes the American Institute for Conservation of Historic and Artistic Works (AIC) as an affiliated society of the College Art Association.

AIC, founded in 1958 as the International Institute for Conservation (IIC) American Group, was incorporated as AIC in 1972. Membership: 2,700. Annual dues: \$85 individual, \$30 students and retirees, \$130 institutional and business affiliates. Purpose: to promote the importance of the conservation of cultural property and advance knowledge and improve methods of conservation needed to protect, preserve, and maintain the condition and

integrity of historic and artistic works. AIC's code of ethics and standards and practices define appropriate conduct for the field. AIC holds an annual conference, and publishes a bimonthly newsletter (*AIC News*), a scholarly journal (*Journal of the American Institute for Conservation*) issued three times per year, an annual membership directory, and other occasional publications. The specialty/subgroups—architecture, books and paper, conservators in private practice, objects, paintings, photographic materials, textiles, and wooden artifacts—provide a technical focus for educational exchanges through programs and publications. The AIC also sponsors occasional courses and seminars on technical subjects. The Conservation Services Referral System, a roster drawn from the AIC membership, is operated by the Foundation of the American Institute for Conservation of Historic and Artistic Works (FAIC). The foundation helps museums, libraries, and other cultural institutions as well as individuals locate and select appropriate conservation services. Executive Director: Sarah Z. Rosenberg, AIC, 1400 16th St., NW, Suite 340, Washington, DC 20036; 202/232-6636; fax 202/232-6630.

CAA welcomes as affiliated societies groups of artists or scholars whose goals are generally consonant with those of CAA, with a view to facilitating enhanced intercommunication and mutual enrichment. It is assumed that a substantial number of the members of such groups will already be members of CAA.

To be recognized by CAA as an affiliated society, a group must be national in scope and must present evidence that it is primarily, or in large part, committed to the serious practice and advancement of the visual arts, or to the study of some broad, major area of the history of art; and it must possess a formal organizational structure, i.e., elected officers, an identifiable membership, and such signs of ongoing activity as a newsletter, periodical, exhibition record, or other documentation. For further information and applications, call or write to the CAA office.

## Directories to Be Published

The two new directories compiled by the College Art Association, *Directory of*

*M.A. and Ph.D. Programs in Art and Art History* and *Directory of M.F.A. Programs in the Visual Arts*, will be available toward the end of January. For those who have already purchased their copies of the directories, CAA will be mailing them as soon as they come off the presses. For those who want to purchase the directories, they are \$10 each, postage paid (\$12.50 for nonmembers), and can be ordered through the CAA office. All orders must be prepaid.

## CAA Receives Grants

The College Art Association has been awarded two grants in support of the 1992 annual conference. We are grateful to the John D. and Catherine T. MacArthur Foundation for underwriting Laurie Anderson's performance at the Valentine's Day celebration and benefit (see page 1), and to the Samuel H. Kress Foundation for its support of CAA's Foreign/Interdisciplinary Travel Grants.

## Staff Addition

Theresa diPierno has been appointed development/special projects associate for CAA. Previously, she assisted in all aspects of management, production, and educational programming at the Foundation of the Dramatists Guild's Young Playwrights Festival in New York. She received a B.A. in 1989 from the State University of New York at Binghamton with a major in literature and rhetoric and a concentration in anthropology.

## Millard Meiss Grants

Two recent Millard Meiss publication subventions have been granted: **Dorothy Gillerman**, School of the Museum of Fine Arts, Boston, for *A Contract for Paradise: Enguerran de Marigny and the Church of Notre-Dame at Ecouis*, Penn State Press. **Sally M. Promey**, University of Maryland, College Park, for *Spiritual Spectacles: Vision and Image in Mid-Nineteenth-Century Shakerism*, Indiana University Press.

Millard Meiss Publication Fund Grants are awarded twice annually for book-length scholarly manuscripts that have been accepted by a publisher but that cannot be published without a

subsidy. The author must be a CAA member in good standing. Guidelines are available from the CAA office.

## CAA Statements and Guidelines

CAA has adopted numerous statements, resolutions, and guidelines, which individual and institutional members may find useful and informative. To request any of them, send a self-addressed stamped envelope to the CAA office.

*Art Bulletin: Notes for Contributors and Style Sheet*

*Art Journal: Guidelines for Contributors and Guest Editors*

*A Code of Ethics for Art Historians and for the Professional Practice of Art History* (adopted 11/3/73; revised 1/23/74, 11/1/75)

*Fair Use of Visual Materials: Reproduction Rights in Scholarly Publishing* (adopted 10/25/86)

*Grievance Procedures* (adopted 1/25/78)

*A Guide to the New York Print and Photograph Law* (1977)

*Guidelines for Part-Time Employment* (adopted 2/1/76)

*Millard Meiss Publication Fund Guidelines and Application*

*Printmakers' Contracts* (adopted 10/28/78)

*Professional Practices for Artists* (adopted 10/22/77)

*Public Art Works* (adopted 10/31/87)

*A Quick Guide to Artists' Rights under the New Copyright Law* (1977)

*Resolution Concerning the Acquisition of Cultural Properties Originating in Foreign Countries* (adopted 4/28/73)

*Resolution Concerning the Sale and Exchange of Works of Art by Museums* (adopted 11/3/73)

*Standards for the B.A. and B.F.A. Degrees in Studio Art* (adopted 1/31/79)

*Standards for Professional Placement* (adopted 10/22/77)

*Standards for the M.F.A. Degree in Visual Arts* (adopted 4/16/77, revised 1991) and *Standards for Studio Art Faculty* (adopted 1/30/70)

*A Statement on Standards for Sculptural Reproduction and Preventive Measures to Combat Unethical Casting in Bronze* (adopted 4/27/74)

*Status of Women in Ph.D. Granting Institutions* (report of the Committee on the Status of Women, 1980)

# Solo Exhibitions 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.

## ABROAD/

**Cheri Gaulke**. "Burning the Flag?" American Live Art and Censorship Conference, Newcastle-upon-Tyne, England, October 1991. Performance.

**Annelise Jarvis Hansen**. Culturel Center, Baltoppen-Ballerup, Copenhagen, Denmark, November–December 1991.

## MID-ATLANTIC/

**Agnes Hahn Brodie**. Friendship Gallery, Chevy Chase, Md., November 4–30, 1991. Wall reliefs. Touchstone Gallery, Washington, D.C., November 5–24, 1991. Maquettes with photographs.

**Glenn M. Corey**. Western Maryland College, Westminster, November 17–December 6, 1991. Paintings.

## MIDWEST/

**Les Barta**. Photo Gallery 2D, Prairie State College, Chicago Heights, Ill., December 1–22, 1991. Photographic constructions.

**Phyllis Bramson**. Dart Gallery, Chicago. "Vicissitude," paintings.

**Jeffery Byrd**. Icebox, Minneapolis, November 16, 1991–January 11, 1992. "Silence."

**Cynthia Manning Crosby**. Artemisia Gallery, Chicago, January 2–30, 1992. Paintings.

**Martha Desposito**. Kent Student Center Gallery, Kent State University, Kent, Ohio, February 19–March 20, 1992. "M's Guardian Angels," mixed-media paintings.

**Benita Goldman**. Cottey College, Nevada, Mo., November 19–December 16, 1991. Paintings and collages.

**Suzanne Hellmuth and Jock Reynolds**. Kansas City Art Institute, Kansas City, Mo., October 19–November 17, 1991. "Conundrums of Memory—

Shards from a State of Union, Speculation, in Memory . . . A Bird in the Hand, and a Table of Contents," installations.

**Nicholas Hill.** Denison University Art Gallery, Granville, Ohio, February 28–March 29, 1992. Paintings and prints.

**Martha Jackson.** Rosewood Arts Centre Gallery, Kettering, Ohio, October 29–December 13, 1991. Paintings.

**Margaret Keller.** Bonsack Gallery, John Burroughs School, St. Louis, October 4–November 7, 1991.

**Cynthia Kukla.** Market Street Gallery, Rockford, Ill., October 4–November 30, 1991. "The Geneva Series," paintings and drawings.

**Karen Kunc.** Atrium Gallery, St. Louis, November 22–December 28, 1991. Woodcuts and drawings.

**Joseph Mannino.** Dunlap Gallery, Battelle Fine Arts Center, Otterbein College, Westerville, Ohio, October 6–November 1, 1991. Ceramic sculpture.

**Carrie Notari.** Carlson Tower Gallery, North Park College, Chicago, November 4–27, 1991. "Women of Atlantis," photographs.

**Dale Osterle.** Franklin Square Gallery, Chicago, November 29, 1991–January 3, 1992. "America: Landscapes and Portraits," hand-colored etchings.

**Joan Truckenbrod.** Artemisia Gallery, Chicago, January 3–February 1, 1992. Computer imaging.

#### NORTHEAST/

**Lisa Bateman.** West 8th Street Subway Station, New York. "Aqua Regia," paintings.

**Graham Cantieni.** Chandler Gallery, Wellfleet, Mass., August 31–September 21, 1991. Le Grave, Victoriaville, Canada, September 15–October 14, 1991.

**Rob Carioscia.** Home Grown Gallery, Cold Spring Harbor, N.Y., January 1–21, 1992.

**Elizabeth (Sue) Collier.** Douglass College, Rutgers University, New Brunswick, N.J.,

October 26–December 19, 1991. Dartmouth College, Hanover, N.H., March 9–April 19, 1992. Benjamin S. Rosenthal Library, Queens College Art Center, Flushing, N.Y., June 8–July 15, 1992. Paintings.

**Stephen Davis.** Ariel Gallery, New York, December 21, 1991–January 11, 1992. Paintings and drawings.

**Johanna Drucker.** Barnard Annex Gallery, New York, October 14–25, 1991. "News History" and "Wittgenstein's Gallery," mixed media.

**Chris Duncan and Peter Dudek.** No B.I.A.S., North Bennington, Vt., October 7–November 27, 1991. Drawings and sculpture.

**Janet Goldner.** SoHo 20, New York, November 12–December 7, 1991. "Portraits of the Spirit," masks and vases.

**Tobi Kahn.** Mary Ryan Gallery, New York, October 16–November 16, 1991. Paintings on paper.

**G. Roy Levin.** Vermont College Library, Montpelier, April 5–May 19, 1991; and Craftsbury Rooms, Royall Tyler Theatre, University of Vermont, Burlington, April 12–30, 1991. "Halt! Remembering the Holocaust," paintings.

**Patricia Malarcher.** Newark Museum, Newark, N.J., November 16, 1991–January 5, 1992. Works in Mylar and fabric.

**Catherine Murray.** Fleisher Art Memorial, Philadelphia, November 19–December 19, 1991. Sculpture.

**Ann Elizabeth P. Nash.** Photography Gallery, Roy H. Park School of Communications, Ithaca College, Ithaca, N.Y., November 17–December 13, 1991. "Second Room," photographs.

**John Jerry-Anthony Parente.** Iona College, New York, November 24, 1991. Watercolors and drawings.

**Gaetano Pesce.** Peter Joseph Gallery, New York, October 30–November 30, 1991.

**Lucio Pozzi.** Dia Center for the Arts, New York, October 19, 1991. "Paperswim," performance.

**Marrin Hibbard Robinson.** Hopkins Center, Upper Jewett Exhibition Corridor, Dartmouth College, Hanover, N.H., November 12–December 29, 1991.

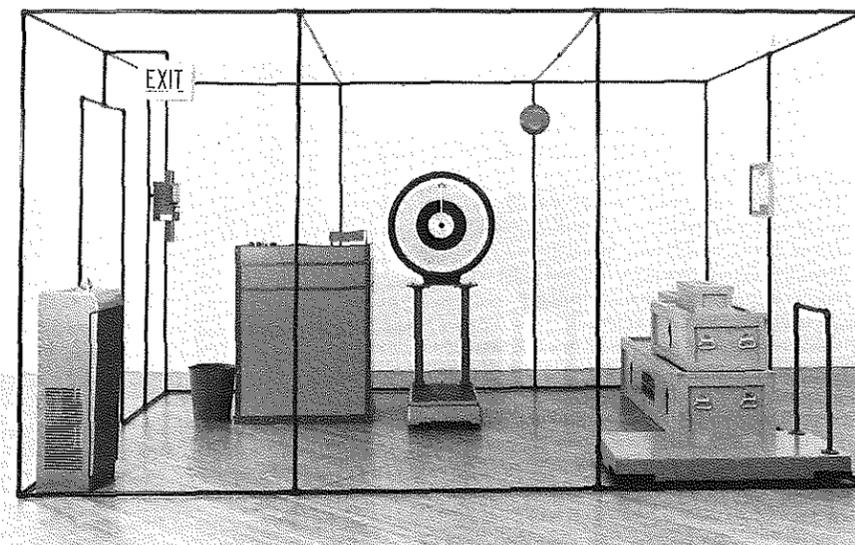
**Miriam Schapiro.** Bernice Steinbaum Gallery, New York, December 7, 1991–January 11, 1992. "Collaboration Series: Frida Kahlo and Me," paintings and works on paper.

**Paul Shore.** Condeso Lawler Gallery, New York, November 26–December 21, 1991. Paintings and drawings.

**Katharine White.** Art Gallery, Center for Financial Studies, Fairfield University, Fairfield, Conn., November 3, 1991–January 8, 1992. "Seasons of Color."

**Greg Wulf.** Blue Mountain Gallery, New York, November 29–December 18, 1991. Paintings.

**Ellen Zweig.** Broadway Windows, New York University, New York, October 25–December 1, 1991. "Monstrous Wonder."



**Michael Aurbach, *Final Portrait: Vanitas*, 1991, mixed media, 8' x 10' x 14'**

#### SOUTH/

**Michael Aurbach.** University of Alabama, Huntsville, January 6–February 8, 1992. Winthrop College, Rock Hill, S.C., February 24–April 5, 1992. Sculpture.

**Caren Cunningham.** Schneider Hall, Allen R. Hite Art Institute, University of Louisville, Louisville, Ky., October 9–30, 1991. Sculpture installation.

**Nat Dean.** Frances Wolfson Art Gallery, Miami-Dade Community College, Miami, November 7–December 13, 1991.

**Alfred Durante.** Tyler Museum of Art, Tyler, Tex., November 17, 1991–January 12, 1992; and Photography Gallery, Arkansas State University, Jonesboro, January 13–February 7, 1992. "Images of East Texas," photographs.

**Ross Horrocks.** Alliance Française d'Atlanta, Atlanta, November 4–21, 1991. Paintings.

**Norman Lundin.** Wellington B. Gray Gallery, East Carolina University, Greenville, N.C., November 19–December 13, 1991. Paintings and drawings.

**J. L. Schuller.** Coppini Gallery, San Antonio, Tex., November 20–December 13, 1991.

**Alex Wilhite.** Arts Council of Montgomery, Montgomery, Ala., November 23, 1991–January 4, 1992.

#### WEST/

**Lisa Adams.** Glendale College, Glendale, Calif., February 9–March 21, 1992. Newspace Gallery, Los Angeles, February 18–March 21, 1992. Century Gallery, Sylmar, Calif., March 29–April 25, 1992. Paintings.

**Marilyn Lanfear.** Lynn Goode Gallery, Houston, February 1991. "The Wardrobe of Destiny."

**Sheila Pitt.** Gallery Route One, Point Reyes, Calif., November 1–25, 1991. Monotypes and woodcuts.

**Rose Marie Prins.** Center for Contemporary Arts, Santa Fe, November 1–30, 1991. "Aphrodite and the Kundalini," mixed media.

**Susan Rankaitis.** Center for Creative Photography, University of Arizona, Tucson, October 20–December 8, 1991. "Encounters."

**Roland Reiss.** Barnsdall Art Park, Los Angeles, November 19, 1991–January 19, 1992.

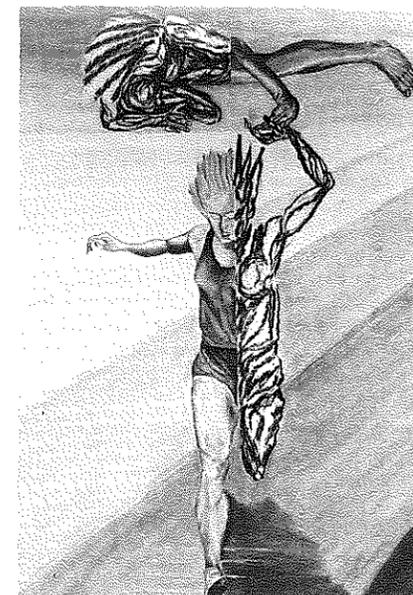
**David Rosten.** University Art Gallery, University of California, Riverside, February 23–March 29, 1992. Photographs.

**Sarah Thompson.** Merlino Art Center, Tacoma, Wash., December 1–12, 1991. Paintings.



**Miriam Schapiro, *Love's Labor*, 1991, acrylic and fabric on canvas, 80" x 72"**

COURTESY BERNICE STEINBAUM GALLERY, NEW YORK



**Kathy Kauffman, *Runner II*, charcoal, 62" x 44 1/2"**

**Dayton Claudio.** Chico Museum, Chico, Calif., May 31–September 1, 1991. "The Name of the Rose," mixed media.

**Mark Gordon.** Artspace, Junior College of Southern Nevada, North Las Vegas, October 26–November 26, 1991. Birke Gallery, Marshall University, Huntington, W. Va., February 1–21, 1992.

**Kathy Kauffman.** Sierra Arts Foundation Art Gallery, Reno, September 3–27, 1991. "Time/Time," paintings and drawings.

## People in the News

### In Memoriam

**David Budd** died October 9, 1991, at the age of 64. An abstract painter, he was best known for large-scale, monochromatic works. Budd studied at the Ringling School of Art and Design in the late 1940s. He had his first solo exhibition in 1958 at the Betty Parsons Gallery in New York. In the 1970s and 1980s, he exhibited at the Tibor de Nagy Gallery, the Max Hutchinson Gallery, and the Susan Caldwell Gallery, all in New York. His works are now in the collections of the Metropolitan Museum of Art, the Museum of Modern Art, and the Solomon R. Guggenheim Museum.

**Frederick Hartt**, an expert on the work of Michelangelo, died October 31, 1992. He was 77 years old. After graduating from Columbia College in 1935, he did graduate work at Princeton University and earned a doctorate from the Institute of Fine Arts, New York University. Hartt taught at Washington University in St. Louis; the University of Pennsylvania, where he was chair of the art department, 1960–65; and the University of Virginia, where he headed the art department, 1967–76. He was the author of 14 books; most recently published is *The Sistine Chapel*.

**Louis J. Kaep**, a watercolorist and art director, died October 5, 1991, at age 88. Kaep studied at the Art Institute of Chicago and the Académie Julian in Paris, and he specialized in famous American landscapes. He received numerous public commissions and was a member of the National Academy of Design and the American Watercolor Society.

**Madeleine Martin**, artist and founder of the Peter and Madeleine Martin Foundation for the Creative Arts, died November 30, 1991, at age 69. She attended the California School of Fine Arts, where she studied under Hassell Smith. In 1990 she started the art foundation to recognize and reward artists.

**Davis Pratt**, the associate curator of photographs at the Fogg Art Museum of Harvard University and a senior lecturer on fine arts at the university, died October 14, 1991. He was 68. He had been at the museum since 1971 and was instrumental in the development of its photography collection. Pratt had worked under Edward Steichen at the Museum of Modern Art, New York, doing research. He was the author of *The Photographic Eye of Ben Shahn*.

**Stephen Rubin**, a research associate and specialist in American watercolors and drawings at the Metropolitan Museum of Art, died October 31, 1991, of a heart attack. He was 53 years old. Rubin received his undergraduate degree from Dartmouth College in 1960, and after two decades as a businessman and collector, he got his master's in art history in 1987 from the Institute of Fine Arts, New York University.

**Eleanor Tufts**, professor of art history at the Meadows School of the Arts at Southern Methodist University, died December 2, 1991, of cancer. Tufts joined the faculty of the Meadows School in 1974 to head the division of art, which added graduate degrees in art history under her leadership. Among the many awards she received were SMU's Alumni Association Award for Faculty Excellence, its M Service Award, and its Panhellenic and Intrafraternity Council Excellence in Teaching Award; the Alumnae Achievement Award, Simmons College; the Award for Outstanding Achievement in Art History, Women's Caucus for Art; and the Women Helping Women Award, Dallas Women's Center. Before joining the faculty of SMU, she taught at Boston University, the University of Bridgeport, and Southern Connecticut State University. She received a bachelor's from Simmons College, a master's from Harvard University, and a doctorate from the Institute of Fine Arts, New York University. She was also the author of 5 books. Tufts joined CAA in 1963 and was an active member her whole career; she served on the Board of Directors 1979-1983; the 1976 Nominating Committee; the 1988 Distinguished Teaching of Art History Award Committee; and she chaired or spoke at numerous sessions throughout the years. Contributions can be made to: Eleanor Tufts Distinguished Visiting Professorship in

Art History Endowment Fund, Meadows School of the Arts, Southern Methodist University, Dallas, TX 75275.

Valiant is not a word one hears much anymore, but it describes Eleanor Tufts's spirit this past year. It wasn't that she denied her illness, but she carried on; she continued to teach and live her life with generosity and courage. Part of her generosity came from her warm and supportive interest in others, her friends, colleagues, students, and former students. She had a gift for turning a compliment around, deflecting it from herself with her wonderful smile.

We thought of Eleanor as a scholar of rare accomplishment. I think she thought of herself as rescuing art and artists from undeserved neglect or obscurity. Once, at the Museum of Fine Arts, Boston, Alessandra Comini, Eleanor, and I stood in front of two Luis Melendez paintings as Eleanor wove a mesmerizing discourse around them. I have never looked at still lifes quite the same way since. Even their presence in the museum probably owes a great deal to her ground-breaking work on Melendez and 18th-century Spanish painting. She was also one of the first art historians to publish on women artists; again her enthusiasm and insight opened a whole field of inquiry for those of us who followed her.

What animates the long list of academic honors, professional accomplishments, and service to the field are our memories of the pleasure of Eleanor's company, her keen mind, her sense of both fun and fair play. Eugene Bonelli, dean of the Meadows School at SMU, said, "Her publications will continue to enlighten future generations, and her influence will flourish in the lives of all the students who were privileged to study with her," to which one could add the special place she will always have in the hearts of her friends and colleagues.

—Ruth Weisberg



Eleanor Tufts, 1927-1991

## Academe

**Robert Guy** is senior research fellow in classical art and archaeology at Corpus Christi College, Oxford University, Oxford, England. He was formerly associate curator at the Art Museum, Princeton University.

**G. Roy Levin** has been appointed director of the M.F.A. program in visual art at Vermont College of Norwich University, a program that he originated.

**Nancy Macko** has been promoted to associate professor with tenure in the art department at Scripps College, Claremont, Calif.

**William S. Rodner** has been named editor of *Scotia—Interdisciplinary Journal of Scottish Studies*, at Old Dominion University, Norfolk, Va.

**Rutgers, State University of New Jersey**, has announced the following positions: **Archer St. Clair Harvey** is director of graduate studies; **John Kenfield** is undergraduate advisor; and **James Smalls** has joined the faculty.

**Mary N. Woods** has been appointed associate professor in the architectural history program, Department of Architecture, Cornell University, Ithaca, N.Y.

## Museums and Galleries

**Katherine B. Crum** has been named director of the Art Galleries at Mills College, Oakland, Calif. She was formerly director of Baruch College Art Gallery, New York.

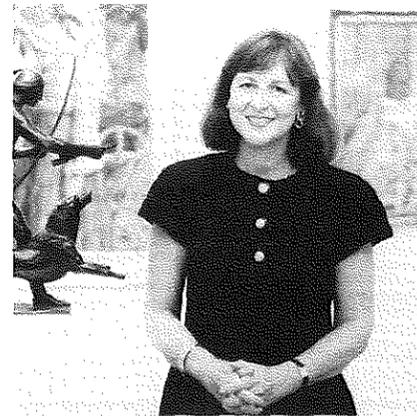
**Donna De Salvo** is the Robert Lehman Curator at the Parrish Art Museum, Southampton, N.Y. She has served as adjunct curator to the Andy Warhol Museum.

**Ivan Gaskell** has been appointed Margaret S. Winthrop Curator of Paintings at the Fogg Art Museum, Harvard University Art Museums, Cambridge, Mass. He was formerly with the Department of the History of Art, Cambridge University, where he taught for 8 years.

**J. Richard Gruber** is co-director of the Peter Joseph Gallery, New York. He was formerly director of the Wichita Art Museum.

**Bruce Guenther** has been named chief curator of the Newport Harbor Art Museum, Newport Beach, Calif. He had been chief curator at the Museum of Contemporary Art in Chicago.

The **Indianapolis Museum of Art** has announced the following promotions: **Ellen W. Lee** is chief curator; she will continue as curator of European and American painting and sculpture 1800-1945. **Martin J. Radecki** is curatorial service division administrator; he will continue as chief conservator.



Ellen W. Lee

PHOTO: ROB BENAYOTE

**Karol Ann Peard Lawson** has been appointed curator of art at the Columbus Museum of Art, Columbus, Ga. She was formerly curatorial associate for the National Museum of American Art, Smithsonian Institution, Washington, D.C.

**Jack L. Lindsey** is curator of American decorative arts at the Philadelphia Museum of Art, where he had been associate curator.

**Elizabeth Wright Millard** is executive director of the Forum, Saint Louis. She was previously assistant curator of contemporary art at the Saint Louis Art Museum.



Elizabeth Wright Millard

**Milo M. Naeve** retired as curator at the Art Institute of Chicago and was named Field-McCormick Curator Emeritus of American Arts.

**Laughlin Phillips** announced his retirement as director of the Phillips Collection, Washington, D.C., but he will continue as chair of the board.

**John B. Ravenal** has been appointed assistant curator of 20th-century art at the Philadelphia Museum of Art. Ravenal is currently a doctoral candidate in art history at Columbia University.

## Organizations

**Deidre Corcoran Stam** is president elect of the Art Libraries Society of North America.

**Regina Stewart** has been named president of New York Artists Equity Association.

**Iiana Vardy** has been appointed director of the Chicago International Art Exposition. She was a private dealer and independent curator.

## Programs, New & Revised

The **Arad Arts Project** provides young artists with the opportunity to spend a year in Israel. Participants meet with Israeli counterparts and key figures in the world of art in Israel, learn Hebrew, and take part in seminars. Each artist has access to art facilities, studios, art museums, and galleries, among others. The program is for one year, with the first half spent in Arad, and the second half spent working at various sites throughout Israel. Artists between the ages of 21 and 35 are eligible and selected by a jury on the basis of artistic ability and accomplishment. The program is open to artists working in various media including painting, graphics, sculpture, photography, and film. The first session of the program opens April 27, 1992. For further information and applications, contact: Gerry Showstack, Arad Arts Project, WUJS Institute, Arad 80700, Israel; 57-957446 or 957668; fax 57-955472; or Julie Pavlovsky, AZYF Offices, 110 E. 59th St., New York, NY 10022; 212/339-6933 or 6916; fax 212/755-4781.

The **Awards in the Visual Arts Program**, sponsored by the Southeastern Center for Contemporary Art, has been suspended due to funding problems. The program was founded in 1980 to recognize artists from across the United States for outstanding merit and achievement.

Winners received cash awards and had works included in a traveling exhibition.

The **Inventory of American Paintings before 1914** and the **Inventory of American Sculpture** have been established by the National Museum of American Art to gather information on American works of art that might otherwise remain hidden in private collections or little-known repositories. The Inventory of American Paintings is a national census of works from earliest Colonial days to the present century and is available for research use. Information is in list and photographic forms. The Inventory of American Sculpture is intended to be a comprehensive listing of works from earliest Colonial days to the present. Along with sculpture in public and private collections, the inventory includes outdoor monuments, and it is maintained as an on-line, interactive database. To contribute an entry or use the inventories, contact: Inventories of American Paintings and Sculpture, Office of Research Support, National Museum of American Art, Smithsonian Institution, Washington, DC 20560; 202/357-2941 or 1626.

**Save Outdoor Sculpture! (SOS!)**, a project sponsored jointly by the National Institute for the Conservation of Cultural Property and the National Museum of American Art, Smithsonian Institution, seeks to save artworks that are suffering from environmental decay. Volunteers are needed to conduct on-site inventories of their town's sculpture, to research details of sculptures, or to sponsor treatment and maintenance. The information collected will be added to the Inventory of American Sculpture. For information: 202/625-1495 or 800/421-1381.

## Grants, Awards, & Honors

*Publication policy: Only grants, awards, or honors received by individual or institutional members of the College Art Association are listed. The grant[award] 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.*

**Edna Andrade**, painter and professor emerita at the University of the Arts, is the recipient of the 1991 Mayor's Arts and Culture Award for Visual

Arts, Philadelphia, for which she received a \$5,000 honorarium.

**Karen Baldner** has received a grant from the Ludwig Vogelstein Foundation, New York.

**Cynthia Manning Crosby** has been selected as an artist-in-residence at both the Millay Colony, Austerlitz, N.Y., and Altos De Chavon, Dominican Republic, for spring 1992.

**Benita Goldman** was selected to be a resident associate artist at the Atlantic Center for the Arts, New Smyrna Beach, Fla., January 5-25, 1992; she will be a resident fellow at the Vermont Studio Center, Johnson, Vt., March 2-30, 1992.

**Jeffrey Hamburger**, associate professor at Oberlin College, has received the Gustave O. Arlt Award in the Humanities for 1991, presented by the Council of Graduate Schools, for his book *The Rothschild Canticles: Art and Mysticism in Flanders and the Rhineland circa 1300*.

**Barbara Jaffe** has been awarded a grant from the Kodak Corporation for her work with large-scale negative prints.

**Kathy Kauffman**, associate professor of art at Sierra Nevada College, received a Professional Development Grant to deliver a paper titled *Women Artists Deconstruct the Male Avant-Garde* at the School of Visual Arts conference, Liberal Arts and the Education of Artists.

**Cynthia Kukla** received a 1991 Kentucky Foundation for Women Individual Artist Grant for New Work. She was also awarded a Sabbatical Grant, a Summer Fellowship, a Project Grant, and an International Studies Grant, all from Northern Kentucky University for residency in Geneva, Switzerland. Her work was selected for the cover of the University of Cincinnati's *Women's Studies Quarterly*, winter issue 1991-92, and for the cover of *Spectrum*, Northern Kentucky University's publication of the Office of Research, Grants, and Contracts.

**G. Roy Levin** has received an artist's fellowship from the Vermont Council on the Arts for his work on Holocaust paintings.

**Kerry Vander Meer** has received a 1991 fellowship from the Marin Arts Council's Individual Artists Grant Program for sculpture.

**Nevin Mercede** has received a Senate Committee Research Award for work on the *Nimesa Project Installation* from Indiana University of Pennsylvania.

**Milo M. Naeve** received an Inaugural Lifetime Achievement Award in the arts from the Illinois Academy of Fine Arts.

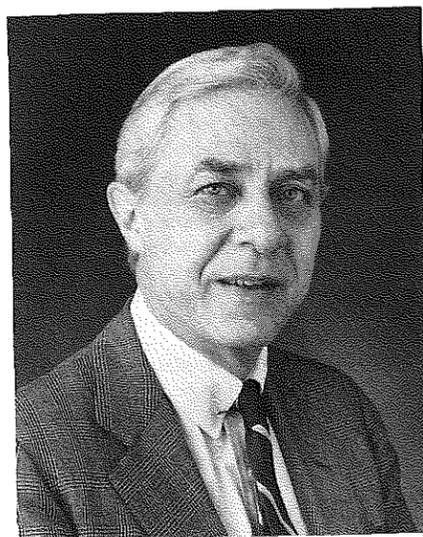
**Christopher B. Steiner**, assistant curator of anthropology at the Natural History Museum of Los Angeles County, has been awarded a grant-in-aid from the American Council of Learned Societies.

**Ken Stout** of the University of Arkansas has received a MacDowell Colony Fellowship for residency June-July 1991.

**Maureen O'Hara Ure**, visiting assistant professor at the University of Utah, has been awarded a development grant from the Salt Lake City Arts Council for a collaboration with poet Katherine Coles.

**East Carolina University** has honored the following faculty members in the School of Art: **Donald R. Sexauer** has been named Outstanding Teacher of the Year 1990-91; **Richard Spiller** is Outstanding Teacher in the School of Art; and **Michael Ehlbeck** received the Outstanding Service Award in the School of Art 1990-91.

**The Mid Atlantic Arts Foundation Visual Arts Residency Program** has announced grant awards for 1991-92 and the following CAA members have been honored: **Nancy Corwin**, critic, Piedmont Virginia Community College; **Elaine A. King**, critic, Delaware Center for Contemporary Art; and **Jerilea Zempel**, artist, Point Breeze Federation.



Milo M. Naeve

## Conferences & Symposia

### Calls for Papers

**The Whitney Museum of American Art** is soliciting papers from graduate students and scholars at the beginning of their careers for the annual Whitney Symposium to take place on May 9, 1992. This year's theme is *Femininity and Masculinity: The Construction of Gender and the Transgression of Boundaries in 20th-Century American Art and Culture*. Papers may deal with any area of 20th-century American sculpture, painting, installation, photography, video, cinema, and/or popular culture. Submit abstracts of up to 1,000 words with a current résumé for talks of approx. 20 minutes. Travel subsidies are available. For information: Constance Wolf, Whitney Museum of American Art, 945 Madison Ave., New York, NY 10021. *Deadline: February 7, 1992.*

**Victorian Literature and Victorian Visual Imagination** is a conference to be held at the University of California, Santa Cruz, August 6-9, 1992. Proposals for short, 20-minute papers are sought. Send to: John O. Jordan, Dickens Project, 354 Kresge College, University of California, Santa Cruz, CA 95064; 408/459-2103. *Deadline: February 15, 1992.*

**The Byzantine Studies Conference** will be held at the University of Illinois, Urbana-Champaign, October 8-11, 1992. Send one-page abstracts to: Alice-Mary Talbot, Dumbarton Oaks, 1703 32nd St., NW, Washington, DC 20007. *Deadline: March 15, 1992.*

**The University of Virginia Architectural History Symposium** welcomes proposals for papers dealing with any aspect of Virginia's architecture for a conference to be held November 13-14, 1992, in conjunction with the exhibition "The Making of Virginia Architecture" at the Virginia Museum of Fine Arts. For further information or to submit abstracts: Virginia Architecture Symposium, Dept. of Architectural History, University of Virginia, Charlottesville, VA 22903; 804/924-3976. *Deadline: April 15, 1992.*

**The Barnard College Conference on Medieval and Renaissance Studies** will be held December 5, 1992. For information: Catharine R. Coats, Dept. of French, or Lydia Lenaghan, Dept. of Classics, Barnard College, New York, NY 10027. *Deadline: May 30, 1992.*

**The International Conference on the History of Cartography** will be held in Chicago and Milwaukee, June 21-25, 1992, organized by the

Hermon Dunlap Smith Center for the History of Cartography at the Newberry Library in collaboration with the International Society for the History of Cartography. Areas of discussion include: mapping the Americas; commercial mapmaking; cartography and mathematics; the aesthetics of cartography; cartography and statecraft; and cartography and religion. The conference will be in English, French, and Spanish, but there will not be simultaneous translation. For information on submitting papers: Hermon Dunlap Smith Center for the History of Cartography, Newberry Library, 60 W. Walton St., Chicago, IL 60610.

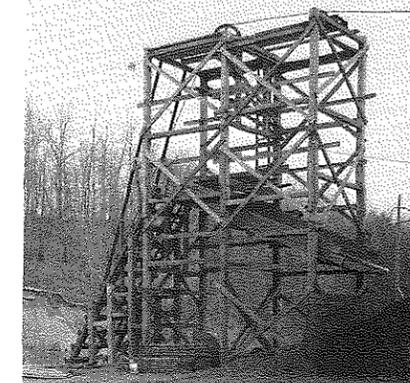
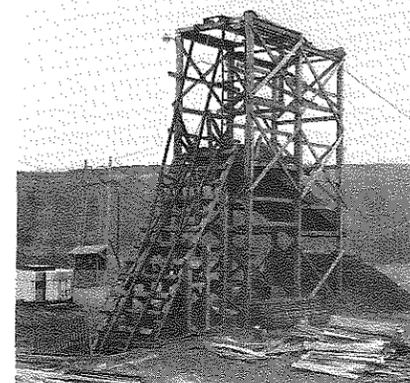
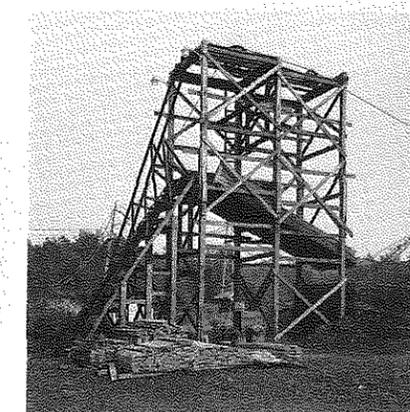
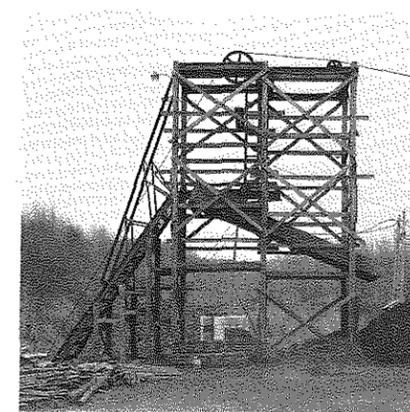
### To Attend

**Imaging the Self in Renaissance Italy** is the topic of the Isabella Stewart Gardner Interdisciplinary Symposium to be held February 1, 1992. Scholars will address the traditions and constraints that shaped images of the self and will investigate the motives that have made the notion of individualism important to the period. Along with art historians, speakers come from the fields of religion, the social sciences, history, and the history of medicine. For information: Symposium Administrator, Isabella Stewart Gardner Museum, 2 Palace Rd., Boston, MA 02115; 617/566-1401.



Benvenuto Cellini, *Bust of Bindo Altoviti, ca. 1550, bronze, 41 1/2" x 27" x 16"*  
ISABELLA STEWART GARDNER MUSEUM, BOSTON

**Whatever Happened to Beauty: Aesthetics in a Culture of Signs** is the subject of a symposium to be held February 7-8, 1992, at the University of Texas at Austin. For information: Texas Fine Arts Association, 3809-B W. 35th St., Austin, TX 78703; 512/453-5312.



Bernd and Hilla Becher, *Orchard Coal Co., Koons Hollow, Schuylkill County, 1978, photographs, in the exhibition "Photography in Contemporary German Art"*  
COLLECTION OF THE ARTISTS

**Beyond Attribution: Rereading Rembrandt in the 1990s** is a symposium to be held February 9, 1992, at Columbia University. It is intended to complement the major exhibitions and colloquia taking place in Europe. Participants will focus on individual works by Rembrandt and contribute new interpretations. For information: Frederick Ilchman, Dept. of Art History and Archaeology, 826 Schermerhorn Hall, Columbia University, New York, NY 10027.

**Diego Rivera in the United States** is the subject of a symposium to be held at Northwestern University, February 17, 1992. The topics will follow up on a related session at the College Art Association's annual conference in Chicago the preceding week. For information: Dept. of Art History, Northwestern University, Evanston, IL 60208; 708/491-3230; fax 708/467-1035.

**Photography in Contemporary German Art** is an international symposium at the Walker Art Center, February 28-29, 1992. Topics include: the relationship between photography and painting; the pictorial tradition in 20th-century German photography; the staging of photographic images; the photography of architecture; the photographic work of Sigmar Polke; the relationship between the photograph as an index

of time and place within an artist's subjective framework; international developments of the period; and Anselm Kiefer's new film in relation to narrative and trauma. For information: Elizabeth Moon, Walker Art Center, Vineland Pl., Minneapolis, MN 55403; 612/375-7600; fax 612/375-7618.

**Looking Glasses in America, 1725-1850**, is a symposium to be held February 29, 1992, at the Yale University Art Gallery. Topics include: studying and collecting looking glasses; the looking glass in England; the looking glass in America; carvers and gilders in France and Continental Europe; and American looking glasses in Rococo style. For information: 203/432-0615.

**The University of Arizona Art History Graduate Student Symposium** will be held March 7, 1992, at the Center for Creative Photography in Tucson. Papers will cover a variety of art-historical topics. The symposium provides students with a critical and scholarly atmosphere in which to present their research and encourages the discussion of new ideas in the field of art history. For information: Toby Sydney, 1992 Art History Graduate Student Symposium, University of Arizona, Tucson, AZ 85721.



**Thomas Eakins, *The Cello Player*, 1896, oil on canvas, 64 1/4" x 48 1/8", in the exhibition "Thomas Eakins Rediscovered"**  
PENNSYLVANIA ACADEMY OF THE FINE ARTS, PHILADELPHIA; JOSEPH E. TEMPLE FUND PURCHASE

**Prints and the Mainstream: Paperboat or Flagship?** is the theme of the 20th Annual Southern Graphics Council Conference to be held in Knoxville, Tenn., March 19–21, 1992. Conference sessions, demonstrations, and exhibitions will address social, political, aesthetic, and pedagogical issues in contemporary printmaking. For information: Beauvais Lyons, Dept. of Art, 1715 Volunteer Blvd., University of Tennessee, Knoxville, TN 37996-2410; 615/974-3407.

**Decorative Arts: Renaissance through Modern** is the subject of a symposium sponsored by the Cooper-Hewitt Museum and Parsons School of Design, March 20–21, 1992. Graduate students from a number of American universities will present their latest research on Renaissance and later decorative arts of Europe and the United States. For information: 212/860-6344 or 6345.

**New Perspectives on Thomas Eakins** is a symposium to be held March 28, 1992, at the Pennsylvania Academy of the Fine Arts in conjunction with the exhibition "Thomas Eakins Rediscovered," which closes April 5. Leading scholars will interpret Eakins's work based on analysis of the academy's Charles Bregler Collection. For information: Pennsylvania Academy of the Fine Arts, 118 N. Broad St., Philadelphia, PA 19102; 215/972-7600.

**Making It Perfectly Queer** is the 2nd National Graduate Student Conference on Lesbian and Gay Studies, April 2–4, 1992, University of Illinois at Urbana-Champaign. The conference will focus on diversity within the lesbian and gay community, particularly the various discourses of difference that permeate these communities—issues of race, class, ethnicity, and gender. For information: Robert McRuer, Dept. of English, 208 English Bldg., 608 S. Wright St., Urbana, IL 61801; or Cris Mayo,

Dept. of Ed. Policy Studies, 360 Education Bldg., 1310 S. 6th St., Champaign, IL 61820.

**Invention in the Landscape: The Modern Garden and Its Contexts** will take place April 3–5, 1992, at Scripps College and the Huntington Library, Art Collections, and Botanical Gardens. For information: Eric T. Haskell, Humanities Institute, Scripps College, 1030 Columbia Ave., Claremont, CA 91711-3948.

**Portraits and Prospects: British/Irish Drawings and Watercolors from the Ulster Museum, Belfast**, is an exhibition at the Sterling and Francine Clark Art Institute. A symposium is scheduled for April 4, 1992, in conjunction with the exhibition. Speakers will address selected topics in British and Irish watercolors from the 18th to the 20th century. For information: J. Dustin Wees, Sterling and Francine Clark Art Institute, 225 South St., Box 8, Williamstown, MA 01267; 413/458-9545.

**The Visual Arts in a Technological Age: A Centennial Rereading of Walter Benjamin** is the theme of a colloquium to be held April 4, 1992, at Wayne State University. The program will consider applications of Benjamin's critical insights to 20th-century visual studies, mass culture, and audience formation. For information: Jeffrey Abt, Dept. of Art and Art History, Wayne State University, 150 Art Bldg., Detroit, MI 48202; 313/577-2980.

**Subversions' Objects** is the theme of the annual conference of the Association of Art Historians, April 10–13, 1992, Leeds, England. The conference aims to draw attention to practices, processes, and discourses within art and art history that have been ignored, marginalized, or occluded. A special emphasis on sculpture will be included, as well as a consideration of objects, popular culture, and forms of electronic cultural production. Sessions include: fantasy; censorship and permissibility; deconstruction: art and propriety; television and video; design; the social history of art; art criticism/theory and practice; printmaking before 1900; disfigurement; Renaissance sculpture; classification and its costs; tombs, monuments, and memorials; a feminist critique of the practice of sculpture; the New Sculpture movement; art-historical subversions in the United States; patronage and collecting in the decorative arts; cultural colonization; beyond art history; discourses of labor; and sculpture in the public realm. For information: Tony Hughes, Dept. of Fine Art, Leeds University, Leeds LS2 9JT, England; (0532) 431751; or Jonathan Harris, 3 Side Copse, Otley LS21 1JE, England; (0943) 463721.

**The Totalitarian Art Symposium** will be held at Northwestern University, April 23–25, 1992, and will cover diverse issues in the arts during the 1930s in Italy, Germany, and the Soviet Union. For information: Dept. of Art History, Northwestern University, Evanston, IL 60208; 708/491-3230; fax 708/467-1035.

**Guercino: Nature and Idea—A Quadricentennial Symposium** will be hosted by the National

Gallery of Art, the Delaware Art Museum, and the Department of Art History, University of Delaware, April 24–25, 1992. Scholars from Europe and North America will present papers on a variety of topics relating to the career and influence of this Bolognese Baroque painter/draftsman. The symposium is organized in conjunction with 2 Guercino exhibitions at the National Gallery and a show of Italian Baroque paintings and drawings from the Carlo M. Croce collection at the Delaware Art Museum. For information: David M. Stone, Education Dept., Delaware Art Museum, 2301 Kentmere Pkwy., Wilmington, DE 19086; 302/571-9590; fax 302/571-0220.

**The Buell Talks on American Architecture**, sponsored by the Temple Hoyne Buell Center for the Study of American Architecture, will be held April 25, 1992, at Columbia University. The program is structured to strengthen the intellectual and academic qualifications of doctoral students working in American architectural history by providing a forum for collegial discussion of their work, as well as by associating collectively and individually with leading scholars in the field. For information: Gwendolyn Wright, Temple Hoyne Buell Center for the Study of American Architecture, Columbia University, 400 Avery Hall, New York, NY 10027.

**Reconsidering Impressionism** is a symposium to be held at the Museum of Fine Arts, Boston, April 25, 1992, in conjunction with a major exhibition of European and American Impressionist paintings from the museum's extensive collection. The symposium will challenge familiar assumptions about Impressionism and offer new perspectives. For information: Gilian Wohlauer, Dept. of Education, Museum of Fine Arts, 465 Huntington Ave., Boston, MA 02115.

**Vision and Reality** is the theme of the annual conference of the American Association of Museums, April 25–29, 1992, in Baltimore. The conference will address the contending forces of the mission of the museum field and the uncertainty of potential resources. For information: American Association of Museums, 1225 Eye St., NW, Washington, DC 20005; 202/289-1818; fax 202/289-6578.

**Premodern Islamic Palace Architecture** is the subject of a symposium at the Harvard University Graduate School of Design, May 15–16, 1992, sponsored by the Aga Khan Program for Islamic Architecture at Harvard and the Massachusetts Institute of Technology. Scholars from the United States and abroad will present papers on a broad spectrum of topics. For information: Gülrü Necipoglu, 617/495-0782 or 2355.

**The Foundation of the American Institute for Conservation** will conduct a symposium on the maintenance of outdoor sculpture, June 2–3, 1992, to provide conservators, museum professionals, and public art administrators with the opportunity to exchange experiences and points of view. Presentations include: discus-

sions of surveys; maintenance strategies for metal and stone sculpture; and considerations for selecting and training technical support personnel. The goal of the symposium is to develop collaborative, cost-effective strategies for managing the care of outdoor sculpture collections at museums and in a wide range of public spaces. For information: American Institute for Conservation, 1400 16th St., NW, Suite 340, Washington, DC 20036; 202/232-6636.

Mid-Atlantic states. All artists 18 years or older who currently reside in the Mid-Atlantic region and whose primary medium is photography are eligible. The exhibition runs March 17–April 11, 1992. For information: Corinne McMullan, New Image Gallery, 703/568-6216. *Deadline: January 15, 1992.*

**Exhibition '51** will be held April 2–May 1, 1992, at Braithwaite Art Gallery. The exhibition is nationwide, open to print media only—serigraphs, lithographs, etchings, and other print techniques. Max. 3 slides. Fee: \$10 for 1 or 2 slides; \$15 for 3 slides. For information, send SASE: Cedar City Art Committee, c/o Braithwaite Art Gallery, Southern Utah University, 351 W. Center, Cedar City, UT 84720. *Deadline: January 28, 1992.*

**The New England Film and Video Festival** will take place in Boston, May 21–23, 1992. It is open to independent and student film and video makers. Works must have been completed in the past 2 years. Media works of all lengths are eligible. No more than 2 works per artist may be entered. Awards of up to \$5,000 are made in independent and student categories. Formats can be 16 mm, Super 8, or video; and they can be narrative, documentary, animated, and/or experimental genres. Fees: \$35 for independents, \$25 for students. For information: NEVFV, Arts Extension Service, Div. of Continuing Education, 604 Goodell Bldg., University of Massachusetts, Amherst, MA 01003; 413/545-2360; fax 413/545-3351. *Deadlines: January 31, 1992, for independents; February 7, 1992, for students.*

**1708 East Main**, a nonprofit gallery, invites professional artists to submit proposals for the 1992–93 season. Artists receive small honoraria. Painting, sculpture, photography, installations, and mixed media eligible. Send SASE for proposal form: 1708 East Main Gallery, 1708 E. Main St., Richmond, VA 23223; 804/643-7829. *Deadline: January 31, 1992.*

**The Old Church Cultural Center School of Art** is accepting submissions for its small works show, open to artists who live and/or work in New Jersey. Fee: \$15 for up to 3 slides. Include a résumé and statement. For information: School of Art, 561 Piermont Rd., Demarest, NJ 07627; or call Karen Shalom at 201/767-7160. *Deadline: February 3, 1992.*

**Confluence** is a national juried exhibition open to original sculpture or painting executed within the last 2 years. Fee: \$22 for up to 3 slides; \$5 for each additional slide. For information: Hill Country Arts Foundation, PO Box 176, Ingram, TX 78025; 512/367-5121. *Deadline: February 10, 1992.*

**Drawn West** is an exhibition of drawings to be held at the Nora Eccles Harrison Museum of Art, April 22–June 14, 1992, and is open to artists currently residing in Arizona, California, Colorado, Idaho, Montana, Nevada, New Mexico, Oregon, Utah, Texas, Washington, and Wyoming. Submissions of up to 3 slides or black-and-white photographs. Fee: \$20. Send

SASE for information: Karen Schroeder, Nora Eccles Harrison Museum of Art, Utah State University, Logan, UT 84322-4020; 801/750-1413. *Deadline: February 21, 1992.*

**Utopia: Envisioning a Dream** is an exhibition to be held at the Forum Gallery, Jamestown, N.Y., that will attempt to generate a broad level of discussion on the components of an ideal sociopolitical reality. Work can be in any medium. To the extent possible, all work received will be displayed. For information: 716/665-9107. *Deadline: February 21, 1992.*

**The Bowery Gallery** will host 2 solo exhibitions in May and June 1992. Applicants must live outside the New York metropolitan region. Send SASE for information: Invitationals, Bowery Gallery. *Deadline: February 25, 1992.*

The gallery is also hosting a national juried competition, July 3–22, 1992. All artists working in 2-dimensional media are eligible. Send SASE for information: Bowery Gallery, Dept. P, 121 Wooster St., New York, NY 10012. *Deadline: April 10, 1992.*

**The Crocker-Kingsley Exhibition** will be held at the Crocker Art Museum, April 25–June 4, 1992. The exhibition is open to any artist residing in the Northern California area. Each artist may submit one entry (3 slides for 2-dimensional; 4 slides for sculpture). Fee: \$15. No crafts accepted. For information: Crocker Art Museum, 216 O St., Sacramento, CA 95814; 916/264-5423. *Deadline: March 2, 1992.*

**The Lion and the Lamb Peace Arts Center** is accepting entries for an outdoor peace sculpture national juried competition. Participants must have experience with outdoor sculpture. Send slides of up to 3 works (no more than 10 slides). For information: Elizabeth Hostetler, Lion and the Lamb Peace Arts Center, Bluffton College, Bluffton, OH 45817; 419/358-3207. *Deadline: March 2, 1992.*

**Illuminance '92** is a national competition open to all U.S.-resident artists utilizing photographic processes. The exhibition will be held at the Lubbock Fine Arts Center, April 20–May 23, 1992. Fee: \$15 for up to 3 entries, \$5 for each additional entry. Send SASE for prospectus: Lubbock Fine Arts Center, 2600 Ave. P, Lubbock, TX 79405; 806/767-2686. *Deadline: March 6, 1992.*

**The Print Club of Albany** is sponsoring an open, competitive print exhibition to be held at the Schenectady Museum, September 8–October 10, 1992. The exhibition is open to artists across the United States. For information: Print Club of Albany, PO Box 6578, Albany, NY 12206. *Deadline: July 1, 1992.*

## Grants and Fellowships

**The Samuel H. Kress Publication Fellowship** is administered by the Architectural History Foundation for scholars engaged in preparing a completed doctoral dissertation on architectural

# Opportunities

## Awards

**The Basil H. Alkazzi Award** provides \$5,000 for the best artist and/or art student's seriously proposed application, and one work of the winner will be acquired for a collection. The award money may be used to travel and study, to set up a studio and further a career, or to continue an art-based education. The award is open only to painters who must be U.S. citizens aged 18–34. Applicants must send 6 transparencies and 4 color or black-and-white prints of their work, a full résumé including date of birth, a head and shoulder photograph, and a handwritten statement as to why they are applying and how they propose using the funds. Nine international reply coupons must be enclosed to cover return postage. Send entry to: Basil H. Alkazzi Award (USA), BCM Box 6314, London WC1N 3XX, England. *Deadline: March 1, 1992, and August 31, 1992.*

**The American Association of Museums** is seeking entrants for the 1992 Museum Publications Competition honoring excellence in museum publication design. Awards of distinction and awards of merit will be awarded in 15 categories. For information: Publications Competition, American Association of Museums, 1225 Eye St., NW, Suite 200, Washington, DC 20005; or call Susannah Cassidy at 202/289-9122. *Deadline: March 16, 1992.*

## 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.*

**The New Images Exhibition** is having its 3rd annual juried photograph competition for the

history or a related field for publication. The \$10,000 fellowship can be used for any purpose connected with the project. Preference will be given to subjects that are international or intercultural in treatment. The foundation welcomes the opportunity to consider the completed manuscript for publication. Eight duplicate copies of the following are required: synopsis of the manuscript (in English); statement of how the grant money will be used; date of completion for manuscript and illustrations; letters of support from 3 qualified individuals; a c.v. including past and present grants; a stamped, self-addressed postcard, which will be returned to the applicant to verify receipt of the complete application. The finished manuscript can be in any language, but the application must be in English. For information: Architectural History Foundation, 350 Madison Ave., New York, NY 10017; 212/557-8441; fax 212/682-5969. *Deadline: January 31, 1992.*

**The AAM Curators' Committee Travel Stipend Award** is available to provide partial support for a curator to attend the American Association of Museums' annual meeting in Baltimore, April 1992. To qualify, an applicant must be beginning a professional curatorial career, work in a museum as a curator, and be a first-time participant at the annual meeting. Submit a letter (2 pages max.) discussing current curatorial responsibilities, professional activities, and professional goals, as well as a statement of purpose in attending the meeting. A current résumé, a letter of support from the applicant's institution, and a letter of support from a curatorial sponsor who is not from the applicant's institution should be included. Send 3 copies of material to: Gloria Kittleston, Minnesota Museum of Art, Landmark Center-Fifth and Market, St. Paul, MN 55102-1486. *Deadline: February 1, 1992.*

**The Vincent Scully, Jr., Research Grant** of \$5,000 is offered by the Architectural History Foundation to stimulate the publication of a book on an American architect or group deserving scholarly investigation. Six copies of the following are required: a brief book proposal, 1-3 pages, including projected date of manuscript completion; a 1-page outline of how the award would be put to use; a writing sample (10 typed pages max.); a c.v. including past and present grants; 3 letters of recommendation from recognized scholars. To acknowledge receipt of materials, enclose a self-addressed, stamped postcard. For information: Architectural History Foundation, 350 Madison Ave., New York, NY 10017; 212/557-8441; fax 212/682-5969. *Deadline: February 1, 1992.*

**The Houghton Library** at Harvard University has several short-term fellowships to assist scholars who wish to work in the library's collections. Each fellow must be in residence at Harvard for at least one month any time from July 1992 to June 1993. The stipend for each fellowship is \$1,500. Fellows are expected to present informal talks on their work during the time of the fellowship. Among the fellowships to be awarded are: the American Society for 18th-

Century Studies Fellowships (2); the Eleanor M. Garvey Fellowship in Printing and Graphic Arts; and the Houghton-Mifflin Fellowship in Publishing History. Applications must include: a statement (3 pages max.) describing the research project and the importance of the library's collection to the work; a current c.v.; and 2 letters of recommendation from scholars familiar with the applicant's work. For information: Richard Wendorf, Houghton Library, Harvard University, Cambridge, MA 02138. *Deadline: February 3, 1992.*

**The Art Conservation Department of Buffalo State College** has a Getty Senior Fellowship available for a minimum of 4 months, August 1992-June 1993. The fellowship will enable an established conservator, conservation scientist, or allied professional to join the department. The fellowship entails a special project or research of significance to the conservation profession, as well as involvement in some form of instruction. To apply, send a current résumé and a proposal outlining activities during the fellowship, including desired starting date and length of fellowship. For information: Director, Art Conservation Dept., Buffalo State College, Rockwell Hall 230, 1300 Elmwood Ave., Buffalo, NY 14222-1095; 716/878-5025. *Deadline: February 15, 1992.*

**The International Projects Initiative**, under the auspices of the National Endowment for the Arts, offers grants to U.S. cultural organizations (either private nonprofit organizations or units of state or local government) in support of exemplary international arts projects. The program supports international cultural interchange; innovative partnerships to increase access to international arts activities; and community interaction with artists in this country and abroad. For information: International Office, Rm. 528, National Endowment for the Arts, Nancy Hanks Center, 1100 Pennsylvania Ave., NW, Washington, DC 20506; 202/682-5422, or 5496 for voice/telecommunications device for people who are hearing impaired. *Deadline: February 21, 1992.*

**The Asian Cultural Council**, with assistance from the Henry Luce Foundation, has established a fellowship program for American scholars, curators, and conservators of Asian art to conduct research and travel in East and Southeast Asia, including Burma, Cambodia, China, Hong Kong, Indonesia, Korea, Laos, Malaysia, the Philippines, Singapore, Thailand, and Vietnam. Eligible for support are individual research projects; visits to Asian institutions in connection with proposed exhibitions of Asian art in the United States; and observation tours to collections, sites, and conservation facilities in Asia. Grants provide for travel, research, and related costs and range 1-3 months. For information: Asian Cultural Council, 1290 Ave. of the Americas, Rm. 3450, New York, NY 10104. *Deadline: March 1, 1992.*

**The Walter Read Hovey Memorial Fund Award** has been established to help to advance careers of graduate students in art history or

related fields. The fund offers one graduate-level fellowship to continue studies at the school in which the awardee is currently enrolled or at another qualified institution. To be eligible, an applicant must have completed at least one year of credit in a graduate program in art history or a related field such as museum work, conservation, or restoration; or have completed one year by June 1992 of an internship program at a qualified museum of art. Applicants must be able to demonstrate achievement on the basis of scholarship, and they must be U.S. citizens. For information: Pittsburgh Foundation, 30 CNG Tower, 625 Liberty Ave., Pittsburgh, PA 15222; 412/338-2661. *Deadline: March 1, 1992.*

**The Peter Krueger/Christie's Fellowship** is for a scholar with an M.A. degree to do a research project for a field in which the Cooper-Hewitt Museum collects: drawings and prints, textiles, wall coverings, and European and American decorative arts. The fellow will work with the museum's staff on the project, be assigned to a curatorial department, and will assist in daily curatorial duties. There is a \$15,000 stipend for 12 months max. and \$2,000 for travel. For information: Caroline Mortimer, Cooper-Hewitt Museum, 2 E. 91st St., New York, NY 10128. *Deadline: March 15, 1992.*

**The Multi-Site Collaborations Program: Visual Arts** is administered by the National Association of Artists' Organizations to culturally broaden and geographically increase the audience for important new work typically supported by artists' organizations. The program encourages and supports contemporary work by visual artists through collaborative visual-arts projects between artists' organizations and other cultural institutions and arts groups throughout the United States. Proposals must be submitted on behalf of 2 or more arts organizations located in different regions of the country, one of which must be an artists' organization and a full NAAO member. Grants are \$5,000-\$25,000. For information: NAAO, 918 F St., NW, Washington, DC 20004; 202/347-6350. *Deadline: April 20, 1992.*

## Internship

**Peter Krueger Summer Internships** are available at the Cooper-Hewitt Museum for college students and graduate students who have not yet completed the M.A. Interns will be assigned to a curatorial, education, or administrative department where they will assist on special projects and participate in daily museum activities. Special visits to other museums will also be arranged. There is a \$2,500 stipend, and the internship runs June 8-August 14, 1992. For information: Internship Coordinator, Cooper-Hewitt Museum, 2 E. 91st St., New York, NY 10128. *Deadline: March 31, 1992.*

## Publications

**The Arts in Rural America** is a brochure published by the National Endowment for the

Arts describing the support available from the NEA for arts-related activities in rural and underserved communities. It also describes grants awarded to state and regional arts agencies.

**The 1992-93 Guide to the National Endowment for the Arts** is also available from the NEA. For copies of these publications: Public Information Office, Rm. 803, National Endowment for the Arts, 1100 Pennsylvania Ave., NW, Washington, DC 20506.

**Critical Vision: The Role of the Critic in the "New" Art of the Eighties** contains the proceedings of a symposium sponsored by the Center for the Study of Modernism, Department of Art, University of Texas at Austin, and the Texas Fine Arts Association. Edited by John R. Clarke and Katy Siegel, it includes essays by Kenneth Baker, Suzi Gablik, Donald Kuspit, Kim Levin, and Carter Ratcliff, with discussants Dave Hickey, Christopher Knight, Ingrid Sischy, and Roberta Smith. \$4.95 unbound; \$6.50 bound; \$2.90 shipping. Order from: Kinko's Copies, 2901-C Medical Arts St., Austin, TX 78705; 512/476-3242; fax 512/476-2371.

**The Museum Handbook, Part I, Museum Collections**, is a useful source of information for institutions responsible for collecting, preserving, studying, and interpreting natural and cultural museum collections. The book covers all disciplines and includes such topics as professional ethics; storage; environmental monitoring and control; conservation treatment; security; fire protection; curatorial health and safety; emergency planning; and pest management. It also contains sections on the care of ceramics, glass, stone, paintings, and cellulose nitrate film as well as archaeological, paper, textile, wood, and metal objects. Send prepayment of \$36 to: Superintendent of Documents, PO Box 371954, Pittsburgh, PA 15250-7954. To order by phone: 202/783-3238.

**Preserving Libraries for Medieval Studies: Colloquium on Preservation Issues in Medieval Studies, March 25-26, 1990**, papers are available through the University Libraries of Notre Dame for \$10. This cost is redirected into ongoing preservation efforts at the University Libraries. To order, send checks made payable to University Libraries of Notre Dame: Sophia K. Jordan, 219 Hesburgh Library, University of Notre Dame, Notre Dame, IN 46556.

**The RIBA List of Recommended Books 1991-92** is a general list of titles on architecture and building with over 720 entries. The book list provides a general guide for practitioners, students of architecture, and librarians. It covers the best titles available on a wide range of subjects: management and practice; computers; draftsmanship; contracts; building regulations; legal matters; construction; building materials and types; environmental engineering; conservation; landscape; planning; architectural history; and major architects and designers. The list is compiled annually by distinguished architects, architectural historians, and educators. Single copies are free. Order from:

British Architectural Library, 66 Portland Pl., London W1N 4AD, England; or RIBA Publications, Finsbury Mission, Morland St., London EC1V 8VB, England.

**Sponsored Research in the History of Art** is published by the Center for Advanced Study in the Visual Arts, National Gallery of Art, as a directory of advanced projects in the history of art, archaeology, and allied fields in the humanities and social sciences, recording 1,500 projects on the pre- and postdoctoral levels supported during 1990-91. In archaeology entries are arranged under major geographical subheadings. In the history of art listings include geographic areas and historical periods in addition to media and themes. Among the subjects covered are theory, criticism, and historiography; patronage and collections; and research resources. Each entry lists the recipient's name; institutional affiliation and location; funding institution; and dates of the award. Indexes by grantee and sponsoring organization provide access to the information. \$25 plus \$2.50 shipping in U.S. and Canada (\$5 for other destinations). Order from: National Gallery of Art, Mail Order Dept., 2000 Club Dr., Landover, MD 20785; fax 301/322-1578.

## Residencies

**The Archie Bray Foundation** is accepting applications for the 1992 residency program. Residencies for ceramic artists are available for 3 months in the summer and up to 2 years. Send SASE for information: Carol Roorbach, Archie Bray Foundation, 2915 Country Club Ave., Helena, MT 59601; 406/443-3502.

**Cummington Community of the Arts** offers private living and studio space for 20 artists per month. Residencies are 2 weeks to 3 months long. Artists are selected solely on the quality of their work. For information: Cummington Community of the Arts, RR 1, PO Box 145, Cummington, MA 01026; 413/634-2172. *Deadlines: the first of the month, 2 months prior to desired month of residency, for September-June; April 1 for residency in July and August.*

## Workshops and Schools

**The Triangle Artists' Workshop** for painters and sculptors will be held in July 1992 in Upstate New York. Studios are open to encourage exchange and experimentation among participants. There is a critic-in-residence during the session, along with visiting artists and critics who tour the studios and offer lectures and presentations. To apply, send 6 labeled 35-mm slides in full slide sheet, a numbered slide list, an education and exhibition résumé, a brief statement of work plans for the 2-week session, and SASE. For information: Triangle Artists' Workshop, 55 Fifth Ave., 15th Fl., New York, NY 10003; 212/206-6195. *Deadline: March 1, 1992.*

**The National Endowment for the Humanities** announces its NEH Summer Seminars and NEH Summer Institutes to be held in the United States and abroad in the summer of 1992. For a complete list of institutes and seminars offered: National Endowment for the Humanities, 1100 Pennsylvania Ave., NW, Washington, DC 20506; 202/786-0380 for institutes; 202/786-0463 for seminars. The following is a list of seminars and institutes that may be of interest to CAA members. *Deadlines: March 2, 1992, for most sessions.*

**The Picturesque Movement.** For information: Alistair Duckworth, Dept. of English, University of Florida, Gainesville, FL 32611.

**Architecture and Urbanism in Rome, 1500-1750.** For information: John Pinto, Dept. of Art and Archaeology, Princeton University, Princeton, NJ 08544.

**Portraiture: Biography, Portrait Painting, and the Representation of Historical Character.** For information: Richard Wendorf, Houghton Library, Harvard University, Cambridge, MA 02138.

**Inventing the New World: Texts, Contexts, Approaches.** For information: Steven Mullaney, Dept. of English, University of Michigan, Ann Arbor, MI 48109.

**City Scenes: Culture and Society in 17th-Century London and Paris.** For information: Karen Newman, Dept. of Comparative Literature, Brown University, Providence, RI 02912.

**Modernity and the City: Film, Literature, and Urban Culture in the Weimar Republic.** For information: Anton Kaes, Dept. of German, University of California, Berkeley, CA 94720.

**The Art of India: Sacred and Secular.** For information: Vidya J. Dehejia, Dept. of Art History and Archaeology, Columbia University, New York, NY 10027.

**Mexican Colonial Art 1521-1821: Culture in Context.** For information: Mary F. Grizzard, Dept. of Art and Art History, University of New Mexico, Albuquerque, NM 87131.

**Russian History and Culture through Art and Artifact.** For information: George E. Munro, Dept. of History and Geography, Virginia Commonwealth University, Richmond, VA 23284-2001.

**The Vermont Studio Center** has a National Artists'/Teachers' Program offered for 3 one-week increments in April 1992. Each artist will be given room, board, and studio space. Academic credit is available through the University of the Arts. Teachers may apply for one or more weeks. Fellowships are available based on need. For information: Vermont Studio Center, Artists'/Teachers' Program, Box 613, Johnson, VT 05656; 802/635-2727. *Deadline: March 15, 1992.*

The Coupeville Arts Center has Photo Focus Workshops on Whidbey Island, April-June 1992. For information: Coupeville Arts Center, Box 171C, Coupeville, WA 98239; 206/678-3396.

The University of Michigan, through its Department of the History of Art and Office of International Programs, is planning a workshop for art librarians and slide and photograph curators in Florence, Italy, May 1992. The one-week workshop is intended for librarians and curators with an interest in or responsibility for collections related to Italian painting, sculpture, and architecture. Participants will have the opportunity to visit major research libraries and collections of photographs, as well as principal monuments and museums. The \$1,300 fee includes room, board, admissions on organized visits, transportation to sites, a day excursion, and special lectures. For information: Joy Blouin, Collection of Slides and Photographs, Dept. of the History of Art, 20A Tappan Hall, University of Michigan, Ann Arbor, MI 48109-1357; 313/763-6114.

The Intermuseum Laboratory will host a 3-day workshop on the care and conservation of historic photographs titled "Here, There, and Everywhere: Addressing Issues Surrounding the Preservation of Historic Photographic Materials," to be held June 24-26, 1992. The course will address the structure and deterioration of a variety of photographic processes. Discussions of proper housing of "difficult" formats and guidelines for handling, exhibition, and duplication will accompany examination of actual objects. For information: Jeannine Love, Intermuseum Laboratory, Allen Art Bldg., Oberlin, OH 44074.

## Miscellaneous

City without Walls, a nonprofit, alternative gallery, is accepting proposals from potential curators for thematic group exhibitions consisting of 6-20 artists. For information: 201/622-1188.

The Underground Library for Collaborative Art is soliciting material from artists of all disciplines who seek to do collaborative work. Work included in this file will serve as a resource for other artists as well as presenters seeking to produce collaborative ventures for public spaces, performance, or exhibition. To be included: Wickham Boyle or Kathleen MacQueen, 212/219-1166; or write (include SASE) Underground, c/o Under One Roof, 428 Greenwich St., New York, NY 10013.

## Information Wanted

**Wanda Gag** (American, 1893-1946), artist and illustrator, is the subject of current research. She was famous as a printmaker in the 1920s, 1930s, and 1940s. The Weyhe Gallery in New York handled her work. If you have any information, published or unpublished, write: George L. Glotzbach, 6 Sedgfield Ct., Lutherville, MD 21093.

**Luigi Lucioni** (American, 1900-1988) will be the subject of a 1994 retrospective and catalogue. Information is sought on the current location of paintings, drawings, etchings, correspondence, photographs, and other archival material. Gloria C. Kittleon, Minnesota Museum of Art, 305 St. Peter St., St. Paul, MN 55102; 612/292-4351.

**Frederick William MacMonnies**, American sculptor. Information about unpublished works, commissions, students, associates, and private correspondence is sought. E. A. Gordon, 130 Tekening Dr., Tenafly, NJ 07670; 201/567-8334.

**Oranges by Grace Hartigan** is a series by the artist that incorporates the text of poems by Frank O'Hara. Information that might help to determine the present location of 2 paintings in the series, exhibited at the Tibor de Nagy Gallery in New York in 1953, is sought: #2—*Is It the Truth That She Will Finally Conquer?*; and #10—*What Furious and Accepted Monster Is This?* Terence Diggory, Dept. of English, Skidmore College, Saratoga Springs, NY 12866; Internet: tdiggory@skidmore.edu.

**Claude-Emile Schuffenecker** (French, 1851-1934) is to be the subject of an exhibition and catalogue raisonné. Individuals in possession of drawings, pastels, or paintings by the artist are invited to forward photographs and descriptions for inclusion in the catalogue to: Jill-Elyse Grossvogel, 247 Valley Rd., Ithaca, NY 14850.

**Sexual Harassment and Gender Discrimination** are the subjects of an upcoming book. Those who have had such experiences within the context of a gallery, museum, or university art department are asked to relate their experiences for inclusion in the book. Include signed permission to publish the account. It is possible to request anonymity. Send to: Kathy Kauffman, PO Box 4269, Incline, NV 89451.

**Alexander Trippel** (1744-93) was a Swiss sculptor of early classicism. Information and documentation concerning his sculpture, drawings, and correspondence is requested from art dealers and private and public collections for a catalogue raisonné. Swiss Institute for Art

Research, Waldmannstrasse 6-8, CH 8001 Zurich, Switzerland; 01/251 24 86; fax 01/262 28 17; or Museum zu Allerheiligen, Klosterplatz 1, CH-8200 Schaffhausen; 053/25 43 08.

**John Henry Twachtman** is to be the subject of a catalogue raisonné. Works, unpublished letters, papers, diaries, and photographs regarding Twachtman are sought. Lisa Peters or Ira Spanierman, Spanierman Gallery, 50 E. 78th St., New York, NY 10021; 212/879-7085; fax 212/249-5227.

## Datebook

**January 24**  
Deadline for *Careers* supplementary issue submissions, to be distributed at the 1992 CAA annual conference

**February 5**  
Deadline for proxies for 1992 members' annual business meeting (see page 6)

**February 12-15**  
CAA annual conference

**February 24**  
Deadline for submitting material for the March/April newsletter, to be published March 23

**February 28**  
Deadline for *Careers* submissions, to be published March 26

**March 1**  
Deadline for Millard Meiss Publication Fund applications (see page 11)

**March 2**  
Deadline for nominations to CAA awards committees (see page 9)

**March 15**  
Deadline for nominations to CAA Board of Directors (see page 7)

**April 6**  
Deadline for submitting material for the May/June newsletter, to be published May 1

**April 30**  
Deadline for *Careers* submissions, to be published May 24

**July 1**  
Deadline for petitions for nominations to CAA Board of Directors (see page 7)

## 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 minimum. All ads must be prepaid.

**Art Bulletins, Society of Architectural History Journals.** 1959-91. Available as gifts to nonprofits. Dr. C. E. Meyer, 139 Merriweather, Kalamazoo, MI 49007.

**Artist-Teacher.** Seeks long-term living/work space downtown NYC. Reasonable rent. 212/786-4905.

**Art Workshop Assisi, Italy.** August 4-31, 1992. Live and work in a 12th-century hill town surrounded by the Umbrian landscape. Instructional courses in painting and drawing for all levels in all media, art history, creative writing, and the Italian language. Independent program for those wishing to work without instruction. Housing, most meals, studio space, critiques, and lectures. Art Workshop, 463 West St., 1028H, New York, NY 10014; 212/691-1159.

**Blue Mountain Gallery,** 121 Wooster St., New York, NY 10012, is offering exhibition slots for summer 1992. Fee \$3,000. SASE for prospectus. *Deadline for submission of slides: February 17, 1992.*

**Books on the Fine Arts.** We wish to purchase scholarly out-of-print books on Western European art and architecture, also library duplicates and review copies. Please contact: Andrew Washton Books, 411 E. 83rd St., New York, NY 10028; 212/751-7027; fax 212/861-0588. Catalogues available upon request.

**Collectors, Museums, Galleries.** Consult us to edit art and art-related projects. The Association of Freelance Art Editors, 352 Beaver Dam Rd., Brookhaven, NY 11719; 516/286-1196.

**Editing, Rewriting.** Papers, transcriptions, proceedings, proposals, monographs, and book mss. in arts and

humanities. No theses, dissertations. Experienced, references. Call: 919/929-7130.

**Exhibition Announcements.** Full-color reproduction—12 pt., coated stock, 200-line separations—varnished. Write for samples: Images for Artist, 2543 Cleinview, Cincinnati, OH 45206.

**Fantastic Studio Space!** One 30' x 40' x 12' and 16' x 24' x 8' and deck, and one 20' x 40' x 10' and 15' x 8' x 7'. Both fully winterized, electric, gas heat, water, phone. Charming 2-3 bedroom converted dairy barn, 2 full baths, fireplace, gas/hot-water heat, 2-car garage. Borders 100'-wide creek, 6 1/2 acres rolling pastures, 1 1/2 hours to Manhattan. \$205,000. 914/626-2334.

**For Rent.** Florence, Italy. Spacious, 2-bedroom apartment in historic center—adjacent to Via Tornabuoni. Modernized and renovated, 1991. 1-2 persons. Interested professors and graduate students contact Dr. Heidi J. Hornik, Baylor University, PO Box 97263, Waco, TX 76798-7263; 817/755-1867.

**Fresco Painting Workshop.** Ceri, Italy, 40 kilometers north of Rome, August 1992. Intensive 3-week workshop offered in an unusual 16th-century palazzo. All aspects of fresco painting will be covered. Write or call for further details. Fresco Associates of Ceri, 133 Greene St., New York, NY 10012; tel. and fax 212/473-5657.

**Hydra, Greece.** 3-bedroom, furnished house, spectacular views Aegean, mountains. Monthly April, May, September, October: \$1,250; March, November \$950; June, July, August \$1,750. Daytime: 212/861-9270.

**Spacious Country Home.** On 9 wooded acres. Rondout Reservoir area. Very private. 4 bedrooms, large kitchen, dining room, living room, family room. 2 stone fireplaces, in-ground pool, decks. Must see. Asking \$259,000. 914/647-3706.

**Summer in Florence.** The University of Michigan and the University of Wisconsin will offer a summer program at the Villa Corsi-Salviati beginning June 1,

1992. This program will be directed by Gino Casagrande and offer courses such as Renaissance art with Gail Gaiger, drawing and watercolor with Mignonette Cheng, architecture and urban development with Kingsbury Marzolf, and Early Florentine Mannerism with Graham Smith. Students and faculty will live and study at the villa for either 6 or 8 weeks and earn 6-10 undergraduate credits depending on the classes chosen. All courses are taught in English. Italian language is offered, but not required. Please contact the University of Michigan Office of International Programs at 313/764-4311; or 5208 Angell Hall, Ann Arbor, MI 48109, for further information.

**University of Cambridge, England.** Summer school in art history, June 28-July 18, 1992. Specialist program focusing on British art and architecture. Participants select 2 courses, each 15+ contact hours plus 18 hours of visits to buildings and galleries. (Optional) assessment accepted as credit in many U.S. universities. Details: International Division, University of Cambridge, Madingley Hall, CB3 8AQ, England. Fax 44 954 210677.

**Venice.** Apartment for rent, semester or year, 7/1/92-5/31/93. Kitchen, bath, *soggiorno*, study/guestroom, bedroom in loft. Modernized, fully furnished, *luminoso*; 10-min. walk from station, on several *vaporetto* lines. Suitable for 1-2 adults. \$600/mo. (not including utilities). Anne Schutte, Cannaregio 1544, 30121 Venice; 011-39-41/715779.

**Your Sabbatical:** large artist's studio. Separate furnished apartment. Every convenience: A/C; carport; courtyard; rooftop; skylights! Quiet Greenpoint. One subway stop to Manhattan—2 blocks away. \$1,200. Chris: 718/782-3208.



AMERICAN AIRLINES  
IS PROUD TO BE  
THE OFFICIAL AIRLINE  
FOR THE 80TH ANNUAL  
CONFERENCE OF  
THE COLLEGE  
ART ASSOCIATION IN  
CHICAGO, ILLINOIS.  
FEBRUARY 10-19, 1992.

For your transportation needs, call American Airlines  
Meeting Services® Desk at 1-800-433-1790 and  
ask for STAR #803ZZBD to see if you qualify for  
special travel discounts.

**American Airlines®**  
*Something special in the air.®*

The First Amendment  
protects your right to  
think, to see, to read,  
to say, to sing, to print,  
to sculpt, to film, to  
paint or to embody  
your ideas graphically  
or symbolically.

A Public Service message from  
(this organization) and



AMERICAN • COUNCIL • FOR • THE • ARTS

The Thomas Jefferson Center for  
the Protection of Free Expression  
Charlottesville, Virginia



CAA  
NEWS

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

**College Art Association  
Board of Directors**

Ruth Weisberg, *President*  
Larry Silver, *Vice-President*  
Judith K. Brodsky, *Secretary*  
John W. Hyland, Jr., *Honorary Treasurer*  
Barbara Hoffman, *Honorary Counsel*  
Susan Ball, *Executive Director*

Suzanne Preston Blier	Samella Lewis
Phyllis Bramson	Catherine Lord
Whitney Chadwick	Patricia Mainardi
John Clarke	James Melchert
Van Deren Coke	Keith Moxey
James Cuno	Debra Pincus
Murry DePillars	Mari Carmen
Sam Edgerton	Ramírez-García
Ruth Fine	Danielle Rice
Audrey Flack	Emily J. Sano
Marcia Hall	Kenneth E. Silver
Leslie King-	Jaune Quick-To-See
Hammond	Smith