

CAA NEWS

NEA/NEH Controversy

The National Foundation for the Arts and Humanities Act, which empowers both the National Endowment for the Arts and the National Endowment for the Humanities, is up for reauthorization in Congress. If the act is not renewed, the endowments will lose the funding and authority to carry out their programs. The issue is not only reauthorization, but also whether reauthorization will include amendments that hamper freedom of expression. There is justified concern among supporters of the NEA and NEH that the crusade by Senator Jesse Helms, Congressman Dana Rohrabacher, and others to put the endowments in handcuffs will succeed. A primary argument focuses on whether the endowments engender creativity and scholarship. The debate over content, and the efficacy of the peer-review process, are central in the reauthorization process. Congress is lining up on both sides of the issue, with certain members attacking specific artists and projects as obscene, sacrilegious, or immoral.

The CAA is urging its members to generate immediately as many letters as possible to their congresswomen and men and to their senators to express



Hunter College hosted the New York Area MFA exhibition, which was curated by Susan Edwards, curator of Hunter College Galleries, to coincide with the 78th CAA annual conference in New York. Over 2,000 people attended the opening on February 15. The exhibition brought together almost 200 works in a wide range of media.

support of the NEA and NEH. Letter writers should cite specific projects, supported by either or both endowments, that benefited scholars, students, and others in their states. Please urge other leaders—college presidents, trustees, influential constituents—to write. Also, you can meet with local media to convince them to write stories in support of the endowments, and you can write letters to the editor and op-ed pieces for local newspapers.

Take action immediately, and please send copies of all advocacy efforts to the CAA (to the attention of Susan Ball).

CAA 1990 Conference

The 78th annual conference of the College Art Association was held in New York, February 14–17, at the New York Hilton. Attendance was at a record high of some 5,500 people. Art history and studio art sessions were filled to capacity, and their diversity and depth were praised by all who participated. There were 70 art history sessions, including 14 current research sessions, dealing with topics as diverse as scatology in art, Latin American art, and censorship—and 25 studio art sessions. The art history and studio art programs cosponsored two sessions.

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

Editor Susan Ball
Managing Editor Virginia Wageman
Assistant Editor Nancy Boxenbaum

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1990 CONFERENCE

CONTINUED FROM PAGE 1

The placement bureau bustled with activity, as artists and art historians interviewed with the participating institutions, and both candidates and interviewers competed for each other. The exhibitors' hall, located on two floors of the hotel, had a constant stream of visitors who examined books, art supplies, and other items from among the 133 exhibitors. The conference was very successful, and we look forward to seeing you at next year's meeting in Washington, D.C., February 20-23, 1991.

Art History Sessions

Because in art history, as in politics, the hegemony of the West has given way to a more global world view, we emphasized the non-Western areas in this year's art history sessions. More sessions than ever before were devoted to such areas as Asia, Africa, and—a new first—Latin America and the Caribbean.

The meetings offered art historians of various specialties the opportunity to meet in the many thematic sessions crossing chronological and geographical boundaries. Issues of censorship, racism, and gender, all of national significance this year, arose in several sessions in forms ranging from the scholarly to the engagé. We also stretched the traditional boundaries of our discipline by including such topics as commercial art and illustration, film and television, festivals, popular art, and scatology. And yet, along with the increasingly popular thematic interdisciplinary approaches, we maintained a commitment to specialized studies stressing biography, iconography, connoisseurship, and technical studies—the basic research on which our discipline is founded.

Through the Samuel H. Kress Foundation and the Getty Grant Program, we again enriched the conference by including scholars from different countries and different disciplines. Three of our sessions were open to the public, thanks to a grant from the New York Council for the Humanities.

The global nature of the program this year reflected the interests of the membership and the issues it considered important. —Patricia Mainardi, chair, *Art History Program*

Current Research Sessions

At the 1990 CAA conference we instituted an innovation of scheduling fourteen 1 1/2 (instead of 2 1/2) hour sessions, each one planned as an open session devoted to current research on a general topic or period. They were among the best attended sessions in the entire conference, overflowing their rooms and spilling out into the halls with standing-room-only attendance. Scheduling them in two series, fifteen minutes apart, meant that the session chairs had to be ultra-responsible in organizing and structuring the sessions, since they had to end promptly, the rooms had to be cleared, and a new audience and panel set up within a very short time. With one exception everything went smoothly, and chairs and participants are to be commended for an extremely successful experiment. In the one case in which the chair scheduled too many presentations and allowed them to run over, the last speaker was obliged to begin at the time the session should have been winding down and had to be interrupted and the session brought to a close. It was one for the memory book to witness the bedlam of several hundred people milling about outside the door trying to enter the next session with CAA administration and subsequent panelists and chair all barred from entering. Apologies to those who were disappointed at having the session interrupted, to the speaker who didn't get to finish her paper, to the hundreds of people waiting outside the room who were treated to a first-hand experience of New York at rush hour, and to the participants in the following panel who were shut out, obliged to set up their session in record time, begin late, and run over into a very shortened lunch hour. Next year, stop watches for everyone! —Patricia Mainardi, chair, *Art History Program*

Convocation Ceremony at the Metropolitan Museum of Art

This year's CAA convocation was held at the Metropolitan Museum of Art, Friday evening, February 16. June Wayne, founder of Tamarind Lithography Workshop, delivered a rousing convocation address that censured Senator Jesse Helms for his witch-hunt of artists, while he continues to support the tobacco industry. Her talk was followed by the presentation of CAA awards for excellence in visual arts and art-historical scholarship. The event concluded with a reception in the museum's Temple of Dendur.

June Wayne Speech

June Wayne asks us to note that her convocation speech represents her personal view, not that of any organization.

The College Art Association is the backbone of academia in the visual arts. I am honored to speak here, the more so because I am not an academic. I am an artist, speaking with the bias of an artist. My thoughts may be too direct for some of you, but I hope to touch a chord of recognition in each of you from time to time.

My creative life is involved in quantum aesthetics, and I spend weeks at a time in the studio. But late each day I do connect to the world by way of television, newspapers, and the art press, following certain issues closely—including the antics of politicians who mess with the arts, as a certain Senator Helms has been doing of late. In the last

forty years I have witnessed many epidemics of artist-baiting. They peak around election time like flu viruses. The cities change as do the artist-victims, but the identical epithets—pornographic, subversive, sacrilegious, immoral—are hurled at abstraction, expressionism, surrealism, minimalism, every style of art and every kind of artist. No one is immune when a demagogue politician is on the rampage.

All of us here—artists, critics, historians, librarians, curators, administrators—live in a state of nervous alert, albeit cloaked in professional calm. As artists we compete against each other for collectors even as academics compete against each other for jobs, tenure, and recognition. Our museums and universities compete against each other with little regard for the common good, like international corporations fighting for the same markets.

Adversarial thinking, the modus operandi of big business, has taken over the arts and humanities—along with the given that to be a winner is the same as being right. The game is crack-the-whip, not ring-around-the-rosy. To win, no matter what or how, has become an addictive "high" that must be endlessly repeated, undermining the long-term values of scholarship and creativity. When someone else is flung into oblivion, we sigh in relief even as we fear being next. The means have become the ends, a style better suited to dictatorships than democracies.



It has become as problematic to sell one's work as not to sell it. The Robert Ryman/Sandro Chia/Saatchi stories are but two of a myriad of ways that artists lose self-determination. Nor do we have residual rights, and our copyright is demanded as a shameful precondition of purchase by most museums, corporations, and collectors. Every sale becomes an eventual boomerang no matter how well-intentioned the first buyer may be. The life of a collector or a collection—even in museums—is brief compared with the life of a work of art. Sooner or later, usually within two decades but often in a matter of months, the work moves on to other hands that owe no loyalty to the artist and offer none.

In the last two years the arts have been battered in Washington. Even though the arts caucus fights for us, political tactics are predictable—one deflects an attack with a compromise less painful than the blow itself. Sometimes even well-intentioned compromises become dangerous over the long term. I will mention two.

A compromise made in 1969 has come home to roost in the museums. The three most powerful visual arts organizations representing museums and academia, in unified testimony before the Senate Finance Committee, traded away the right of artists to tax-deduct their gifts to museums in return for continuing deductibility for art collectors. That precedent enlarged itself into the eventual loss of all market-value deductibility of art gifts in the Tax Reform Act of 1986. Now that collectors compare their profits at auction to the cost of philanthropy, the national patrimony comes up short.

Another compromise took place when the National Endowments for the Arts and Humanities were created in 1965. In framing that legislation, some people argued for a national arts and humanities foundation modeled on the National Science Foundation with the autonomy and permanence that the sciences enjoy. The Johnson White House, alas, preferred to keep the arts and humanities on its own short leash. Certainly, temporary endowments were better than none at all; later legislation

could make them permanent. But follow-up legislation has not appeared, and the endowments have been so well run for twenty-five years that they seem like fixtures in the national landscape. We take them for granted. Now their "temporariness" is the jugular vein that the radical right is going for.

To keep the endowments equal to the past is to equal the runt of the litter, both in funding and in the hazards of annual budgets and reauthorizations every five years. The slightest shift in the political wind can blow them away at any time. Thus far, the Helms attack has been parried by adding another bureaucratic layer, a politically appointed commission to "review" the endowments that already review the peer-review system by which grants are made. This new commission exponentially increases the opportunity for mischief-making.

What is done is done, but it is not too late to move toward legislation to make the endowments permanent and independent, to restructure them into a National Foundation of Arts and Humanities with an independent board to interface with Congress and the White House, as is the case for science, and while we are about it, at long last to secure a cabinet seat for the arts and humanities, to make them integral to the affairs of the nation.

The staff of Senator H. has been hunting for grantees to tar and feather. Comparing today with the McCarthy years is much more complex to fight off today because evangelism, racism, sexual mores, and the flag occupy the battleground so recently abandoned by the "Evil Empire." Arts institutions, caught between inflation and the Tax Reform Act of 1986, understandably are afraid of losing exhibitions, publications, and staff. Fear brings out the worst in us as we seek our own survival, but when push comes to shove, the creative/academic world has always been courageous. It is courageous today, knowing the battle for the endowments will shape the future of the arts and humanities, even the national attitude toward the First Amendment, for decades to come.

In my opinion, the radical right does not intend to abolish the endowments. It prefers to mutate them into anti-intellectual agencies. Already the Endowment for the Humanities is whisper close to the military/industrial complex. Surely the wife of secretary of defense Dick Cheney was not the only historian in the United States qualified to chair the humanities, although, according to a quip making the rounds, she is the first to enjoy a nuclear capability. The appearance of nepotism alone should have produced a more sensitive appointment, but putting that aside, Lynne Cheney's mind-set comes clear in the new regulations she issued for content control in academic research. The issue was joined when Dr. Marvin Goldberger, the director of the Institute for Advanced Studies at Princeton, promptly and publicly denounced Cheney's regulations as a grave attack on academic freedom.

Inasmuch as Senator H. rides point for the radical right, let's consider his outcry that "taxpayers should not be forced to pay for art that is obscene, sacrilegious, or offensive to anybody in any way." He says that isn't censorship; artists are free to make any art they want to make, just not with the taxpayer's money—which is exactly the freedom that dissident artists enjoyed in the U.S.S.R.

Returning to Senator H., has he forgotten that the majority of taxpayers oppose tobacco subsidies? Not at all. He has no need to be consistent. His adversarial style is to attack and distract, like a giant egg beater mixing up a multitude of issues. If he had his way, the government would be a voyeur in every bedroom. His sheer ubiquity scares the hell out of people and camouflages his central interest—the pushing of an addictive substance, tobacco.

The majority of taxpayers who, I repeat, oppose tobacco subsidies, have been forced to support tobacco to the tune of 1 billion, 900 million dollars in 1988 alone. Of the 21 states that still grow tobacco, the six biggest producers received 91 percent of that enormous sum and Senator H. assures a lion's

mouthful for his state. Compare California's 35-cent tax on each pack of cigarettes with North Carolina's 2-cent excise tax. Now that's obscene!

Every year millions of taxpayer dollars are spent to increase the use of cigarettes in Third World countries. That's obscene!

Compare the combined budgets of the endowments, about 340 million dollars, including the raise proposed by President Bush, to the 65 billion dollars we spent for medical care and loss of productivity of Americans with cigarette-related diseases in 1988 alone. That's obscene!

What work of art can boast of killing even one human being, let alone 390,000 Americans dead of cigarette-related diseases in 1988, a massacre possibly equaled or surpassed for '89 and '90, for which the data is not yet ready. I lost four close friends to cancer of the lung and brain, two of whom, Vladimir Ussachevsky and Louise Nevelson, many of you knew personally. How do we wean Columbia of raising coca leaves if we can't wean North Carolina of raising tobacco? That's obscene!

Ironically, Senator H. wounded some of his own contributors when he broadsided the exhibition "Witnesses: Against Our Vanishing." Had he only attacked Robert Mapplethorpe and Andres Serrano, I am not so sure there would have been the same upheaval in the art world, as evidenced by a certain amount of artist-bashing coming from our side as well as from our enemies; disclaimers on evening news that sounded like this: "I want to make it clear that I abhor . . . I am as disgusted as you are . . . etc., etc.," followed by the obsequious plea, "But let's not punish everyone for the bad taste . . . the indiscretions . . . the ugliness of a few . . . etc., etc."

When I hear such caveats, I think of a thrifty German burgher who, deploring the breakage of all that good glass on Crystalnacht, lands a blow on the nearest Jew to prove the purity of his motives. Doesn't Washington recognize that the American people have seen Watergate, Iranscam, Jimmy Swaggart

and the Bakers, the HUD hearings, the savings and loan scandals, the homeless, the crack babies, the crime on the streets? What photograph, sculpture, or painting can shock anyone who has been conscious during these last twenty years?

Recently the arts and humanities have developed fragile alliances for mutual protection. We have found each other and we know where to find each other again. But we must forge a futurist mind-set, toward new legislation, toward the good of the entire arts community, not just its marketeers. We must be as concerned for creative individuals as for our institutions. As just two small examples of such concern, every museum should reserve a seat on its board for an artist's representative—not a token artist selected by the museum itself, but someone sent by artists to offer their perspective when policies are being made; and museums should cease their ubiquitous and shameful pressures for the artist's copyright when they make a purchase.

On the bright side, I want to thank Congressman Sidney Yates of Chicago for his heroic defense of the National Endowments. In the election now imminent, the radical right has targeted him as the candidate of pornography and sacrilege. (Could that be rhetoric by Roger Ailes, courtesy of Jesse Helms?)

Thanks also to other friends of the arts on Capitol Hill: Dick Durbin, Daniel Moynihan, Claiborn Pell, Bob Packwood, Les AuCoin, Pat Schroeder, Mel Levine, Henry Waxman. Pat Williams of Montana is a stalwart for us, as are Tom Coleman of Missouri and Fred Grandy of Iowa. There are many more than I know.

What a boost when Leonard Bernstein refused the Arts medal! Perfect timing! How encouraging to open the *New York Times* and find the Whitney ad!

I rely on the investigative reporting of Allan Parachini of the *Los Angeles Times* who is new to me, and I appreciate Grace Glueck, Barbara Gamarekian, William Honan, and Robert Hughes. The art magazines and the regional presses have been terrific. But television

should improve its coverage. MacNeil/Lehrer, Washington Week in Review, Nightline, CNN, where are you when we need you? When will you report news of the arts and humanities as regularly as you report on business and sports? If you need arts reporters, the CAA can help you find them.

As I was preparing these remarks, the CAA *Art Journal* (Winter 1989) arrived with John Wetenhall's excellent article, "Camelot's Legacy to Public Art: Aesthetic Ideology in the New Frontier." I lived through the era when the Kennedys changed the climate of the nation to favor the arts, but I didn't know that John Kennedy wrote some of the language that caused that change. Thanks to John Wetenhall, I will paraphrase a couple of President Kennedy's sentences, not the sense of them, but replacing the masculine singular with the gender-neutral plural; he would do the same were he writing today: "Artists, however faithful to their personal vision of reality, become the last champions of the individual mind and sensibility against an intrusive society and an officious state."

We, assembled for this convocation, are a great reservoir of talent and intellect. We have the habit of long-term thinking. We have the habit of honest problem-solving without which one cannot be a scholar or an artist. We must insure that the arts, the humanities, and our people *in fact* enjoy the freedom of thought and expression that is the aspiration of this sorely troubled world.—Copyright © 1990 by June Wayne. All rights reserved

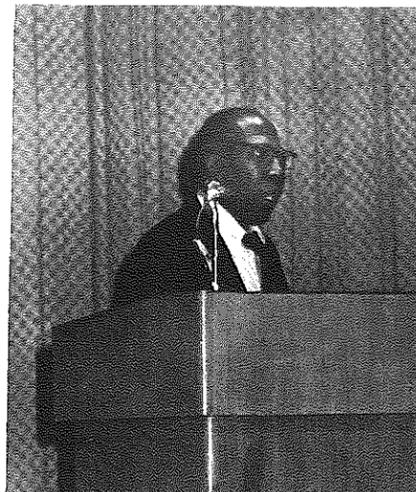
CAA Awards

Awards were presented to 12 people at the convocation. Citations for the awards are presented below. Due to space limitations, only some of the responses are printed here.

Citation for the Distinguished Teaching of Studio Art Award

Presented by Vivian Browne
Awarded to Robert Blackburn

This year's CAA award for Distinguished Teaching of Studio Art honors a man who has devoted his life to the



betterment of others. As a teacher of printmaking, a master lithographer, founder and director of the Printmaking Workshop in New York City, Robert Blackburn has had a profound influence on thousands of art students and artists. Throughout his forty years of teaching printmaking at the Cooper Union School of Art, New York University, Columbia University, and the Maryland Institute of Art, Robert Blackburn has accumulated testimony to his intellectual integrity, dedication, and service. One of his former students notes, "He alternately

encouraged us, supported us, cajoled us, and generally infused us with his love of printmaking."

When in 1949 Robert Blackburn established the Printmaking Workshop, a facility where a community of artists explores the creative potential of printmaking, he created a place and an atmosphere where an average of 900 artists a year from all over the world either work or take classes. One of the artists recalls, "Last summer Bob and I worked together again in the Printmaking Workshop. As usual his presence was inspiring to everyone working there. We all knew who the 'master' was. And . . . when I asked for the stone to be put on the floor, he wasn't fazed a bit as I inked my feet and walked on it."

As a black artist and educator, Robert Blackburn has been diligent in combining his considerable stature as an artist and his social concerns with his goals for the workshop. Under the auspices of the workshop, for example, he established a community outreach program. His introduction of the unique Printmobile equipped with the basics for printmaking and staffed with artists and interns put the techniques of printmaking within the grasp of children, teenagers, and the elderly in such communities as Harlem, the Lower East Side, and housing projects in Brooklyn.

With students, artists, the community, and colleagues, he has truly made a significant contribution to our cultural life. It gives me great pleasure to present the Distinguished Teaching of Studio Art Award to Robert Blackburn.

Committee: Vivian Browne, chair; Harry Nadler; Adolph Rosenblatt

Robert Blackburn responds:

This is a very moving situation for me for many many reasons. Because it follows on the release of Nelson Mandela, which is, I think for all of us, the culmination of many of our dreams. Because I go back a few years, I go back to the years when there were no black teachers in the Art Students League, there were no black teachers at Cooper Union.

My beginnings were in WPA—sponsored programs at the Harlem Community Arts Center, the Uptown

Community Arts Center, and the Arista Saroge Free School. There were many wonderful mentors and teachers. I'd like to mention them because many of these people go unknown and unsung, and this is the one time I can mention them, even though many of them are no longer alive. To many of you their names will bring back some memory of their contributions.

One of them is Mr. Charles Alston from City College. Another is Mr. Mike Henry Bannarn from Minneapolis who, along with Alston, headed the Uptown Community Arts Center. Another is a very important person, Mr. Vaclav Vytlačil, who used to come up to Harlem and get on his knees for emphasis to teach us about modern art. This was way back in the 1930s. Another is Miss Riva Helfond, who was the one who first put a lithographic pencil in my hand. She's still with us, still working, and still spirited. Another one I cannot mention too much is Mr. Will Barnet. He was a mentor for many, many years and stood behind me and the Printmaking Workshop and all the things we are doing, and he still stands there. I appreciate the encouragement he gave to keep me going. There are a number of other people that I could name, but I thought just to mention those few would give them a sense that I have not forgotten where I came from.

Another thing I'd like to mention is a very interesting experience that occurred the other day behind the Nelson Mandela release, which is not over yet of course. Several artists from South Africa came into the workshop purely by accident. They had come to America and they had not been well received by the people who had invited them. They were very, very upset, and on their way back to South Africa I, through someone else, got to meet them and I invited them to our workshop. They came in, they worked. All night long, all day, they canceled all other appointments to come in and make some prints. They each did two prints.

I want to say to all of our younger students, and all of our younger minority and black students, please, please take advantage of the opportunities that you have here because these

fellows did not have as much opportunity but they did work, they did produce. One of them sent me a letter which was such a warm and beautiful letter written in such a beautiful hand. I can't write that well as a matter of fact, but it was so beautiful about his experiences here, and he was a very modest person. He wasn't trying to pretend. He just told me from his heart what all the people he had met and interacted with at the workshop along with myself had meant to him. As we go along, we should try to think that our extensions go way beyond the classroom. The outreach program is one aspect of it. We have to think of these people who are coming along behind us. I am now reaching a point where I guess people are thinking I should retire but I won't, I'll just fall down. This is one aspect of the CAA—we should try to project some extended hand to our brothers in many, many countries, not only South Africa but India and many other places you could name. There must be a way we can find to draw these people into our organization even if only as associate members so that they can interact with us.

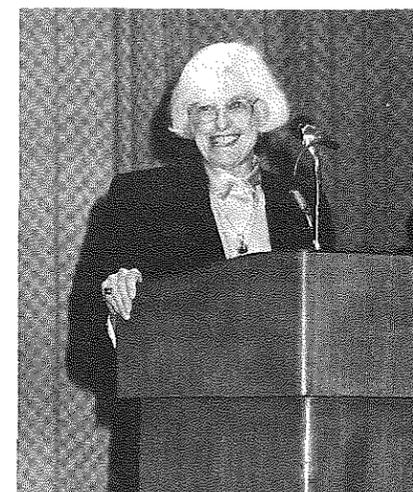
I thank you for the award, and I hope we will do more next year. Thank you.

Citation for the Distinguished Teaching of Art History Award

*Presented by John Paoletti
Awarded to Anne Coffin Hanson*

It is a special pleasure to present the award for Distinguished Teaching of Art History to Anne Coffin Hanson. Although Anne is known widely throughout the CAA membership for the notable and effective service she gave as its president, she is known in a very special way to numbers of us who have had the privilege of being her student or faculty colleague. Anne's teaching at New York University, Bryn Mawr College, and Yale University has affected the continuation of our discipline in ways still difficult to measure. Former students recall her enthusiasm

in the classroom and her insistence on critically refined thinking; they also remember with gratitude the countless hours which Anne spent reading, editing, and critiquing their work to insure clarity and cogency in their arguments. Some of these students are now in the classroom themselves. Guiding a newer generation of students, they see their own engagement in educating others as profoundly influenced by Anne's unfailing and energetic commitment to teaching. Others of Anne's students remember the close attention which she paid to the art object and the intensity and satisfaction of their work with Anne in preparing important museum exhibitions on topics as diverse as Manet, the Futurist word and image, the art of film in the early



1970s, the latter two being groundbreaking endeavors in their fields. Some of these former students are now curators, or directors of education in some of our leading museums; they also find echoes of Anne's teaching in their work, which itself influences the lives of countless numbers of people visiting these museums. And not least of all Anne has been an important teacher to her colleagues, taking time from her busy schedule to advise younger faculty with a generosity of spirit not often enough found in our profession. It must also be noted that Anne's role in breaking gender stereotypes in university teaching has benefited us all, men and women alike. It is hard to imagine anyone in our profession who has had a

more far-reaching impact on the teaching of art history than Anne Hanson. We hope she will find the CAA award for excellence in teaching one of the brightest stars in her already sparkling crown of accomplishments.

Committee: John Paoletti, chair; Peter Parshall; Linda Seidel

Anne Coffin Hanson responds:

I cannot say how enormously pleased I am to have been chosen the Distinguished Teacher of Art History this year. I want first of all to thank the College Art Association for this award, and particularly the committee which selected me. Along with all the other CAA tasks I performed in the past, I served on the committee that gave the first Distinguished Teaching of Art award.

I started my teaching career in art history later than most—having been a mother and sometime commercial artist for 16 years before I entered graduate school. During that time I was a grade-school art teacher, grades kindergarten through 12, for four years and an art-school teacher of drawing and painting for another four years, before I began the study of art history at age 38. I first joined the CAA as an artist member. Now I have been an art history teacher for about 27 years with two more years to go before enforced retirement, covering a wide range of subjects, and always teaching both graduate and undergraduate students—shorter than some, but long enough to have had a very happy and fulfilling career. I am not sure one should be rewarded for being happy, nor am I at all sure that I deserve it in any case, but I am pleased to claim it just the same. It means a very great deal to me.

As much as I treasure this honor, I have already enjoyed—and continue to enjoy—an even greater reward: the success of my students. Some of them I know well, having helped them through the throes of dissertation writing and other professional crises; others perhaps only had a course with me, wrote their senior paper, were questioned by me on exams, or suffered my editorial hand. They have all been wonderful people

with genuine gifts, and I am proud, not of one or two of them, but of many young professionals who are finding a place of distinction in this art world of ours. And I am touched by their generosity, letting me know where they are and what they are doing, even asking for the endless letters of recommendation. In so many ways they do me honor. To see my world populated by intelligent, successful, inventive, and appreciative people means more than I can say. Thank you.

Citation for the Distinguished Teaching of Art History Award

*Presented by John Paoletti
Awarded to Hollis Clayson*

This year the CAA has inaugurated a second award for excellence in the teaching of art history, one conceived specifically to recognize the work of a junior colleague in our discipline. The award is designed to honor a younger teacher who has generated excitement and learning in the classroom and who has, through his or her own personal research and writing, exemplified the critical skills and search for new modes of understanding which lie at the very heart of the teaching endeavor. We have chosen to institute this award as a way of encouraging our younger colleagues



to care passionately and critically about the central core of their profession in response to the strident voices in the society who claim that we, as teachers, have abandoned our responsibilities to our students.

Holly Clayson fulfills the design of this award magnificently. She demonstrates that educational leadership does exist in a powerful and challenging form in our field. Her own students, now at Northwestern and formerly at UCLA, have consistently praised her teaching. Her name has appeared repeatedly in teaching awards given by these universities. In one such citation, the students wrote that Holly "changes the way in which the learning process itself is conceived" and that she "is one of those rare academicians who is willing to open up his or her own profession to extremely close scrutiny." In addition to a full teaching load, Holly has managed a very active schedule of professional lectures, and she has a consistent record of publication in her field of late 19th-century art. Her first book, *Painted Love: Prostitution in French Art of the Impressionist Era*, about to be published by Yale University Press, will give added luster and impact to her career as teacher and scholar. We are pleased to have instituted this award and are delighted to name Holly Clayson as its first recipient.

Committee: John Paoletti, chair; Peter Parshall; Linda Seidel

Hollis Clayson responds:

I'm very grateful for this award and sincerely thank the members of the CAA committee who invented the prize and selected me to be its first recipient.

I'm thankful that I had one of the all-time great teachers, Tim Clark, as a model; that I grew up in a family that valued complicated and funny word use by a girl; that Northwestern University's encouragement of my teaching has so far been unswerving; and that I have been able to work with so many first-rate students over my now rather extended career as a junior professor.

By devising this award, the College Art Association—to its lasting credit—has elected to send a very important

message to the untenured, the part-time, and the unranked members of our profession. This prize says that it is okay to invest your time and intellect in teaching, that it is acceptable, even respectable, to think of yourself as a teacher as well as a scholar, and that the CAA might even award you a prize for your efforts.

Citation for the Distinguished Body of Work, Exhibition, Presentation, or Performance

*Presented by Houston Conwill
Awarded to Howardena Pindell*

Born in Philadelphia, Pennsylvania, Howardena Pindell was 9 years old during the famed Montgomery, Alabama bus boycott, the same year that Brown vs. the Board of Education was decided by the Supreme Court. She entered Boston University as a precocious 16 year old full of the confidence her proud parents had instilled in her. After excelling there, she went on to obtain a master's of fine arts degree in painting at Yale University. In 1967 Howardena began work at the Museum of Modern Art, where her talents were quickly recognized and she was appointed curatorial assistant in the Department of Drawings and Illustrated Books. Not long after that, she was appointed associate curator.

She has an extensive exhibition record and her work is in collections of major institutions, including the Metropolitan Museum of Art, the Fogg Art Museum, the Philadelphia Museum of Art, and the Museum of Modern Art.

In 1978 she resigned her museum position to become associate professor at the State University of New York at Stony Brook. In 1973 and 1978 she was the recipient of National Endowment for the Arts fellowships in painting. In 1988 she was granted a John Simon Guggenheim Fellowship.

Howardena has been an inspiration for many and an advocate for all artists

regardless of color or gender.

Over the years her social concerns have surfaced in her work; her critical voice has become more and more overtly expressive of the political issues that concern her. She has traveled to over thirty countries, studying and searching for alternative ways of



thinking, seeing, and communicating human values. What she has witnessed is the poverty and the oppression in many parts of our global village. In 1989 she wrote: "In many of the countries I visited where beauty and serenity of the spiritual practice was uplifting, it was in stark contrast to the often harsh and brutal daily realities for the majority of the people. I feel that the interface of beauty and cruelty has become more and more evident in my work."

Today, her poignant figurative works are focused on the Central American conflicts, the Arab-Israeli War, and apartheid in South Africa. Howardena is a passionately concerned artist who is committed to the universal struggle for human dignity.

This award represents recognition by her peers for the exquisite melding of form and content. Howardena Pindell continues to challenge the boundaries that isolate our world community. It is with pleasure that I present the College Art Association Distinguished Body of Work Award to Howardena Pindell.

Committee: Houston Conwill, chair; Phyllis Bramson; Ruth Fine; Mary Lovelace O'Neal; Juan Sanchez

Howardena Pindell responds:

Thank you very much for the award. I would like to thank my mentors, some of whom are here this evening. Many of them stood by me during very difficult times. I would also like to thank those whose names and faces I do not know who admired my work over the years. Their moral support is also appreciated. I would like to thank the people who sent me, anonymously and otherwise, bags of paper dots in the 1970s and postcards for use in my work in the early 1980s. Their moral support is also appreciated.

Since the award is for autobiography, I would like to thank my parents. I would especially like to thank my father who I had hoped would be here tonight, but Amtrak seems to have had other plans for him. [Voice from the audience, "I'm here!"] His curiosity, sense of humor, which you have just witnessed, his adventurousness, pioneering spirit, belief in the dignity of all humanity, love of animals (he had a cat who had 72 kittens and found good homes for each of them), and his ability to make things grow were a constant source of inspiration. When I was a child of 8 through 16, he tirelessly drove me every Saturday to art school and took me to museums. (My favorite artists as a child were Henry Ossawa Tanner, whose paintings were in the homes of families in my social circle, and Marcel Duchamp, whose work I saw at the Philadelphia Museum of Art.) My father tutored me in science and mathematics, although I still cannot balance my checkbook. He tried to teach me to play chess. From him I learned a strong code of ethics.

Strangely, I want to thank the people who tried to prevent me from fully developing my talents. By default, as a result of overcoming obstacles that they put in my way, I was forced to learn to develop stamina, tenacity, courage, and a fighting spirit.

The award is greatly appreciated.

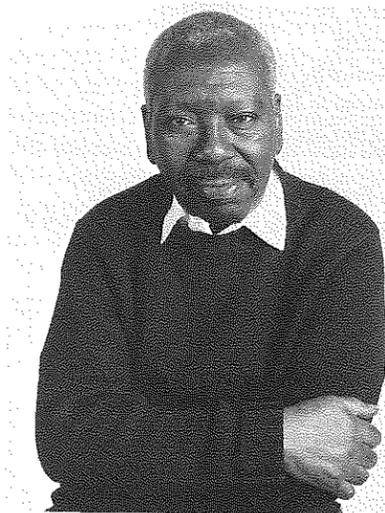
Citation for the Distinguished Artist Award for Lifetime Achievement

*Presented by Sam Gilliam
Awarded to Jacob Lawrence*

Jacob Lawrence, you have been nominated for the Lifetime Achievement Award of the College Art Association. We recognize your achievements as both a teacher and an artist.

Paul Richard of the *Washington Post* described you as America's storyteller. Not only are you a child of the Harlem Renaissance, but you started in a workshop sponsored by the College Art Association and taught by Charles Alston. You had the rare privilege of attending Black Mountain College and, more importantly, you taught there.

You have been known by America's great pioneers of art, such as Arshile Gorky, Romare Bearden, and Franz Kline . . . and you are known to every-



one. The aura around you is one of a populist.

Your life, your work, your concerns . . . all have a sense of the epic. You have accomplished more than any one person should, in part because of the love and labor invested by Gwendolyn, your wife.

We are all richer for your presence.

Committee: Sam Gilliam, Jr., chair; Audrey Flack; Keith Morrison; Anne Page; Esther Parada

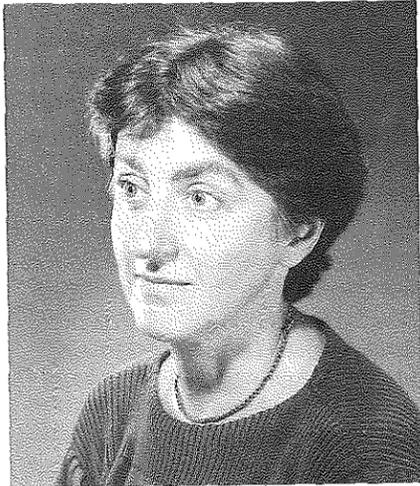
Citation for the Charles Rufus Morey Book Award

*Presented by Irene Bierman
Awarded to Svetlana Alpers*

Great artists intimidate their interpreters, not just by the quality of their art, but also by the authority of the interpretive tradition that governs their reception. Svetlana Alpers is not so intimidated, even by her own earlier work. Her *Rembrandt's Enterprise: The Studio and the Market* departs from its predecessor, *The Art of Describing*, by situating the artist more firmly within the Dutch mercantile culture. This reconception of his relation to the materialistic concerns of that culture allows her to focus on the issue of value, value attached to the artwork by Rembrandt as an expression of his identity, and value attached to the artwork as a material thing, heavily laden with paint and offered as a commodity in the marketplace.

Alpers finds justification for this conjunction of values in the physical reality of paint, in the apparent materiality of silks and furs and gleaming metals in his depictions, and in the immediacy of his human subjects. Both maker and seller, Rembrandt conceived of himself as a *pictor economicus*, actively engaged in the art trade and, thus, however dependent on the vagaries of the market, freed from personal dependency on some wealthy patron. At the center of this activity is Rembrandt, the master of a large studio, so shaped by the force of his personal style and the selectivity of his imagery that its products clearly bore the brand of the maker, including the label "Rembrandt," even when the products of the studio went out of fashion. For Alpers, Rembrandt exists as an exemplar of Hobbesian man whose value, or worth, is his price, a price calculated as much by the measure of his self-esteem as by the impersonal forces of the market.

In this radical departure from the more traditional views of the artist formed in the 19th century, Alpers offers a stimulating, modernist perspective of Rembrandt's art and life, of her Rembrandt and, possibly, ours as well. To



compel the reader of *Rembrandt's Enterprise* to rethink the historical position of such a great artist, to approach his work with fresh insight, and to ponder the nature of value itself as a matter transcending the traditional boundaries of aesthetic judgment is a considerable achievement, worthy of the Charles Rufus Morey Book Award for 1988.

Committee: Richard Brilliant, chair; Irene Bierman; Susan E. Nelson

Citation for the Alfred H. Barr, Jr., Award

Presented by Lowery Sims
Awarded to Keith Christiansen, Laurence Kanter, and Carl Strehlke

It is often difficult to determine whether a good exhibition doth a good catalogue make, or vice versa. In any case, it is the catalogue that will prevail long after our memories of artful installations fade. The catalogue for the exhibition *Painting in Renaissance Siena* emerged out of an incredibly rich field of contenders for 1988. What struck a common response in the members of the committee was first of all the level of scholarly excellence, which would be taken for granted given the individuals involved in this enterprise: Keith Christiansen, Laurence Kanter, and Carl Strehlke. The design and organization of the book perfectly complemented the art-historical information. But ultimately it was the ability of the authors to make the art and

its milieu reach a contemporary audience in a particularly emphatic way that is its special achievement. Perhaps it is self-centered of us 20th-century creatures to recast history in our own image, but it may be an inevitable tendency. In seeking to acclimatize his public to modern art, Alfred Barr found the evoking of historical comparisons useful to illuminate the continuity of human enterprise. Perhaps the best tribute to this project was voiced by an artist friend who after seeing the exhibition and reading the catalogue, called me up in the middle of the night and exclaimed in awe: "Those Sieneese artists knew it all! They knew it all even way back then!"

Committee: Edith Tonelli, chair; Samuel Sachs; Lowery Sims

Citation for the Frank Jewett Mather Award

Presented by Douglas Crimp
Awarded to Martha Gever and Jan Zita Grover

The Frank Jewett Mather Award Committee this year honors the work of two women—Martha Gever and Jan Zita Grover—two women, not, most certainly, because it takes the distinction of two women to equal that of a single man. On the contrary. But granting the award to two women will perhaps begin to rectify the fact that while, with the rise of feminism in the 1970s, eight women were recognized by this award, as feminism came under fire in the 1980s, no women received it.

Feminists have taught us, however, that gender equality alone is far from a sufficient goal. What is also necessary is an interrogation of the ways in which cultural representations form our subjectivities so that we will accept inequity. By focusing on mediums neglected by many art critics—photography, film, and video—Martha Gever and Jan Zita Grover have been able to devote their critical readings both to dominant regimes of representation and to emergent forms of resistance to them.

Working both as writers and editors, both have provided steadfast support to people and practices that our society's institutions work to marginalize and silence.

In this year especially—the year that Congress voted to equate homoeroticism with obscenity, the year that the new chairman of the National Endowment for the Arts sought to squelch a small outcry against the nightmare of the AIDS epidemic—in this year especially we are pleased to give the Mather Award to two open lesbian critics who have fought resolutely for the self-representations of lesbians and gay men, including sexually explicit representations, and just as resolutely against the intensified repression of lesbian and gay culture "legitimized" by the AIDS crisis. We select a few titles from these women's extensive publication lists as exemplary: "Visibility / Invisibility: Contradictions in Lesbian Representation" by Martha Gever; "Dykes in Context: Some Problems in Minority Representation" by Jan Zita Grover; "Girl Talk: Lesbian Narratives in *She Must Be Seeing Things* and *Damned if You Don't*" by Martha Gever; "Visible Lesions: Images of People with AIDS" by Jan Zita Grover. Also worth special mention are Martha Gever's curatorial efforts for "How Do I Look? Queer Film and Video," and Jan Zita Grover's exhibition "AIDS: The Artists' Response."

Because of Martha's and Jan's commitments, their criticism only rarely appears in commercial art magazines. It is usually to be found instead in small independent journals like the ones they themselves have edited. Because of the existence of such nonprofit publications as *Afterimage*, *Artpaper*, *Exposure*, *High Performance*, *The Independent*, *Jump Cut*, and *The Women's Review of Books*, essential critical voices are heard. The current attack on public funding of the arts is primarily an attack on such voices. We of the Mather committee therefore wish to acknowledge the crucial necessity of independent criticism by declaring our admiration and gratitude for the distinguished contributions of Martha Gever and Jan Zita Grover.

Committee: Douglas Crimp, chair; Hunter Drohojowska; Xenia Zed

Citation for the Arthur Kingsley Porter Prize

Presented by Edward Kaufman
Awarded to Lynn Jacobs

Lynn Jacobs's study has shaped our understanding of an entire area of artistic production, that of the South Netherlandish carved altarpiece, stemming mainly from the workshops of Brussels and Antwerp between 1380 and 1550. Jacobs studies the role of the patron in creating these frequently large and complex works and finds it unexpectedly limited, whether in initiating their production or in influencing their design. Her argument leads the reader smoothly from marketing practices, such as the display of altarpieces at fairs and markets, to artistic practices, such as the use of standardized formats and even prefabricated places; it leads from a close reading of legal records, sales contracts, and guild regulations, to a close look at the altarpieces themselves. At each step, inference aids observation to advance the argument and to add detail to the picture of an arena in which taste was negotiated through the very process of production and exchange. Many will find in Jacobs's study valuable suggestions for rethinking the role of convention in art; others for rethinking that of the patron; all will find it an exemplary solution to the scholar's perennial challenge, the charting of new routes between evi-



dence and interpretation, between the minute, hard particles of data and the illumination of insight.

Committee: Edward Kaufman, chair; Thalia Gouma-Peterson; Debra Pincus

CAA News

Art Journal Expands Book Reviews

As a general rule books on art are not reviewed in the daily press since they are regarded as picture books, and scant coverage is provided in the art magazines. *Art Journal* receives some 500 books a year, quite apart from those received by the *Art Bulletin*, yet in 1989 only eight reviews of books and exhibitions appeared in *Art Journal's* four issues. While some of the books received are indeed picture books, many address current issues, offer new scholarship, present new aspects of an artist's work, and are deserving of critical attention and the kind of peer review it is the *Art Journal's* function to provide. The editorial board of *Art Journal* has agreed that the review section should be strengthened, enlarged, and diversified to include shorter as well as long reviews and contributions by artists as well as scholars.

This can only happen, however, if professionals in the field are willing to take the time to write a thoughtful review with only a new book and the opportunity to be heard as compensation. Most of us who publish would welcome the considered evaluation of colleagues in printed form or even the opportunity for dialogue with varying opinions, so perhaps the undertaking of a review should be regarded as a

professional obligation, as well as a challenge to come up with an informed and lucid response.

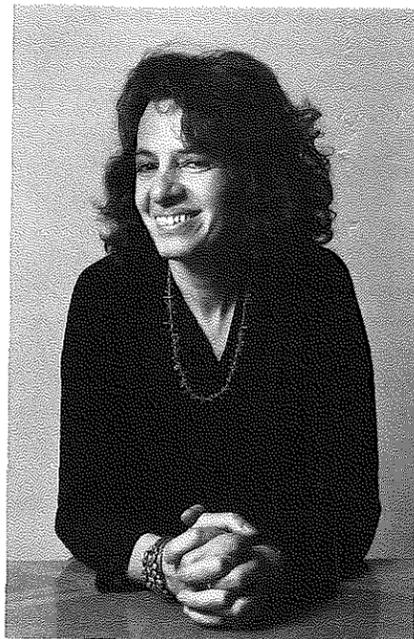
Most of the books received by *Art Journal* are in the areas of 19th- and 20th-century art, contemporary issues, collections of critical essays, occasional artists' books, and exhibition catalogues of all kinds. Although museum exhibitions may receive more attention in the press, often their frequently substantial catalogues are given no scholarly appraisal. Hence museum exhibition reviews in *Art Journal* generally include an assessment of the catalogue.

This is, then, a call for information and proposals to help your reviews editor develop a broader network of potential contributors. Please let me know through the CAA office if you are willing to review books or exhibitions in a particular category or if you have a specific book or group of books in mind that you would like to cover. A small stipend is available for travel to cover museum exhibitions. I look forward to hearing from you.—Martica Sawin, reviews editor, *Art Journal*

Malen Appointed Executive Editor, Art Journal

Lenore Malen has been appointed executive editor of *Art Journal*. An artist and critic, she has exhibited widely in the United States and Europe. Her most recent solo exhibition was in 1986 at the Marian Locks Gallery in Philadelphia. Currently she is working on a series of drawings based on Dante's *Divine Comedy*. Since 1977 she has been a freelance writer for *Arts Magazine*, *Artnews*, *Art and Antiques*, *Craft International*, *Art in America*, and other journals.

Among the recent exhibitions she has curated are "Politics of Gender" in 1988 and "Romanticism and Classicism" in 1987 at Queensborough Community College of CUNY, "The Purist Image" in 1986 at the Marian Locks Gallery in Philadelphia, and "Symbolism" in 1989 at Cooper Union. She moderated a symposium on Symbolism at Cooper Union's Great Hall in November 1989.



Lenore has taught art history and studio art at Philadelphia's University of the Arts, Beaver College, Marymount Manhattan College, and Queensborough Community College, CUNY. At present she is on the faculty of Parsons School of Design.

Lenore was an editor at Chanticleer Press from 1982 to 1984 and has edited and consulted for Alfred A. Knopf, University of Chicago Press, Rizzoli International, and other publishers.

A graduate of Skidmore College, Lenore received an MA in art history from the University of Pennsylvania. She studied studio art at the Corcoran School of Art in Washington, D.C., and at the School of Visual Arts in New York.

Staff News

Nancy Boxenbaum has been appointed editorial assistant. Boxenbaum was previously assistant to the director at Helen Drutt Gallery/New York. She received a BA in 1988 from the University of Pennsylvania, with a major in French language and literature, and minors in both art history and English literature.

Abstracts and Cassette Tapes from 1990 Conference

With the record-breaking attendance at the 1990 conference, CAA found itself in the unenviable position of running out of abstracts on the first day of the sessions. However, we have reprinted the abstracts, and copies may be ordered for \$15 each (prepaid) from the CAA office. See page 22 for an order form.

Cassette tapes are available for a number of the sessions. See page 23 for an order form.

Placement Slides

The College Art Association has received a number of complaints from applicants who have not had their slides returned to them by interviewers. Indeed, at the end of the New York meeting, CAA president Phyllis Bober helped gather slides that had been left on tables in the interviewers room. The majority of these slides were accompanied by SASEs, as recommended by CAA, but nevertheless had been abandoned by less-than-responsible interviewers who disregarded CAA's request that institutions make every effort to return slides to applicants.

If any interviewers are still holding slides, we urge them to return them.

Outgoing president of CAA Phyllis Pray Bober with Ruth Welsberg, 1990 president, at the CAA annual conference.
PHOTO: BOB BERNARD



Fellowships & Taxes

The Tax Reform Act of 1986 radically altered the manner in which fellowship grants are treated for income-tax purposes. The changes were made in the name of simplification and, unfortunately, did not consider the sometimes limited financial situation that confronts many art history graduate students. The new rules make it more difficult to exclude fellowship grants from gross income.

Fellowship

A fellowship grant is generally an amount paid or allowed to, or for the benefit of, an individual to aid in the pursuit of study or research.

Date of Grant

The new rules apply to fellowships granted after August 16, 1986. A fellowship is considered to be granted when the grantor (1) notifies you of the award, or (2) notifies an organization or institution acting on your behalf of the award that is to be provided to you. If your notification is sent by mail, the postmark is the notification date. If evidence of a postmark does not exist, the date of the award letter is treated as the notification date. This would be important if you received a fellowship grant prior to August 16, 1986, that provided a fixed amount payable to you for a number of years. In such a case, the old rules would apply if the original grant notice contained a firm commitment by the grantor to provide the fellowship for more than one academic period and you are not required to reapply to the grantor to receive the grant in later academic years.

Candidate for a Degree

For tax years beginning after 1986, amounts received as a qualified fellowship are excludable from income only if you are a candidate for a degree at an educational institutional. The term "candidate for a degree" means a student (whether full or part-time) who (1) attends a primary or secondary school, or (2) is pursuing a degree at a college or university. The term "educational institution" means an organization that normally maintains a regular faculty and curriculum and has a regularly enrolled body of students in attendance at the place where it carries on its educational activities. If you are not a candidate for a degree, no part of your fellowship grant may be excluded from gross income.

Amount Excludable

If you are a candidate for a degree, that does not mean your entire fellowship grant may be excluded from gross income. You may exclude from gross income only the portion of the grant that is used for (1) tuition and fees required to enroll in, or attend, an educational institution, or (2) fees, books, supplies, and equipment that are required for the courses of instruction at the educational institution. Amounts you receive from a fellowship that are used for other expenses, such as room and board or travel, are *not* excludable from income. This rule is particularly onerous for the art history graduate student whose fellowship study often requires travel.

Payment for Services

You cannot exclude from gross income the portion of any fellowship that represents payment for teaching, research, or other services, even if all candidates for a degree are required to perform the services as a condition for receiving the degree.

Expenses

Generally, expenses of a degree candidate fellowship student are not deductible even though all or part of the fellowship grant is includable in gross income. Expenses are deductible only if they are ordinary and necessary business expenses, and being an art history graduate student is not a business. (The argument that you are a "professional student" will not get you anywhere!) If separate and apart from your fellowship grant, you receive a specific dollar amount for services rendered in lecturing, teaching, or research, then ordinary and necessary expenses attributable to such services rendered would be deductible. You would have to show that the expenses are directly related to the services rendered and that they are ordinary and necessary. This would make travel expenses for an individual who receives a fellowship and serves as a part-time teaching assistant difficult to deduct. Notwithstanding the general rule of nondeductibility, you should always maintain records and save receipts for all expenses incurred that apply to graduate research. A graduate student's fellowship study could lead to the writing of a book or published article that is sold at a later date. The expenses incurred could be capitalized and offset, at a later date, against amounts received from the sale of the book or article. As always, the taxpayer bears the burden of proof with respect to such expenses.

—Ralph E. Lerner, partner,
Sidley & Austin

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/

Nancy Macko. Ashiyagawa Gallery, Ashiya, Japan, November 1989. "Across the Miles," prints and monotypes.

MIDWEST/

William Berry. Missouri State Museum, Jefferson City, July 20–August 21, 1990, and traveling. "Drawn to Art: Colored Pencils on Paper," drawings.

Dorothea Bilder. Northern Illinois University Art Gallery, Chicago, October 31–December 23, 1989. "NIU Faculty Printmakers."

Cecelia Condit. Madison Art Center, Madison, Wis., February 10–March 11, 1990. Video, retrospective.

Craig Ede. Rosewood Arts Centre Gallery, Kettering, Ohio, January 16–February 16, 1990. "Abstract and Figurative Forms," mixed-media paintings.

Mimi Holmes. Shaw Center Art Gallery, Graceland College, Lamoni, Iowa, February 5–March 2, 1990. Sculpture and drawings.

Susan Martin. Sybaris Gallery, Royal Oak, Mich., January 6–31, 1990. Sculpture.

Mel Pekarsky. Butler Institute of American Art, Youngstown, Ohio, February 4–March 18, 1990. Paintings, works on paper.

Therese Zemlin. Paper Press, Chicago, May 5–June 9, 1990. "New Work," steel and handmade paper sculpture.

NORTHEAST/

Karin Batten. June Kelly Gallery, New York, February 3–24, 1990. Paintings.

Nancy Bowen. Annina Nosei Gallery, New York, March 24–April 18, 1990.

Peter Costa. Soho Center for Visual Artists, New York, February 21–March 31, 1990. "Geometry on Site," mixed media.

Peggy Cyphers. E. M. Donahue Gallery, New York, April 5–25, 1990. Recent paintings.

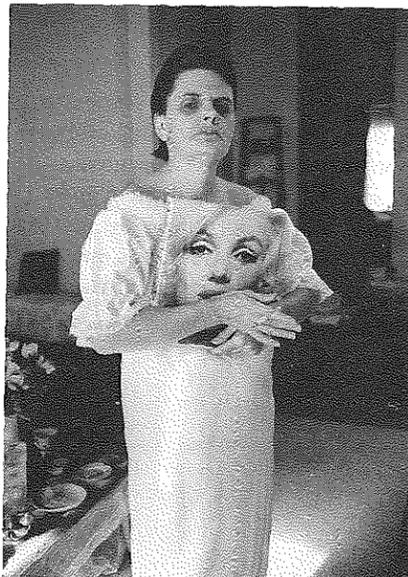
Carlota Duarte. Artists Foundation Gallery, Boston, March 29–May 5, 1990. "Odella, A Hidden Survivor," photographic essay.

Cecily Barth Firestein. Phoenix Gallery, New York, March 27–April 21, 1990. Mixed-media monotypes.

Margaretta Gilboy. Levy Gallery, Moore College of Art and Design, Philadelphia, March 2–31, 1990. "Re: Figure, Extensions of the Figurative Tradition."

Nicholas Hill. Greene Art Gallery, Guilford, Conn., February 3–28, 1990. Recent paintings. Shelmutt Gallery, Rensselaer Polytechnic Institute, Troy, N.Y., April 18–May 4, 1990. Works on paper.

Deborah Kahn. Houghton House Gallery, Geneva, N.Y., February 9–March 11, 1990.



Constance LaPalombara. First Street Gallery, New York, February 13–March 3, 1990. "Common Spaces: Urban Landscape Paintings."

Richard Lethem. Blue Mountain, New York, January 19–February 7, 1990. "Urban Work Blues and American Trauma Painting, 1984–1989."

Claire Lieberman and Ed Smith. New York Studio School, New York, March 1–31, 1990. Sculpture and drawings.

Jacqueline Lima. Blue Mountain, New York, February 9–28, 1990. "Perspective as Symbolic Form: Paintings and Drawings Using Curvilinear Perspective."

Babette Martino. Cudahy's Fine Arts, New York, March 27–April 27, 1990. Recent paintings.

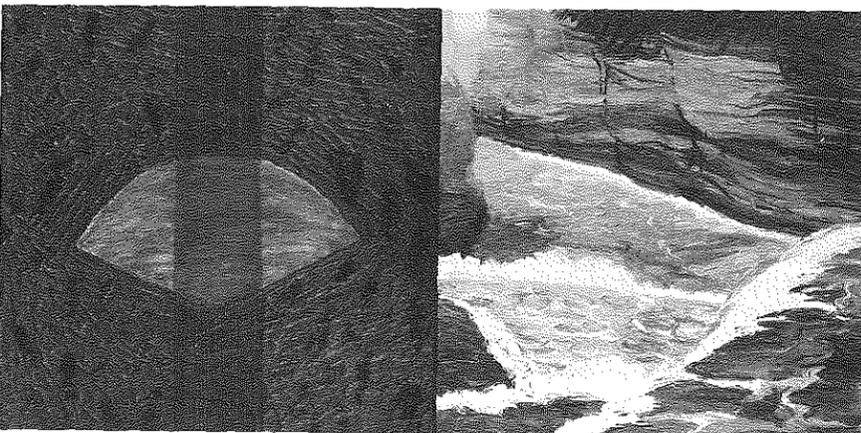
Margaret Morton. 55 Mercer Street Gallery, New York, March 13–31, 1990. "The Architecture of Despair: Building Types of the Homeless," photographs.

Jane Pagnucco. New York Experimental Glass Workshop, New York, February 3–March 16, 1990. "Ellis Island Project," a photographic collaboration with Deborah Czeresko.

George Papas. Stoughton Library Gallery, Stoughton, Mass., January 1990, and Cushing-Martin Library Gallery, Stonehill College, Easton, Mass., February 1990. "Images of Italy," works on paper.

left:
Carlota Duarte, photograph from the exhibition "Odella, A Hidden Survivor"

below:
Kay Walkingstick, *On the Edge, 1989,* acrylic, wax, and oil on canvas
PHOTO: JON REIS



Ruth Weisberg, *Alone Together, 1989,* charcoal, graphite, oil, and wax on unstretched canvas
COURTESY ASSOCIATED AMERICAN ARTISTS, NEW YORK

Susan Schwalb. Yeshiva University Museum, New York, May 6–July 1990. "The Creation Series: Fifteen Years of Silverpoint Drawing," drawings and wood sculpture.

Kay Walkingstick. M-13 Gallery, New York, March 29–April 21, 1990. "Cascade Series," paintings and drawings.

Marianne Weil. Islip Art Museum, Oakdale, N.Y., January 14–February 25, 1990. Sculpture. Katharine Perlow Gallery, New York, winter 1990. Recent bronze sculpture.

Ruth Weisberg. Associated American Artists, New York, February 7–March 10, 1990. "Giacometti's Room," works on canvas and paper.

SOUTH/

Les Barta. Woods Hall Photo Gallery, University of Alabama, Tuscaloosa, April 1–30, 1990. Photocollages.

SOUTHEAST/

Donald Anderson. Greenville Museum of Art, Greenville, N.C., January 9–February 19, 1990. "Figurative Abstract Works on Paper and Canvas, 1986–1989," paintings.

Rebecca DesMarais. Hodges-Taylor Gallery, Charlotte, N.C., February 1–28, 1990. "Surfaces," mixed-media paintings. City Gallery, Charleston, S.C., January 28–March 7, 1990. "Road Works," mixed-media paintings.

Lamar Dodd. Georgia Museum of Art, Athens, March 8–25, 1990. "Home," paintings.

Dorine Gross. Capricorn Galleries, Bethesda, Md., February 17–March 8, 1990. Paintings.

Susan Hauptman. Corcoran Gallery of Art, Washington, D.C., February 3–March 26, 1990. "The Obsessive Image," drawings.

Walter O'Neill. School 33 Art Center, Baltimore, Md., January 13–February 9, 1990. Works on paper.

WEST/

Pat Badt. Market Street Gallery, Venice, Calif., March 1990. Paintings.

Ray Beldner. Palo Alto Cultural Center, Palo Alto, Calif., March 18–May 6, 1990. Installation as part of "Earth Day 1990: Artists Respond to the Environment."

Priscilla Bender-Shore. Arpel Gallery, Santa Barbara, Calif., February 3–28, 1990. Paintings.

Anne Connell. Wentz Gallery, Pacific Northwest College of Art, Portland, Oreg., March 2–30, 1990. Drawings and paintings.

Wolf Gowin. Fina Cocina, Phoenix, Ariz., April 21–June 2, 1990. "Small Works," mixed-media assemblages.

Don Grant. Downtown Oakland Gallery, California College of Arts and Crafts, Oakland, February 5–March 9, 1990. Mixed-media sculpture.

Richard Notkin. Seattle Art Museum, Seattle, Wash., May 31–July 29, 1990. "Documents Northwest: Strong Tea: Richard Notkin and the Yixing Tradition," ceramics.

People in the News

In Memoriam

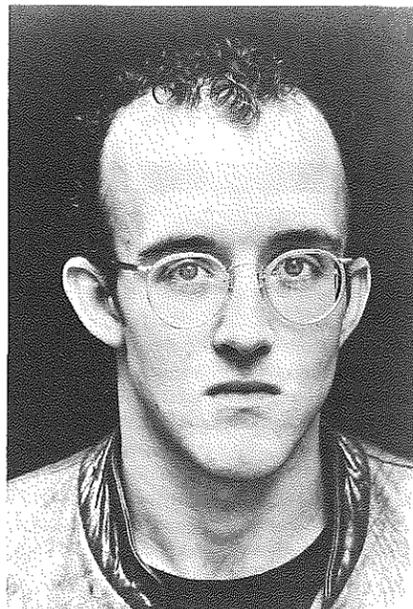
Guy Caesar Bauman, 38, died February 25, 1990. After studying at the University of California-Riverside and Princeton University, Bauman became a lecturer and curatorial assistant at the Frick Collection, New York. He went on to the Metropolitan Museum of Art, New York, where he was assistant curator in the European paintings department. He specialized in Northern European Renaissance painting and wrote numerous articles and catalogue entries.

E. Maurice Bloch, a historian specializing in American art, died November 29, 1989, at the age of 74. He founded the Grunwald Center at UCLA. Bloch graduated from New York University in 1939, and in 1957 he received his PhD in art history at the Institute of Fine Arts. In 1956 he began teaching art history at UCLA, where he remained until his retirement in 1983. He will be remembered for his academic, curatorial, and personal commitment to American art.

Calvert Coggeshall, an abstract painter and designer, died February 1, 1990, at the age of 82. Starting in the early 1950s, he exhibited at the Betty Parsons Gallery, and later with the Jack Tilton Gallery, both in New York. Most recently the Rothko Foundation sponsored his 1987 exhibition at Artists Space, where his monochromatic paintings reflected the land and skies of Maine, where he lived. In 1978 Bowdoin College Museum of Art mounted a retrospective of the artist's work.

Trude Fleischmann, a Viennese portrait photographer, died January 20, 1990, at the age of 94, in upstate New York. She was known as the Photographer of the Famous, and counted Hedy Lamarr, Arturo Toscanini, Eleanor Roosevelt, Raymond Massey, Albert Einstein, Sinclair Lewis, Paul Robeson, Gian Carlo Menotti, and Conrad Veidt among her subjects. Fleischmann lived and worked in Vienna, London, and New York. Her work can be found in numerous public collections, including the Metropolitan Museum of Art and the Museum of Modern Art in New York.

Keith Haring, artist, died February 16, 1990, in New York. He was 31. Haring was best known for his cartoonlike paintings and drawings of people and animals, executed with staccato strokes. He started as a graffiti artist, using white chalk on black paper and applying it to unclaimed advertising spaces. He then moved into painting, sculpture, and murals. Since 1981 he was represented by the Tony Shafrazi Gallery



Keith Haring, 1958-1990
COURTESY TONY SHAFRAZI GALLERY, NEW YORK

in New York, and he exhibited internationally. His work can be found in numerous public collections, including the Beaubourg at the Pompidou Center in Paris, the Stedelijk Museum in Amsterdam, and the Whitney Museum of American Art in New York. He was supportive of various social and political causes, particularly those involving AIDS. Haring strived to eliminate the distinctions between high and low art, and he will be remembered for his unique style of illustration.

Oswaldo Rodrigues Roque, executive director of the Chipstone Foundation in Milwaukee, died November 1, 1989. Born in Havana, Cuba, in 1949, he received both his BA and MA in art history from Yale University. An expert on American painting and decorative arts, he was a curator at the Metropolitan Museum of Art, New York, and the Carnegie Institute, Pittsburgh, Pa. He authored numerous articles and books. Contributions toward a scholarship at Yale University may be made payable to "Yale University-Oswaldo Rodriguez Roque Memorial Fund" and forwarded to Nancy Schneck, Chipstone Foundation, 777 E. Wisconsin Ave., Suite 3500, Milwaukee, WI 53202.

Peter von Blackenhagen, a professor emeritus at the Institute of Fine Arts in New York, died March 6, 1990, at the age of 80. Born in Latvia, Blackenhagen received his PhD from the University of Munich and taught at the University of Hamburg. After World War II, he went on to teach at the University of Chicago and Harvard until 1959 when he joined the Institute, remaining until 1979. In 1982 he was awarded the Gold Medal of the Archaeological Institute of America.

Academe

MIDWEST/ **Michael Hoff** and **Alison Stewart** have been appointed assistant professors of art history at the University of Nebraska-Lincoln.

Lydia Thompson, formerly director of the educational opportunity program, assistant to the dean for minority affairs, and affirmative action officer at Alfred University, Alfred, N.Y., has been appointed assistant dean of multicultural/minority affairs at the School of the Art Institute of Chicago.

NORTHEAST/ **Laura L. Meixner** has been promoted to associate professor in the History of Art Department at Cornell University, Ithaca, N.Y.

SOUTH/ **Peter W. Guenther**, professor of art history at the University of Houston, Tex., has been honored with the establishment of an endowed scholarship for art history majors and a proclamation by the mayor of Houston, in view of his forthcoming retirement in May 1990.

SOUTHEAST/ **Nat Dean**, formerly director of career development and planning at California Institute of the Arts, has accepted the same position at Ringling School of Art and Design in Sarasota, Fla.

Nat Dean



Thomas Messer, former director of the Solomon R. Guggenheim Museum in New York, has been appointed senior advisor to the University of Miami, Fla. He will counsel the university throughout the development of a major new art museum.

Bruce H. Yenawine, dean of the Corcoran School of Art, Washington, D.C., has resigned, effective July 1, 1990. Yenawine, who had criticized the Corcoran Gallery's cancellation of the Mapplethorpe exhibition, plans to pursue graduate studies.

WEST/ **Jocelyn de Noblet** has been appointed art council chair at the UCLA Department of Design for the winter quarter of 1990.

Organizations

MIDWEST/ **Ellen (Nan) Plummer** has been named executive director of Michigan Artrain in Ann Arbor. She succeeds **Daniel O'Leary**, who has accepted the position of assistant director of the Minneapolis Institute of Arts.

Museums and Galleries

MIDWEST/ **Kevin E. Consey** has been appointed director and chief executive officer of the Museum of Contemporary Art, Chicago.

Karen (Kitty) Ulrich is the new coordinator at the Indianapolis Museum of Art-Columbus Gallery, Columbus, Ind.

NORTHEAST/ **Thomas N. Armstrong 3d**, director of the Whitney Museum of American Art, New York, for 15 years, was dismissed in March by the museum's board of trustees. Armstrong had been under fire in recent months for what was perceived by some to be indifference to scholarship, delays in the museum's planned expansion, and a lack of curatorial leadership. Others point to the museum's board of trustees, accusing them of poorly handling the Armstrong situation.

Peter Doroshenko, formerly curator of exhibitions at the Albany Museum of Art, Albany, Ga., has been named curator of paintings and sculpture at Everson Museum of Art in Syracuse, N.Y.

Jane Farver is the new director of the Lehman College Art Gallery in New York. She replaces **Nina Castelli Sundell** who was director since the gallery's inception in 1984. Farver was formerly director of the Tomoko Liguori Gallery in New York.

John Ittman has been appointed visiting curator to the Department of Prints, Drawings, and Photographs at the Philadelphia Museum of Art, for a two-year term under a grant from the Andrew W. Mellon Foundation.

David W. Scott has been named acting director and chief executive officer of the Corcoran Gallery of Art in Washington, D.C., while the board searches for a permanent director.

David F. Sheldon, currently headmaster at Middlesex School in Concord, Mass., has been appointed executive director of the Shelburne Museum, Shelburne, Vt. He will assume this newly created position on July 1, 1990.

Sarah Elliston Weiner has been named director of the Wallach Art Gallery at Columbia University, New York. She will continue her post as curator of art properties at Columbia.

SOUTH/ **William B. Jordan**, deputy director of the Kimbell Art Museum in Fort Worth, Tex., has resigned his position, effective March 31, 1990.

SOUTHEAST/ **Shroeder James Cherry**, currently museum educator at the J. Paul Getty Museum, Malibu, Calif., has accepted the position of director of education and community at the Baltimore Museum of Art, effective late spring.

Brian Dursum, acting director of the University of Miami's Lowe Art Museum, has been appointed the museum's director. He replaces **Ira Licht**, who served as director for over 10 years.

Franklin Kelly, curator of the permanent collection at the Corcoran Gallery of Art in Washington, D.C., resigned his post. Kelly, a historian of American art, is going to the National Gallery of Art as research curator of American Art.

WEST/ **Sherry Goodman** has been made full-time education coordinator at the University Art Museum, University of California, Berkeley. This newly expanded position has been made possible by a grant from the San Francisco Foundation.

Martin Sullivan has resigned his position as director of the New York State Museum in Albany, to become director of the Heard Museum in Phoenix, Ariz.

Programs, New & Revised

The Center for Machine-Readable Texts in the Humanities is a joint project to be undertaken by Rutgers and Princeton universities. The center will act as a central source of information on humanities data files and a selective source of data files themselves. It seeks to complement data collection and provide bibliographic control to already existing data files. For information: **Marianne Gaunt**, Alexander Library, Rutgers University, College Ave., New Brunswick, NJ 09803; **Robert Hollander**, Dept. of Comparative Literature, Princeton University, Princeton, NJ 08544.

Guild Hall, East Hampton, N.Y., has announced that a bequest from the late **Tito Spiga**, a designer, artist, and collector who lived in East Hampton, will enable the museum to build a gallery for the exhibition of the permanent collection. The **Tito Spiga Permanent Collection Gallery** will open in September 1990.

Harvard University Art Museums, in Cambridge, Mass., have received a gift from the Trustees of the International Exhibitions Foundation in honor of **Annemarie Henle Pope**, its founder and president. The gift will establish a special exhibitions endowment that will fund temporary exhibitions at the art museums.

The Katonah Gallery, Katonah, N.Y., is changing its name to the **Katonah Museum of Art**, effective March 1990. The museum is constructing a new building, which it will occupy in November 1990.

The National Institute for the Conservation of Cultural Property has announced its project **Save Outdoor Sculpture! (SOS!)**, a joint venture with the Smithsonian Institution's National Museum of American Art. The project seeks to establish and maintain an inventory of all outdoor sculpture across the United States in order to monitor its condition and provide the responsible institution with care guidelines. For information: **SOS!**, National Institute for the Conservation of Cultural Property, 3299 K St. NW, Suite 403, Washington, DC 20007; 202/625-1495.

The M. H. de Young Memorial Museum, San Francisco, has three newly renovated galleries of British art. As part of the reorganization of the Fine Arts Museums of San Francisco, the British galleries will serve to introduce the de Young's primary emphasis on American art.

The Oregon School of Arts and Crafts, in Portland, receiving accreditation from the National Association of Schools of Art and Design, has become the only professionally accredited, independent post-secondary school in America dedicated exclusively to education in crafts.

The Pacific Asia Museum in Pasadena has been designated a California State Historic Landmark. The museum, dedicated to the arts of Asia and the Pacific Rim, was constructed in the 1920s in the Period Revival style based on a rare Chinese model.

The Toledo Museum of Art, Toledo, Ohio, has announced that the **Art in Glass Gallery** and the **Classic Court** will be closed for renovation until late August. The work is part of a long-term plan to renovate the internal space of the museum.

The University of Miami, Fla., has announced that the **Tobishima Corporation** has donated funds that will aid in building a new art museum on campus. The new facility will expand the activities of the existing **Lowe Art Museum**.

Vassar College, Poughkeepsie, N.Y., has received \$7.5 million from **Frances Lehman Loeb** for the construction of a new art center and the renovation of existing art facilities, to be known as the **Frances Lehman Loeb Art Center**. **Loeb's** gift to her alma mater is the largest donation to a college by a living individual.

Grants, Awards, & Honors

Publication policy: Only grants, awards, or honors received by individual or institutional members of the College Art Association are listed. The award/grant/honor amount is not included. Please note the following format: cite name, institutional affiliation, and title of the award, grant, or honor, and (optional) use or purpose of grant. Please indicate that you are a CAA member.

Marcia Allentuck, professor emerita of English and art history at City University of New York, received a 1989-90 grant from the **Swann Foundation for Caricature and Cartoon** for "Iconography of Caricatures of the Sublime, the Picturesque, and the Beautiful."

Carol Farr has received an American Council of Learned Societies travel grant to attend the Association of Art Historians of Britain conference in Dublin, Ireland.

Carol Grape received a 1990 grant from the Kentucky Foundation for Women to continue her work on sculpture as books/books as sculpture.

Marilyn Lanfear has won first prize in the Assistance League of Houston's 22nd annual statewide competition, "Texas Art Celebration '90." Lanfear was awarded the prize based on her sculpture "mariilyn, with no middle name she'll have one when she marries."

Ruth K. Meyer has been made a chevalier in the Ordre des Arts et des Lettres for her work to promote French culture and her activities in the regional celebrations of the bicentennial of the French Revolution. She is director of the Taft Museum in Cincinnati, Ohio.

Bela Petho, professor of art at St. John's University, Collegeville, Minn., was artist-in-residence at Moorhead State University, Moorhead, Minn., January 8-12, 1990. He completed a portrait of President Roland Dille and gave two lectures based on his research.

Peg Weiss, research associate professor in the Department of Fine Arts at Syracuse University, Syracuse, N.Y., is currently an invited Getty scholar at the Getty Center for the History of Art and Humanities, Santa Monica, Calif.

Conferences & Symposia

Repeat listings are indicated by an asterisk.

Calls for Papers

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

Ninth Annual Symposium on Contemporary Art, sponsored by Rutgers University and the Fashion Institute of Technology, will be held October 26, 1990. Papers concerning art since 1945 are sought. 500-1,000 word abstracts to: Joan Marter, Dept. of Art History, Voorhees Hall, Rutgers University, New Brunswick, NJ 08903. *Deadline: June 15, 1990.*

26th International Congress on Medieval Studies, at the Medieval Institute, Western Michigan University, Kalamazoo, May 1991. Association Villard de Honnecourt for the Interdisciplinary Study of Medieval Technology, Science, and Art (AVISTA) is accepting proposals for its sessions "Numbers, Proportions, Weights and Measures." Papers concerning these topics should relate to the following fields: metrology, horology, numismatics, architecture, mathematics, geometry, physics, or technology. Talks are limited to 20 minutes and graduate students are encouraged to submit. Send one-page abstract, indicating audiovisual needs, to: Ronald E. Zupko, Chair/Organizer, Dept. of History, Charles L. Coughlin Hall, Marquette University, Milwaukee, WI 53213; 414/288-7217. *Deadline: September 15, 1990.*

To Attend

Art History, Culture Industry, Intellectual Fashion, a symposium organized by the Center for the Study of Modernism, sponsored by the College of Fine Arts, University of Texas at Austin, April 20-21, 1990. Papers will focus on the role of representation in general and artistic representation in particular, within modern society. For information: Richard Shiff, Center for the Study of Modernism, Dept. of Art, University of Texas, Austin, TX 78712; 512/471-7547.

The Rise and Demise of the Artisan Painter in America, a symposium, will be held in conjunction with the exhibition "Between the Rivers: Itinerant Painters from the Connecticut to the Hudson," April 21, 1990, at the Sterling and Francine Clark Art Institute, Williamstown, Mass. For information: Mary Jo Carpenter, 413/458-9545.

The Wadsworth Atheneum, Hartford, Conn., has announced that restoration is complete on its Goodwin Reception Room, a Victorian interior that contains a rare suite of Herter Brothers furniture and textiles re-created by Scalamandre. A symposium on Victorian design will be held April 21, 1990, to celebrate the re-opening of the room. Call 203/278-2670, ext. 322, for information.

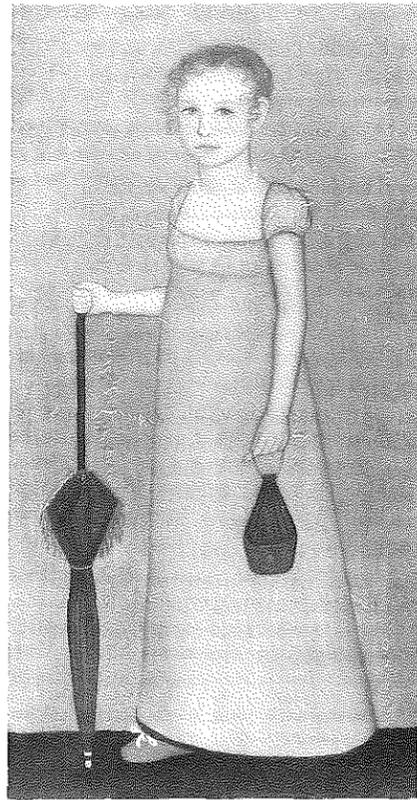
Women, Religion, and the Arts in Early Modern Europe, a conference, Amherst College, April 21-22, 1990. For information: Craig Monson, Music Dept., Amherst College, Amherst, MA 01002; 413/542-2364.

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

***Annual Byzantine Symposium**, Dumbarton Oaks, April 27-29, 1990, will focus on the religious, political, and social context of the holy image. For information: Byzantine Symposium, Dumbarton Oaks, 1703 32nd St. NW, Washington, DC 20007.

***Conservation Grant Seminar**, Chicago Conservation Center, May 8, 1990, will focus on grant writing, fundraising, and management strategy for conservation programs. Registration fee: \$125. For information: Barry Bauman, Director, Chicago Conservation Center, 730 N. Franklin St., Suite 701, Chicago, IL 60610; 312/944-5401.

Herbert Revisited, a symposium on modern art in honor of Robert L. Herbert, May 12, 1990, at Yale University Art Gallery auditorium. Open to the public. For information: Matthew Drutt, 203/432-2667.



Ammi Phillips, Harriet Campbell (1808-1881), ca. 1815, oil on canvas, private collection, on loan to the Sterling and Francine Clark Art Institute, Williamstown, Mass. In the exhibition "Between the Rivers: Itinerant Painters from the Connecticut to the Hudson."

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

The Context of Synchronism: Americans in Paris, 1910-1925, a symposium at the Montclair Art Museum, May 17, 1990. For information: Linda Kugler, Montclair Art Museum, 3 S. Mountain Ave., Montclair, NJ 07042-1747; 201/746-5555.

***The Structure of the Hagia from the Age of Justinian to the Present**, Princeton University, May 18-19, 1990. The conference will bring together scholars and professionals from different disciplines to exchange ideas and new information pertaining to historical background, physical environment, design, and the state of building structure over time. For information: R. Mark, School of Architecture, Princeton University, Princeton, NJ 08544.

The Italian Renaissance Frame, a symposium at the Metropolitan Museum of Art, New York, June 5, 1990. For information: Office of Academic Programs, Metropolitan Museum of Art, 212/570-3874.

Printers' Impressions, a symposium at Tamarind Institute, June 9-11, 1990, will focus on the role of the printmaker within the collaborative printmaking tradition and the current issues affecting the contemporary print. For information: Tamarind Institute, 108 Cornell Ave. SE, Albuquerque, NM 87106; 505/277-3901.

***Margaret of York, Simon Marmion, and the Visions of Tondal**, a symposium sponsored by the Department of Manuscripts of the J. Paul Getty Museum, June 22-24, 1990. For information: Dept. of Manuscripts, J. Paul Getty Museum, Box 2112, Santa Monica, CA 90406. The symposium will follow immediately the 5th **Interdisciplinary Conference on Netherlandic Studies** to be held at UCLA, June 19-22, 1990. For information: Margriet Lacy, Minard 221, North Dakota State University, Fargo, ND 58105.

Cultural Definition and the Renaissance, Courtauld Institute of Art, June 28-30, 1990. Sessions include: The Renaissance: Concept and Models; The Material Basis: The Case of Florence; The Cultural Image: Language, Art, and Gesture; Challenging the Paradigm: New Terms of Reference. For information: Patricia Rubin, Courtauld Institute, Somerset House, The Strand, London WC2R 0RN, England; 01/872-0220.

The Goodwill Arts Festival, organized in conjunction with the Goodwill Games, will be held July 2-August 5, 1990. The event will feature cultural performances and exhibitions in music, drama, dance, theater, film, literary arts, and visual arts, with a special emphasis on the arts of the Soviet Union. The major visual arts and historical exhibitions will open in June and run through mid-October 1990. The festival is held in Seattle and Tacoma, Wash. For information, call 206/441-FEST.

***Access to the Arts**, a conference sponsored by Mid Atlantic Arts Foundation, will be held in Washington, D.C., July 9-10, 1990. The aim of the conference is to educate participants in ways to make their organizations more accessible to disabled and older people. For information: Mid Atlantic Arts Foundation, 11 E. Chase St., Suite 2A, Baltimore, MD 21202; 301/539-6656.

47th International Congress of Americanists will meet in New Orleans, La., at Tulane University, July 7-11, 1991. Those interested in attending must write by September 1, 1990, to: Secretariado ICA 1991, Roger Thayer Stone, Center for Latin American Studies, Tulane University, New Orleans, LA 70118-5698; 504/865-5164.

***Microcomputers in Slide and Photograph Collections**, a workshop at the University of Texas, Austin, July 11-14, 1990, for professionals in visual resource management. The workshop will address such areas as potential automation in visual resource collections; introduction to hardware and software; demonstrations of software programs; and preparing and writing proposals. Registration limited. For information: Fine Arts Continuing Education, University of Texas, FAB 2.4, Austin, TX 78712; 512/471-8862.

***The Northeast Document Conservation Center** offers a training program in preservation microfilming. Participants will learn how to plan microfilm projects, develop specifications, and write contracts with vendors; they will obtain hands-on experience in operating a camera. A five-day intensive microfilm training workshop will be held in August 1990. Registration: \$250. For information: Mary Elizabeth Ruwell, Northeast Document Conservation Center, 24 School St., Andover, MA 01810; 508/470-1010.

***NEH Summer Institutes**. The National Endowment for the Humanities will be offering 51 seminars for college teachers during the summer of 1990. For a complete list and general information, call 202/786-0380.

Opportunities

Repeat listings are indicated by an asterisk.

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.

***Minnesota Vietnam Veterans Memorial**, national open design competition for a memorial to those who died in the Vietnam conflict to be built on the grounds of the Minnesota State Capitol in Saint Paul. Total budget is \$500,000. For information: Minnesota Vietnam Veterans Memorial, Professional Advisor, Capitol Area Architectural and Planning Board, Room B-46, State Capitol, Saint Paul, MN 55155; 612/296-7138. *Deadline: late April 1990.*

National Art Review is seeking artists in all media for an exhibition surveying contemporary art. Submissions must include: \$5, made out to Sawhill Gallery; 6-12 slides and current résumé; self-addressed stamped post card to notify receipt of materials; SASE for return of slides; designate one slide to be kept for file. Send to: Director, Sawhill Gallery, Art Dept., James Madison University, Harrisonburg, VA 22807; 703/568-6407. *Deadline: May 1, 1990.*

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

***36th Annual Drawing and Small Sculpture Show**, October 7-November 4, 1990. All drawing and sculpture media; no prints; 10 works max. per person; 1 slide per drawing, 2 slides per sculpture. Entry fee: \$10. For prospectus and entry form: Ball State University Art Gallery, 2000 W. University Ave., Muncie, IN 47306; 317/285-5242. No SASE, please. *Deadline: May 25, 1990.*

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

MULTIPLES is seeking entries of works that exist in quantities greater than one for potential solo exhibitions and special installation projects at Nexus Contemporary Art Center. Send no more than 20 slides, supportive materials, and SASE to: MULTIPLES, Gallery Director, Nexus CAC Gallery, Box 54661, Atlanta, GA 30308; 404/688-2500. *Deadline: June 15, 1990.*

International Art Competition is accepting submissions in a wide variety of media. There will be a winners' exhibition at Marcuse Pfeifer Gallery, New York, and awards up to \$7,000. For an application: I.A.C., Dept. ED, PO Box 1058, Lodi, NJ 07644; 201/646-0222. *Deadline: June 30, 1990.*

Osaka Triennale '90 will present an exhibition geared toward the current state of painting. Prize money will be awarded. All entries must be able to be exhibited on a wall, completed in 1989 or 1990, and never entered in another competition. For application: Osaka Triennale Bureau, c/o Osaka Foundation of Culture, 333 Bldg., 2-7-4 Tanimachi, Chuo-ku, Osaka 540, Japan; Fax (06) 945-5739. *Deadline: July 31, 1990.*

Salon de Peinture et d'Estampe de Montréal, an exhibition of the works of approximately 80 artists working in painting or graphics, will be held October 28–November 6, 1990. Send: 1–4 slides or photographs with name, size, title, and value; résumé (optional); \$22 entry fee (nonrefundable); SASE. Entries to: Fondation pour la Recherche et la Réalisation en Industrie Culturelle, C.P. 65, Succursale C, Montréal, Québec, Canada, H2L 4J7; 514/523-8763. *Deadline: September 15, 1990.*

Salon d'Oeuvres sur Papier de Montréal, an exhibition of the works of approximately 100 artists working on paper, will be held November 25–December 4, 1990. Send: 1–4 slides or photographs with name, size, title, and value; résumé (optional); \$22 entry fee (nonrefundable); SASE. Entries to: Fondation pour la Recherche et la Réalisation en Industrie Culturelle, C.P. 65, Succursale C, Montréal, Québec, Canada, H2L 4J7; 514/523-8763. *Deadline: October 15, 1990.*

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

Grants and Fellowships

***National Endowment for the Humanities**, summary of upcoming deadlines: Directors, April 1, 1990. Office of Challenge Grants, May 1, 1990. Guidelines and applications are available from either the program or the Office of Publications and Public Affairs, NEH, 1100 Pennsylvania Ave. NW, Washington, DC 20506; 202/786-0438.

The National Heritage Preservation Program, within the office of the National Endowment for the Humanities, awards grants to institutions to help stabilize material culture collections through support of conservation systems. Funds are also available to institute national training programs for conservators of such collections. Institutions may apply for grants up to \$700,000. For information: Office of Preservation, Room 802, National Endowment for the Humanities, Washington, DC 20506; 202/786-0570. *Deadline: April 18, 1990.*

National Association of Artists' Organizations (NAAO) is accepting organizational assistance grant proposals from artists' organizations that would benefit from the services of consultants. Qualifying organizations' artists must have a central role in policy and decision-making and be guaranteed full control of the presentation of their work. The organization must be committed to contemporary artists and ideas. Proposals should be 1–2 typed pages with a description of need and purpose, including evidence of adherence to the values of artists' organizations, and the organization's budget for the most recently completed fiscal year. Send proposals to: Organizational Assistance Program, NAAO, 918 F St. NW, Washington, DC 20004; 202/347-6350.

***Advanced Research Fellowships in India**, sponsored by the Indo-U.S. Subcommission on Education and Culture, are offered in all academic disciplines, except clinical medicine. Twelve long-term (6–12 months) and nine short-term (2–3 months) awards for 1991–92 research will be given. Applicants must be U.S. citizens at the postdoctoral or equivalent professional level. For an application: Council for International Exchange of Scholars, Attn: Indo-American Fellowship Program, 3400 International Dr., Suite M-500, Washington, DC 20008-3097; 202/686-4013. *Deadline: June 15, 1990.*

***Fulbright Grants** for research and university lecturing abroad in 1991–92 are offered by the Council for International Exchange of Scholars. About 1,000 grants are available for periods ranging from 3 months to a year. There are openings in over 100 countries, and, in many regions, the opportunity exists for multicountry research. Fulbright awards are granted in virtually all disciplines, and scholars in all academic ranks are eligible to apply. Applications are encouraged from retired faculty and independent scholars. Application materials are available from Council for International Exchange of Scholars, 3400 International Dr., Suite M-500, Washington, DC 20008-3097; 202/686-7866. *Deadlines: June 15, 1990–January 1, 1991, depending on country.*

The Ruth Chenven Foundation will bestow awards not to exceed \$1,000 to craftspeople or artists engaging in or planning a project. For application information: Ruth Chenven Foundation, 7 Park Ave., New York, NY 10016. *Deadline: July 31, 1990.*

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

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

Calls for Manuscripts

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

Art Journal is seeking articles for the issue titled "Uneasy Pieces: Controversial Works in the History of Art from 1789 to 1950." Articles should deal with works of art that caused controversy such that attempts were made to censor the piece. The nature of the censorship could include prohibition or removal of the work from exhibition, modification of the work to make it more "acceptable," defacement or actual destruction of the work (sanctioned or unsanctioned), or restrictions as to who might view the work. Proposals or manuscripts should be sent to: Gerald Silk, Tyler School of Art, Temple University, Beech and Penrose, Elkins Park, PA 19126. *Deadline: July 15, 1990.*

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

Publications

The Archives of American Art has developed a presentation on what the Archives offer and how to use them. To arrange an on-campus visit, call the Midwest director, Judith A. Gustafson, 313/226-7544.

Art Calendar is a monthly publication providing information for visual artists about professional opportunities and markets for their work. Categories covered include: calls for entries; museums, alternative spaces, galleries, and consultants open to reviewing new work; available funding; residencies. Subscriptions: \$29/one year, \$51/two years (add \$5/year for first-class postage). Art Calendar, PO Box 1040, Great Falls, VA 22066.

The Artist's Tax Workbook, by Carla Messman, examines tax issues particular to artists and other self-employed professionals. The book offers instruction in establishing bookkeeping systems and filing taxes. \$16.95 plus \$1.50 for shipping. Resources & Counseling, 429 Landmark Center, 75 W. Fifth St., Saint Paul, MN 55102; 612/292-4381.

Canadian Conference of the Arts has numerous publications available concerning the machinations of the arts in Canada. For information: Canadian Conference of the Arts, 189 Laurier Ave. E., Ottawa, Ontario K1N 6P1 Canada.

The Celtic Art Coracle is a monthly magazine providing clear instructions and illustrations on doing your own Celtic art illuminated manuscripts. To subscribe send \$25, or \$2.50 for a sample issue, to: Coracle Press, 4-771 Prior St., Vancouver, BC, V6A 2G8, Canada.

Directory of Art Publishers, Book Publishers, and Record Companies is a reference source for artists who create works suitable for reproduction on record jackets, posters, postcards, greeting cards, lithographs, or calendars. To order, send \$28 to: Directors Guild Publishers, PO Box 369, Renaissance, CA 95962; 800/383-0688.

Directory of Fine Art Representatives and Corporate Art Collections, 2nd ed., is a guide to art consultants and corporate collections, including style and media preferences, geographic concentration, and requirements for reviewing work, as well as addresses and telephone numbers. To order, send \$44 to: Directors Guild Publishers, PO Box 369, Renaissance, CA 95962; 800/383-0677.

Duncanson's Murals—Nicholas Longworth's Legacy to the Taft Museum is a video about the life and work of Robert Scott Duncanson (1821–72), who is recognized as the first African American to earn an international reputation as a landscape painter. The video is available for loan from the Taft Museum to schools and community groups. For information: Abby Schwartz, acting curator of education, or Jaye Yorio, public relations manager, at 513/241-0343.

Fairs and Festivals in the Northeast and Fairs and Festivals in the Southeast are each compilations of regional festival offerings. Listings include dates, deadlines, and information with contact people for each entry. The events are also indexed by state and run through March 1991. To order, send \$8.50/book, or \$15 for both (add \$1/book for first-class postage) to: Arts Extension Service, Division of Continuing Education, University of Massachusetts, Amherst, MA 01003; 413/545-2360.

Great Menu Graphics, Great Packaging Graphics, Great Exhibit Graphics, and Great Retail Graphics are four new design books available through Letraset. Each book is \$18.95. For a catalog, call 800/526-9073.

History, Theory, and Practice of Art Criticism in Art Education by Jim Cromer, professor of art at the University of South Carolina, examines the application of art criticism theory into educational practice, providing models and sample lessons. The book is available in paperback for \$14, prepaid only, from the National Art Education Association, 1916 Association Dr., Reston, VA 22091-1590.

IIE Books: Information about Higher Education and International Exchange is a brochure on topics relative to international education and contains a list of books that can be ordered concerning international study. IIE Books, 809 United Nations Plaza, New York, NY 10017.

National Humanities Alliance Annual Report summarizes the recent activities of the Alliance, a Washington-based coalition of scholarly societies, museums, libraries, and other institutions dedicated to scholarship in the humanities. The report was written by John Hammer, director of the Alliance. For information: National Humanities Alliance, 1527 New Hampshire Ave. NW, Washington, DC 20036.

Studio Art: Praxis, Symbol, Presence by Marilyn Zurmuehlen, head of Art Education at the University of Iowa, relays the theory and practice underlying the teaching of studio art. The book is available in paperback for \$14, prepaid only, from the National Art Education Association, 1916 Association Dr., Reston, VA 22091-1590.

Upholstery Conservation is a compilation of papers and photographs presented at the International Upholstery Conservation Symposium. \$30 plus \$3 shipping. American Conservation Consortium, 87 Depot Rd., East Kingston, NH 03827.

Residencies

***The MacDowell Colony** offers residencies to professional and emerging artists (composers, writers, visual artists, film/video artists, interdisciplinary). Colony fellows receive room, board, and the exclusive use of a studio. The average length of a residency is 6 weeks. For

information: Admissions Coordinator, MacDowell Colony, 100 High St., Peterborough, NH 03458; 603/924-3886 or 212/966-4860. *Deadlines: April 15, 1990, for fall–winter; September 15, 1990, for winter–spring.*

The Studio Museum in Harlem offers 3 residencies to emerging African American artists, providing them with studio space and a fellowship for 12 months. For information: Director of Education, Studio Museum in Harlem, 144 W. 125th St., New York, NY 10027; 212/864-4500. *Deadline: May 1, 1990.*

***The Millay Colony for the Arts**, located on a 600-acre national historic landmark site in Austerlitz, N.Y., offers one-month residencies for artists. The 400-sq.-ft. artist's studio has a 12-foot ceiling and a porch with a view of a stream and woods. No fee. For application: Millay Colony for the Arts, Steepletop, Austerlitz, NY 12017; 518/392-3103. *Next deadline: May 1, 1990, for October–January residencies.*

***Mid Atlantic Arts Foundation Visual Arts Residency Program** grants support to organizations that host residencies of 2 weeks to 3 months by individual artists and art critics. Any not-for-profit organization in Del., D.C., Md., N.J., N.Y., Pa., Va., W.V., and the U.S. Virgin Islands may apply to host a resident from the region, but outside the host organization's state. Applications must be made by the host organization on behalf of specific residents. Residencies must take place between November 1, 1990, and December 31, 1991. The program will fund \$2,000/month for residency fees; \$300 toward project documentation and administration; and cost of one round trip between the resident's home and the residency site. For application: Visual Arts Residency Program, Mid Atlantic Arts Foundation, 11 E. Chase St., Suite 2A, Baltimore, MD 21202; 301/539-6656. *Deadline: July 13, 1990.*

Atlanta College of Art is offering an artist/critic residency in painting and drawing. Experienced artist and teacher with significant exhibition record required. Possibility of funding to produce an original hand-printed lithographic edition with a Tamarind master printer while in residence. Stipend in mid-20s, preferably for one year but will consider a semester. For information: Barbara DeConcini, Atlanta College of Art, 1280 Peachtree St. NE, Atlanta, GA 30309.

City Gallery, a nonprofit, municipal art gallery, funded and administered by the New York City Department of Cultural Affairs, offers internships in a variety of areas: research, exhibit planning, and program development. For information: Director, City Gallery, New York City Dept. of Cultural Affairs, 2 Columbus Circle, New York, NY 10019; 212/974-1150, ext. 382.

The National Gallery of Art is introducing an internship program for African Americans, Hispanic Americans, and Native Americans to increase their participation in museum

professions. Internships are available in a variety of areas of specialization. Two full-time, 9-month internships will be offered in 1990-91. For information: Gail Feigenbaum, Academic Programs, National Gallery of Art, Washington, DC 20565; 202/842-6258.

Vermont Studio Colony offers 4- and 8-week residencies to visual artists and writers. Applications are accepted year round and are reviewed monthly. For information: Vermont Studio Colony, PO Box 613, Johnson, VT 05656; 802/635-2727.

Workshops and Schools

Photo Focus 3 is a series of workshops by and for photographers, sponsored by the Coupeville Arts Center. The workshops are being held March-September 1990. For information: Coupeville Arts Center, PO Box 171, Coupeville, WA 98239; 206/678-3396.

The Society for the Preservation of New England Antiquities, in Boston, Mass., is offering a course, "The Craft of Furniture Making," on Thursday evenings, April 5-May 24, 1990, at the Codman Carriage House, Lincoln, Mass. For information, 617/227-3956.

Oregon School of Arts and Crafts, in Portland, is offering 19 workshops, June 13-August 22, 1990. For information: Oregon School of Arts and Crafts, 8245 SW Barnes Rd., Portland, OR 97225; 503/297-5544.

The Friends of Photography, in San Francisco, will hold 7 workshops during spring and summer 1990, focusing on the aesthetics of the

medium and the art of seeing. For information: Friends of Photography, 250 Fourth St., San Francisco, CA 94103; 415/495-7000.

Mentors Abroad Tours is a summer travel/mentor program for teachers. Participants are encouraged to develop teaching strategies for use in the classroom. Graduate credit is available through the University of Minnesota. For information: Mentors Abroad/Bandana Travel, 1021 Bandana Blvd. E., Saint Paul, MN 55108; 612/646-3540; 800/356-6467.

Parsons School of Design offers a wide range of study-abroad summer programs. All programs are available for undergraduate credit, and eligible students may register for graduate credit in many courses. For information: Parsons School of Design, Office of Special Programs, 66 Fifth Ave., New York, NY 10011; 212/741-8975.

Pratt in Venice is a summer study-abroad program available to both graduates and undergraduates in the disciplines of art history, drawing, and painting. For information: Diana Gisolfi at 718/636-3598.

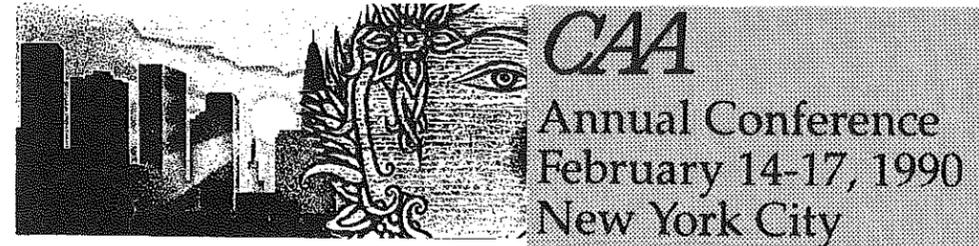
Information Wanted

The Print Club of Albany is sponsoring an exhibition of the work of Dorothy Lathrop, to be held in 1991, the centenary of her birth. The club is seeking examples of her work for the exhibition. Anyone who has examples or knows the whereabouts of examples is asked to contact the Print Club of Albany, PO Box 6595, Ft. Orange Station, Albany, NY 12206.

Corrections

In vol. 14, no. 4, of the newsletter, under one-person shows, Robert Cronin's exhibition at the Bachelier-Chardonsky Gallery was not in Kent, Ohio. It was in Kent, Conn.

In the last issue of the newsletter (vol. 15, no. 1) Howard Risatti was incorrectly identified on page 2 as chair of the Art History Department at Virginia Commonwealth University. He is associate professor in the department. François-Auguste de Montéquin is chair.



1990 Annual Conference Cassette Order Form

These cassettes provide a great opportunity to catch up on the latest developments by the experts in the field. They provide an excellent recap of conference topics and are a great training tool and informational source for those who could not attend.

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CAA

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.

Art Workshop International. Assisi, Italy, June 30–July 29, 1990. Live and work with professional artists/teachers in an English-speaking convent surrounded by the Umbrian landscape. Instruction in all media for all levels. Separate program for professional and advanced artists, no instruction. Housing, most meals, studio space, critiques, and lectures culminating in an exhibition sponsored by the City of Assisi and the Tourist Bureau. // **San Miguel de Allende, Mexico, mid-December to mid-January, 1990–1991.** Work and live on the grounds of the famous Instituto. Painting and graphic studios adjoining Hotel Aristos with swimming pool. For information: Art Workshop, 463 West St., #1028H, New York, NY 10014.

Chinese Papermaking Villages. Study delegation, October 28–November 10, 1990. First formal delegation invited by Chinese. Observe and document vanishing rural working papermaking villages. Conferences, lectures, field trips, optional post-residential tour. Based

in Hangzhou. Application information: J. Sugarman, Atlantic Paperworks, PO Box 2458, Providence, RI 02906; 401/751-8888. Or call CET, 800/225-4262.

Interested in a New York Show? Prince Street Gallery, artists' co-op, offers two guest solo shows, for a fee, in May and June 1991. Open to all artists living outside 100-mile radius of NYC. Subject to approval by gallery members. For information: Prince Street Gallery, 121 Wooster St., New York, NY 10012, Attn: Out of Town Show; 212/226-9402. *Application deadline: October 15, 1990.*

Researcher in Florence. Available 1/90–8/91. University of Michigan MA in Renaissance art. Access to major libraries/research institutions. Research tasks from all disciplines welcome. \$10/hour plus expenses. Robin Crum, Via Inghirami, 13, 50131 Florence, Italy. Tel: (055) 5000617.

Tuscan Mountain Village. Restored antique farmhouse near sculpture centers at Pietrasanta and sandy beaches at Viareggio. Sleeps four. Spectacular views. \$500/week April–October; \$750/month other. Also for sale. 203/927-3684.

Umbria. Newly restored apartment, 2 bedrooms, center of Umbertide, charming village 30 miles north of Perugia. Available after May 1. Drake, Piazza San Calisto 9, Rome, Italy. Tel: (06) 589-5156.

Datebook

April 24

Deadline for submitting material for the May/June newsletter

April 30

Deadline for *Positions Listings* submissions, to be published May 24, 1990

May 31

Deadline for submitting proposals to chairs of art history, studio, and joint sessions for the 1991 CAA annual conference.

June 11

Deadline for submitting material for the July/August newsletter

June 15

Deadline for *Positions Listings* submissions, to be published July 10, 1990

October 1

Deadline for Millard Meiss Publication Fund applications

October 1

Deadline for nominations for Distinguished Teaching of Art, Distinguished Teaching of Art History, Distinguished Body of Work, Exhibition, Presentation or Performance, and Distinguished Artist Award for Lifetime Achievement.



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