

CAA NEWS

Yugoslavia's Monuments under Siege

In the wake of recent world events, the College Art Association felt compelled to express its deep concern regarding the destruction of monuments in Yugoslavia. A letter of protest was sent by CAA's Executive Committee to UNESCO; the Embassy of the SFRY; B.O.R.B.A.; *Vjoesnik* (Zagreb newspaper); Radio Yugoslavia; HRVATSKI Radio; the *International Herald Tribune*; the *New York Times*; and the World Monuments Fund. The letter reads as follows:

"The College Art Association, a professional organization of 12,000 artists and art historians, wishes to bring to your attention the unparalleled destruction of Croatian art and cultural properties currently being undertaken by federal Yugoslavian forces and Serbian militias in the course of Yugoslavia's civil war. Hundreds of churches, castles, and historic monuments have come under attack in a concerted campaign to destroy Croatian cultural properties.

"Associated military attacks have included the famed St. Jacob's Cathedral in Sibenik, Vukovar's museum and castle, numerous Baroque buildings in the former capital city of Varazdin, and the 18th-century church in Petrinja, among many others. In addition, the

classical ruins of Salona have been jeopardized during military attacks at nearby Split airport.

"Dubrovnik, a 2,000-year-old town, which has been registered by UNESCO as one of Europe's most important cultural monuments, has been a site of particular and ongoing desolation. Despite its lack of any military significance of armed resistance, hundreds of Dubrovnik's churches, cathedrals, and other sites have been attacked or destroyed in a prolonged siege.

"This unparalleled destruction of artistic properties is in violation of the

1954 Hague Convention for Protection of Cultural Property in the Event of Armed Conflict, of which Yugoslavia itself is a signee. The scale of the destruction has been compared in modern European history only to the Nazi German bombing of English cathedrals and monuments in 1942.

"We call on you to do everything possible to bring this destruction to an end."

The letter, dated November 12, 1991, was signed by then CAA president Ruth Weisberg and president-elect Larry Silver.



The Church of St. John the Baptist in Sarvas, Yugoslavia, built in 1774, is among the 274 area churches destroyed in shelling and bombing in the civil war. This photograph was taken after the church was partially destroyed by mortar attack on August 12, 1991. The church was completely destroyed August 17, 1991.
MUSEUM AND GALLERY CENTER OF ZAGREB

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March/April 1992

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

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CAA News
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New York, New York 10001
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NEA's Vacant Post

On February 21, John Frohnmayer, chair of the National Endowment for the Arts, resigned under pressure from the White House, following conservative Republican Patrick Buchanan's strong showing in the New Hampshire primary and Buchanan's attack on federal support of "offensive" art. In his resignation statement, Frohnmayer stated, "I believe that adequate federal government support of the arts, free of content restrictions, is vital to our educational, economic, community, and intellectual success as a country. When I leave government, I expect to work . . . for the growth and enrichment of our society—for quality art, for less hate, and for generosity of spirit that allows us to live with our differences in real community." Frohnmayer will leave office May 1; a successor has not been appointed.

It is clear that NEA has become a political football in this year's election and that its very existence is threatened. Therefore, it is essential that all who care

act now to inform the president and Congress that federal arts funding is vital to us, our students, our children, and our communities and must not be reduced or eliminated. Call the White House comment line 202/456-1111 and let the president know: (1) you believe strongly that the country needs national endowments for the arts (NEA) and humanities (NEH), which support both avant-garde and traditional art and scholarship; and support both individuals and institutions; (2) you urge him to appoint an NEA chair who will continue these dual levels of support—avant-garde and traditional, individuals and institutions; (3) creativity and excellence must continue to be supported without restrictions on content; and (4) federal support is key to the partnership between individual artists and scholars and their communities, and between arts institutions, colleges, universities and schools, and the communities they serve. Without federal support, these partnerships are in danger of withering away.

In addition to contacting the president, let your senators and representatives know the value of the NEA and NEH. We must educate legislators about the role of the arts and humanities in their home states and districts because, unfortunately, many legislators are unaware of the real value of support to individuals and institutions within their own communities. Many seem to be unaware of the devastating impact of the loss of federal support.



Susan Ball, CAA executive director, and Larry Silver, CAA president

Signs of Achievement

The College Art Association's annual convocation ceremony was held at the Chicago Hilton and Towers, February 14, 1992. The Local Committee chairs Kevin Consey and Anthony Jones welcomed the audience to Chicago. The evening then proceeded with the ceremonial passing of the CAA presidency from Ruth Weisberg to Larry Silver. It was up to Silver to preside over the presentation of awards for excellence in teaching, scholarship, creativity, criticism, and conservation. James Luna concluded the festivities by delivering a stirring keynote address and performance.

The following are the award recipients and their citations:

College Art Association Special Award for Lifetime Achievement

Presented by Charles Stuckey
Awarded to Elizabeth C. Baker

During the last twenty years or so, colleges have slowly but steadily extended the same recognition to contemporary art events and people as to more remote history. No one individual has done more to guide this massive intellectual shift than Elizabeth C. Baker, who became editor-in-chief of *Art in America* in 1973. From the outset she has tirelessly advocated clarity of thought, breadth of curiosity, diversity of opinion, and the importance of color reproductions as no less important than words. She goes almost everywhere, gallery by gallery, studio by studio, city by city, and listens as nearly as possible to everyone in a continuously successful effort to integrate and anthologize the disparate enterprises that *Art in America* presents as intellectual current events. She encourages crossing over, urging historians to attempt journalism, artists to attempt scholarship, and critics to write art history. Thanks to such intellectual creativity as hers, this generation of art people is less earnest,



Elizabeth C. Baker
PHOTO: ANN MEREDITH

more fair-minded, more multitalented, and more widely informed than any earlier one. Impressed by her stylish intelligence, many of Betsy's writers and readers are redirecting this association's priorities. Usually the CAA's awards go to artists, teachers, and scholars, and Betsy is none of these in any narrow sense. Instead she is a sort of shepherd watching over the association's creative, intellectual, and critical flock.

The College Art Association is pleased to make a special award to Elizabeth C. Baker for her distinguished contribution to the arts.

Committee: College Art Association
Board of Directors

College Art Association Alfred H. Barr, Jr., Award

Presented by Judith E. Stein
Awarded to Julia Brown Turrell

The 1992 Alfred H. Barr, Jr., Award for a 1990 publication is presented to Julia Brown Turrell for *Rule without Exception: Lewis Baltz*, published by the Des Moines Art Center. The catalogue documents a moving study of a 1967 to 1990 body of work by one of America's most important living photographers. The publication is a fine example of the strengths of collaboration and the ability of smaller institutions to create innovative, authoritative publications in the contemporary art field.

Conceived as a collaboration between the artist Lewis Baltz and the

designer Connie Wilson, published by the University of New Mexico Press in association with the Des Moines Art Center for the traveling exhibition of the same name, *Rule without Exception* offers a new way to analyze a creative work about creative work. Spare but elegant, text and image interwoven, domestic and international scholars discuss the work of Baltz, juxtaposed with the imagery of work of the last 23 years.

The jury commends all involved with this publication for its interesting, entertaining, and above all innovative approach to the printed word and image.

Committee: Judith E. Stein, chair; Kevin E. Consey; Harry Rand



Julia Brown Turrell

College Art Association/National Institute for Conservation Award for Distinction in Scholarship and Conservation

Presented by Barbara Heller
Awarded to Robert L. Feller

Robert L. Feller has made major contributions to scholarship and conservation since he first entered the field forty years ago. After earning a Ph.D. in physical chemistry from Rutgers University, he joined the Mellon Institute in Pittsburgh, Pennsylvania, where he was fellow, and then senior fellow, in charge of the National Gallery of Art Research Project on artists' materials. In 1976 he became director of the Center for Materials of the Artist and Conservator, established through a grant from the Andrew Mellon Foundation. He became director emeritus in 1988.

Dr. Feller's research has been wide-



Robert L. Feller

ranging. He carried out pioneering work at the Mellon Institute on resins and solvents and the development of synthetic picture varnishes—a new field in the 1950s—and co-authored a book titled *On Picture Varnishes*. He has done significant research on the deteriorating effects of light, a subject which relates to museum lighting, a very important aspect of preventative conservation. Finally, Dr. Feller has published and lectured widely on the role of color and pigment in works of art, which has had dramatic impact on art scholarship and conservation.

Dr. Feller is a member of numerous honorary and professional conservation societies and has held several key positions in the International Institute for Conservation and the American Institute for Conservation. He served as chairman of the National Conservation Advisory Council from 1975 to 1979. During these critical years, the council determined that a national effort to preserve our cultural patrimony was imperative and entrusted the National Institute for Conservation to carry out that effort. Dr. Feller's advice has been sought by and freely given to scholars, conservators, and conservation scientists internationally, and he has set an example to be admired and emulated in the application of scientific research to conservation and scholarship.

Committee: Maryan Ainsworth, CAA; Gridley McKim-Smith, CAA; Barbara Heller, NIC; Ross Merrill, NIC

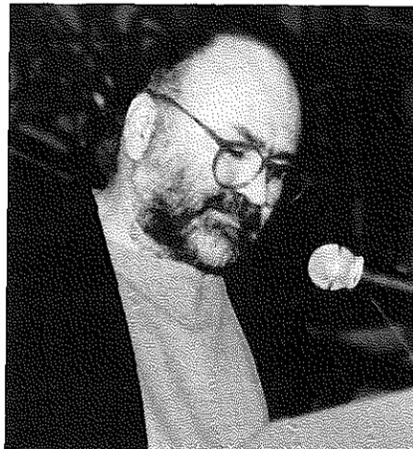
College Art Association Distinguished Artist Award for Lifetime Achievement

*Presented by Joseph Mannino
Awarded to Rupert Garcia*

It is my pleasure to present this year's CAA Distinguished Artist Award for Lifetime Achievement to Rupert Garcia. For almost twenty-five years, his work has been exhibited from Canada to Mexico and Cuba, France and Germany to Honolulu. Last year he was honored with a retrospective exhibition of over one hundred pieces at the Fine Arts Museums of San Francisco.

A founder of the Bay Area movement of Chicano-Latino art in the 1960s and 1970s, Rupert Garcia gained national recognition as a graphic artist with his commanding political posters of resonant colors and demanding compositions. By the 1980s his work had developed a complexity of images and layering, producing individual paintings with internal contradictions, forcing the viewer to think critically about the disparate ideas and images. Underlying all of these works is an overriding social concern.

In an essay for Garcia's Distinguished Artist Series exhibition at the Haggin Museum, the noted author Maxine Hong Kingston presents a compelling case for the artist's position in the contemporary world: "Rupert is a plain-speaking man. I asked him if viewers have any trouble understanding his work. 'No,' he said, 'people understand my work right away. But sometimes the message is unbearable to them.'" That message is a call for social



Rupert Garcia
PHOTO: ANN MEREDITH

justice, and whether distributed in the streets or hung in galleries, Rupert Garcia's art is a powerful, beautiful, revolutionary force.

Committee: Joseph Mannino, chair; Camille Billops; Phillip Chen; Margaret Lazzari

College Art Association Distinguished Teaching of Art History Award

*Presented by Susan Barnes
Awarded to Egbert Haverkamp-Begemann*

Thirty-three years ago, Egbert Haverkamp-Begemann came to the United States from his native Holland, and to academe from a museum career.



Egbert Haverkamp-Begemann
PHOTO: ANN MEREDITH

To the eternal enrichment of his colleagues and students—first at Yale, then at the Institute of Fine Arts—he never abandoned either. As his student one is brought directly into an international arena, introduced to one's colleagues from throughout the U.S. and Europe by the most widely respected person in the field; intimately acquainted with the institutions, the professionals, the publications, and the activities in Netherlandish art everywhere, he makes them accessible to all. As his student one is also brought time and again to confront the complexity of original works of art, in museum galleries and storage areas, in private collections, galleries, and auction houses. A great

connoisseur of drawings, prints, and paintings, he teaches how to glean in them the workings of the artist's mind and hand and to discern those from changes wrought by time or intervention. Not surprisingly, his former pupils include distinguished professionals in every arena, in the museum and the market as well as the university.

Egbert Begemann's generosity is legendary. Everything that he knows, everything that he has—including the greatest library of Netherlandish art in private hands—he shares with all who are interested. He is most lavish with that most precious commodity, time. In the many hours he spends one-on-one, whether analyzing a work of art, or discussing an article over tea and sandwiches, he conveys the methods of eye and mind that are the model one stretches to attain. We are very pleased to honor this great *Doktorvater* of Netherlandish art.

Committee: Susan Barnes, chair; Anne Coffin Hanson; Lilien Robinson; Mark Thistlethwaite

College Art Association Charles Rufus Morey Award

*Presented by Paula Harper
Awarded to Richard R. Brettell*

The Charles Rufus Morey Award for 1990 is presented to Richard R. Brettell for *Pissarro and Pontoise*, published by Yale University Press. Brettell makes an important and original contribution to Pissarro scholarship and to the history of Impressionism. He focuses a sensitive and knowing eye on Pissarro's paintings of Pontoise from 1866 to 1883, calling on his mastery of an extensive literature on the city and its environs and on the



Richard R. Brettell
PHOTO: ANN MEREDITH

history of landscape painting in which Pissarro's work is embedded. His book is subtle and open-ended, illuminating the choices made by the artist that produce in his works the fruitful tension between painter and landscape, between pictorial and actual reality, and between tradition and modernity. By concentrating on Pissarro as a man obsessed with the making of pictures, and by analyzing his habit of constructing the formal relationships between all the parts of his compositions rather than seeing a dominant "motif" set against a background, Brettell clarifies Pissarro's place in the development of modernism and places this notoriously elusive artist more solidly than ever before in the history of nineteenth-century art.

Committee: Paula Harper, chair; Jack Brown; Andrée Hayum

College Art Association Frank Jewett Mather Award

*Presented by John Kissick
Awarded to Shifra M. Goldman
and Eleanor Heartney*



Shifra M. Goldman

In the art world, exhibitions are most often conceived within heady aesthetic ambiances. Where politics intrude they are conceived along conceptual lines. So it is refreshing to read something like Shifra M. Goldman's hard-hitting article

on the exhibition *Mexico: Splendors of Thirty Centuries*. With consummate skill Goldman dissected the implications and results of the converging forces and interests that impinged on this enterprise.

Her article "Metropolitan Splendors" may be seen in the context of Goldman's long-standing scholarship on art from Latin America and its attending issues. So it is with a great deal of pleasure that we designate Shifra M. Goldman recipient of the Frank Jewett Mather Award for 1992.



Eleanor Heartney

Eleanor Heartney is a young critic whose by-line is seen in a number of contexts. What is impressive is her ability to tackle sensitive and unpopular issues in art with intellectual rigor and philosophical balance. Given her welcome and weighty analysis of various aspects related to abstract art—particularly during the 1980s when figuration held such a dominant position—it was instructive to read of her opinions on the issue of multiculturalism. In her article "The New Word Order" Heartney peels back the veneer of multicultural verbiage to reveal pitfalls of hardened positions on either side of the ideological balance. It is a lesson we would well heed. We are therefore pleased to confer the Frank Jewett Mather Award to Eleanor Heartney for 1992.

Committee: Lowery Sims, chair; Joan Hugo; John Kissick



Ann Hamilton
PHOTO: RICHARD NICOL

**College Art Association
Award for Distinguished
Body of Work, Exhibition,
Presentation, or Performance**

*Presented by Susan Rankaitis
Awarded to Ann Hamilton*

Dominion, an installation at the Wexner Center in Ohio, reflected the extraordinary spatial structuring and ecological implications of the midwestern landscape. It is, therefore, a great pleasure to present the College Art Association Distinguished Body of Work Award to Ann Hamilton here, in Chicago. With corncobs, corn husks, a steel bassinet, and three species of moths, Ann Hamilton transformed a complex architecturally gridded interior into an environment that glowed with the presence of living cycles. Her strategies of systems have resulted in a number of strikingly successful installations that beautifully meld organic and inorganic materials. *Dominion*, sited in her hometown of Columbus, must certainly rank as a particularly important installation for Ann Hamilton. The artist has said that we cannot escape technology since it is a necessary and important part of our daily existence. It must be fully integrated into the humanities as a tool in practice, not as something separate and outside. The power of Ann Hamilton's vision is such that as we are

absorbed into her work we are transfixed, challenged, and moved by her remarkable mind, talent, and spirit.

*Committee: Susan Rankaitis, chair;
Beauvais Lyons; Antonio Mendoza;
Lorraine Peltz; Richard Posner*

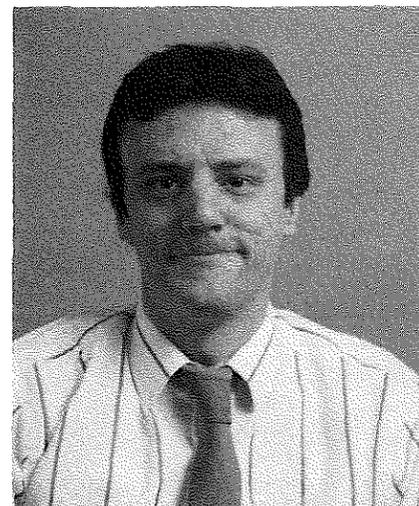
**College Art Association
Arthur Kingsley Porter Prize**

*Presented by Patricia Leighton
Awarded to Joseph Siry*

Joseph Siry's "Frank Lloyd Wright's Unity Temple and Architecture for Liberal Religion in Chicago, 1885-1909" thoroughly alters our understanding of the history and meaning of Wright's major early commission. Superbly documenting the theological beliefs and social convictions of the Unitarian and Universalist churches, Siry analyzes attempts within the Unitarian community to create an architecture expressive of their beliefs in the twenty years previous to Wright's commission. More than that, by looking deeply into the abundant literature of these churches, he demonstrates the ways these ideas extended to a highly articulate architectural theory reflective of their communitarian values. Showing how that program informed Wright's architectural conception, the author

overturns the concept of the artist-as-isolated-genius implicit in Wright's own *de rigueur* claims of independent invention and firmly embeds Unity Temple in an intellectual and cultural tradition, deeply enriching our appreciation of both the building's meaning and Wright's own achievement. In combining a study of theology, social theory, and architectural practice, revealing the intellectual and religious environment in which Wright's work developed, Joseph Siry's admirable article exemplifies interdisciplinary art history at its best and will serve as a model for future studies of Wright.

Committee: Patricia Leighton, chair; Charles M. Edwards; Linda Hults



Joseph Siry

**College Art Association
Distinguished Teaching
of Art Award**

*Presented by Carolyn Manosevitz
Awarded to Vernon Fisher*

Professor Vernon Fisher earned his undergraduate and graduate degrees from Hardin-Simmons University and the University of Illinois, Urbana-Champaign, respectively.

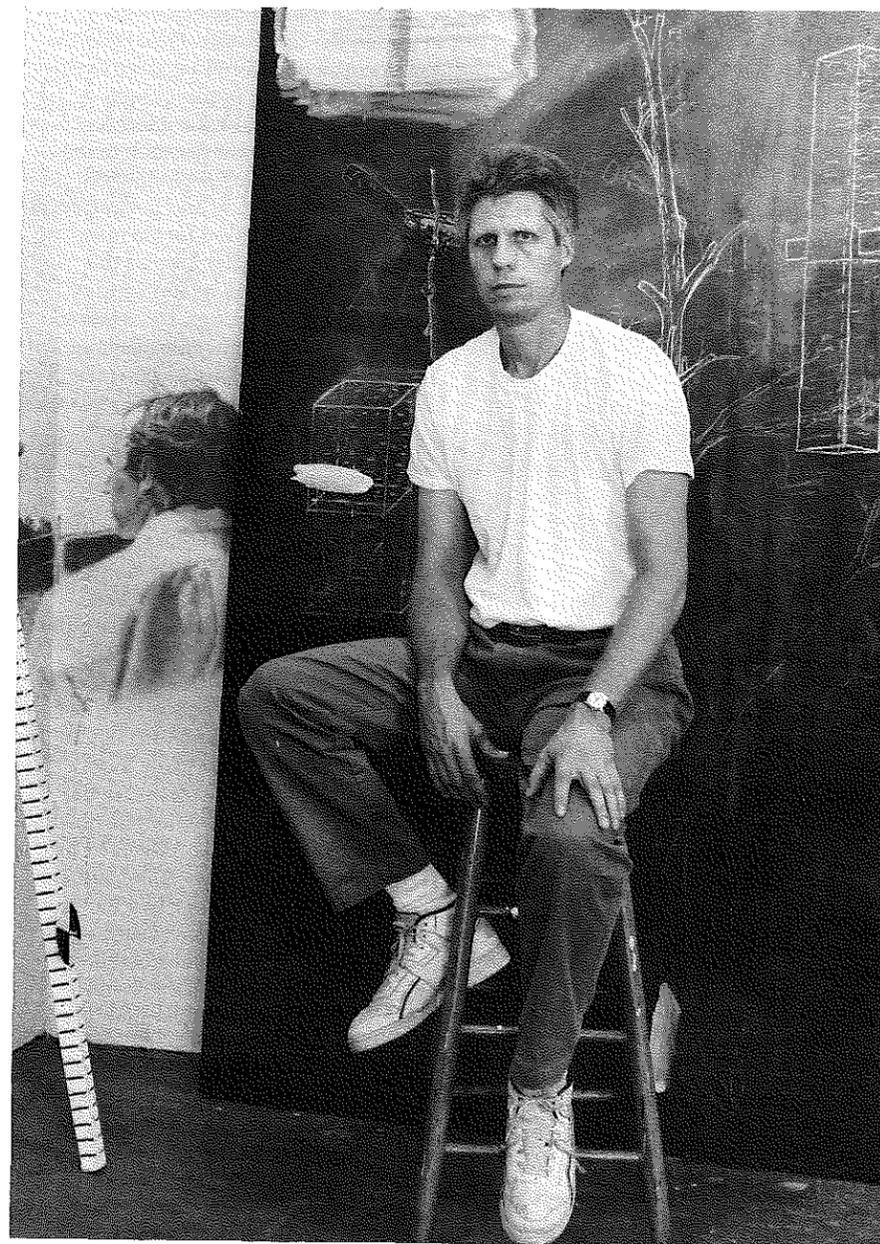
In the letter of nomination, it was noted that his "success as an artist has created a financial situation in which he no longer needs to be affiliated with a university. In fact, most artists of his stature no longer teach." The nominator

continues, "Vernon's love of teaching truly exceeds the monetary rewards we offer."

While Professor Fisher's faculty peers and students rate his performance in the upper 10 percent of a departmental faculty of fifty people, it is underscored that his "effectiveness as a teacher is the success of his students as they begin their lives as professional artists. Many of his students, such as Susan Harrington, John Hernandez, and Elaine Hanson, have received national recognition for their work in *Art in America* and other journals."

Most impressive is Professor Fisher's choice to teach beginning through graduate painting courses. Irrespective of the course level, he is known as a fair, demanding, challenging, and effective teacher. "He expects students to speak about their work with intelligence and to be candid and constructive in their critiques of others." Irrespective of style, the highest achievement for Professor Fisher is quality.

Committee: Murry DePillars, chair; Leonard Hunter; Carolyn Manosevitz; Idelle Weber



Vernon Fisher

From the President

**Look
Around**

S *i monumentum requiris, circumspice* ("If you wish to see a monument, look around").

Those brief Latin words were penned for Sir Christopher Wren and are inscribed as his memorial on the interior north door of St. Paul's Cathedral, London. But they are just as relevant to our College Art Association on its 80th anniversary.

You can see much of what is going on with CAA today by perusing this *CAA News*. To start with, you are reading a column from the president, which began under president Phyllis Bober. Further information details the annual conference and the most recent CAA awards, now much expanded and more democratic in committee membership (under president Ruth Weisberg, the Governance Committee reviewed the charges to all CAA committees and (re)defined committee operating and staffing procedures, calling for the first time for nominations and self-nominations from the membership, both for awards and for standing Board committees). Often the interested newsletter reader discovers a legal column by Barbara Hoffman, CAA's honorary counsel, and timely information from the executive director, Susan Ball. Of late, these columns frequently concern themselves with artists' rights and the political movements swirling around public funding of artmaking and research. Reaffirming one of the purposes stated in its by-laws, CAA has become actively involved in advocacy issues, defending the rights of artists and scholars, among others.

This newsletter is also the place to find out about colleagues, about their movements and promotions, their awards and honors, or the sad news of their deaths in the obituaries. This is where the calls for papers for the annual conferences get announced,

where fellowships and symposia and other opportunities are publicized. This is the nexus of both business and friendship in the art community. In short, this is *the* place to look to find out what is going on at CAA; moreover, this informative and expanded newsletter now appears every other month.

Ours is an active organization, as you can see around you. And much of that activity, much of that interchange among artists, critics, and art historians, or between academics and museum professionals, has intensified under the stewardship of Ruth Weisberg, herself a distinguished painter-printmaker and writer about art. Ruth deserves credit for much of the increased communication across CAA's national constituency, on both East and West coasts as well as in the heartland between.

Ours is an era of hyperspecialization, and there has often been talk of splitting CAA into smaller groups, such as separating out the art historians from the artists. Weisberg has rightly resisted all such splintering of the organization, now over 12,000 strong and a powerful unified force when invoked for issues of mutual concern. While trying to allow greater voice to the particular interests of CAA members, both at the annual conference and through affiliated societies, the Board of Directors has in recent years led an organization-wide focus on an expanded annual conference, which now includes a (resurrected) M.F.A. exhibition and much closer liaison with local museums and art institutions. Not all of this has sprung up overnight. But it is instructive to go back to conference programs from twenty years ago to see how much has changed in terms of range and quantity in both the art history and the studio art sessions. In fact, the most extensive changes and expansion in the conference have come about since the ground-breaking meeting in Los Angeles in 1985.

Anyone who just attended the conference in Chicago could not fail to be overwhelmed by the abundance of stimulating programs for *all* interests, including some wonderful sessions on museum acquisitions and the reinvention of open sessions, which proved to be marvelously varied. Likewise, many of you must have seen or heard what a spectacular success the gala was—from the virtuosity of Helmut

Jahn's State of Illinois Building to the virtuosity of Laurie Anderson's wit and mesmerizing sounds to the virtuosity of the Lonnie Brooks Blues Band (and the gyrations of CAA members who got their mojo working at white heat). Credit the Local Committee, headed by Kevin Consey and Anthony Jones!

The Chicago conference was the 80th held by the College Art Association, and at this advanced age, the organization and its programs and publications appear to be in very good health indeed. *The Art Bulletin*, currently edited by Richard Brilliant, buzzes with a wide range of articles as well as the editor's own provocative statements. *Art Journal* continues its own sequence of stimulating themes, most recently tackling the issue of censorship frontally with both text and image. The monograph series has published several important new book-length studies. Up-to-date directories of postgraduate programs at the M.A., M.F.A., and Ph.D. levels are now available from CAA. As for *CAA News*, look around you!

One further note concerns a final contribution by Ruth Weisberg to CAA: she donated a magnificent print of her etching *Ruth and Naomi* as a parting personal gift, which will be displayed in the New York office. The theme is entirely appropriate to Weisberg's multilayered yet devoted service to the organization, "Whither thou goest, I will go." Except in this case, Ruth Weisberg has led rather than followed. As we bid hail and farewell to Ruth Weisberg on the completion of her presidency, we can rejoice in the manifold contributions she has made for many years to the vitality and the openness of this shared organization—and we can hope that she will continue to offer her experience, her guidance, and her wisdom to CAA during its ninth decade.

—Larry Silver

1992 Art History Sessions

Considering Encounters, the theme of the 1992 meeting, provided a stimulating experience for art historians who attended the conference. Field sessions that focused on individual areas defined chronologically, or in some cases geographically, enabled conference goers to survey recent research in the discipline. Thematic sessions, often crossing chronological and geographical boundaries, provided a forum for a variety of topics, many around the encounter theme: the relationship of different cultural groups, the relationship between different cultures in global terms, and the relationship between different points of view.

Theory appeared in this year's program as an organic foundation central to much art historical research and criticism. At many times during the meeting, my own reactions were colored by my memory of a moment during the 1989 conference in San Francisco. In a session titled "Martyrium Then and Now," organized by John Williams, Annabel Wharton gave a paper on "Rereading *Martyrium: The Modernist and Postmodernist Texts*." In brief, her message was "how thoroughly the past is constructed in the image of the present." After she finished reading, there was dead silence in the room. Finally a member of the audience stood up to counter, angrily, I thought, that Wharton's postmodernist reading of the past attacked what stood at the center of the enterprise of historical inquiry. In the three intervening years, art historians have not embraced a postmodernist perspective. Far from it. But, the 1992 conference emphatically expressed that it is no longer possible to take a purely empiricist stance. It is no longer possible to accept the sanctity of history. It is no longer possible to argue for the transparency of language,

whether verbal or visual. This is not to say that "traditional" art historical research no longer has a place in the academy. But if we are to take seriously our discipline in 1992 in light of the conference, we will have to recognize that new perspectives challenge us to take stock of our agenda and to assess our approaches to research with a new self-consciousness.

—Sandra Hindman, Art History Program Chair

Studio Art Sessions in Chicago

It has been almost two years since Phyllis Bramson first contacted us about serving as studio art program chairs for Chicago's 1992 CAA conference. It's difficult to remember now what we originally thought the range of our responsibilities would be—we certainly didn't foresee the dozens of meetings, the hundreds and hundreds of letters and phone calls and faxes, and the unending plethora of administrative details that would occupy us until February 1992. Now that all those are behind us, of course, they didn't seem so insurmountable after all, and during the convention itself, we admitted to one another a great sense of satisfaction with how things finally turned out.

We began our task recognizing that holding a conference in 1992 offered us a special opportunity to focus attention on the wide range of issues surrounding the quincentenary of Columbus's encounter with the Americas. That became the centerpiece around which we first arranged our energies, and our call for session proposals brought us many intriguing contributions to that topic and other issues of interest. The months that followed were consumed

with the logistics of working with our session chairs to help put together the panels; we would like to believe that the large crowds that filled our sessions (often to overflowing) were a testament to our good fortune in organizing topics of interest to the CAA constituency. We have learned that our audience is a voracious one, with widely differing interests and agendas, all linked by a great desire to hear issues discussed with intelligence and expertise. We hope that issues raised in Chicago, particularly on the theme of cultural diversity, will not be overlooked in the forums to come.

If such a thing is permissible, we would like to begin our acknowledgments by thanking one another. We each brought specific skills and specific address books to this project, and we quickly learned how we could exploit each other's talents for the common good. We are better friends than we

were two years ago, and that made the entire project worthwhile. We also would like to thank our respective institutions—the School of the Art Institute of Chicago, DePaul University, and Northwestern University—for their cooperation, understanding, and support. It was our pleasure to work with each of the 33 studio art chairs who organized their panels, and with Sandy Hindman, and we benefited greatly from the support of Ruth Weisberg, Phyllis Bramson, Judith Brodsky, Susan Ball, Suzanne Schanzer, and the CAA staff. Like all enormous projects, this one had its range of delights and tribulations—but we more than ever believe in the premise that it is crucial that diverse ideas be brought to light and that we can learn much more together than we can alone.

—Jeanne Dunning, Bibiana Suarez, and James Yood, Studio Art Program Chairs



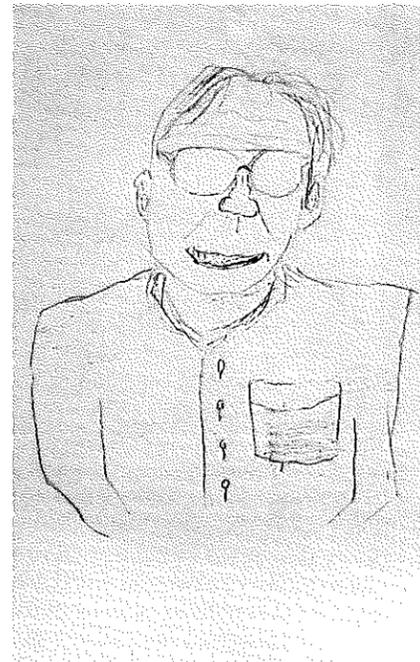
The 1992 M.F.A. exhibition, held in conjunction with CAA's conference in Chicago, was hosted by the School of the Art Institute of Chicago's Gallery 2, January 31–February 28, 1992. The show, "CAA/MFA," included the works of M.F.A. candidates from Northwestern University, the University of Chicago, the University of Illinois at Chicago, Columbia College, and the School of the Art Institute of Chicago.

PHOTO: ANN MEREDITH

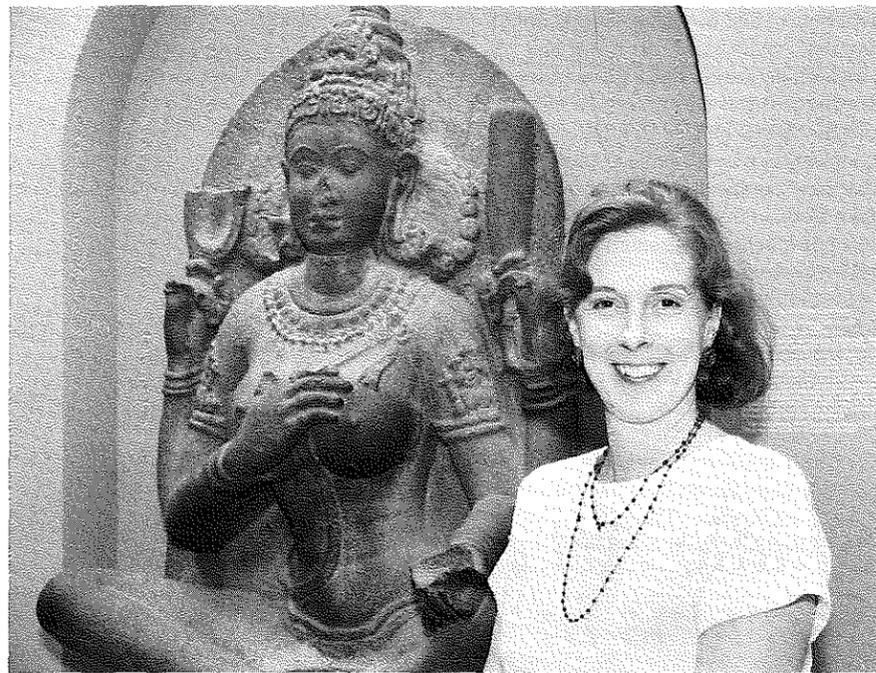
New Monographs Published

The College Art Association, in association with the Pennsylvania State University Press, has recently published two books in its Monographs on the Fine Arts series.

The New York Cruciform Lectionary, by Jeffrey C. Anderson, is a study of a rare illuminated manuscript in the Pierpont Morgan Library, unusual because its scribe laboriously copied every page of text in the shape of a cross. It is one of three such manuscripts made in Constantinople around the middle of the 12th century, and it is the only one that contains narrative illustration, attributed to two illuminators. Anderson is associate professor of art history at George Washington University.



Peter Anderson, *Portrait of Jeffrey C. Anderson*
PHOTO: J. LAKE



Carol Radcliffe Bolon

The 192-page book, with 69 illustrations, is available from Penn State Press for \$42.50 (\$31.75 for CAA members).

Forms of the Goddess Lajja Gauri in Indian Art, by Carol Radcliffe Bolon, is an examination of the images of Lajja Gauri, a female goddess with various names in Indian lore who often has a lotus flower in place of a head, with her legs drawn up in the birth-giving position. Because there are no texts to explain the figure, the study proceeds from the basis of the objects to derive their meaning. Bolon is assistant curator of South and Southeast Asian art at the Arthur M. Sackler Gallery and the Freer Gallery of Art in Washington, D.C. The 184-page book, with 131 illustrations, is available from Penn State Press for \$47.50 (\$35.75 for CAA members).

Monographs on the Fine Arts are under the editorial direction of Nicholas Adams, professor of art history at Vassar College. Inquiries should be addressed to him at the Department of Art, Vassar College, Poughkeepsie, NY 12601.

Conference Attendee Wins Tickets

Two round-trip airline tickets to Europe were won by Mary MacNaughton of Scripps College, Claremont, California.

MacNaughton was randomly selected from among the conference goers who flew on American Airlines to College Art Association's 1992 annual conference in Chicago. To be eligible for the drawing, travel to Chicago had to have been on the association's official carrier for 1992, American Airlines, and tickets had to have been purchased through CAA's travel agency, Zenith Travel. The free tickets, which are for business-class travel, are valid for any American Airlines European destination.

Each year CAA negotiates with air carriers to get the lowest fares available to a particular conference site. The airline offering the best combination of service and discounts is designated the official conference airline. By traveling on the conference airline, conference attendees save money through discounted airfares while also helping CAA earn credits toward free tickets that would otherwise have to be purchased. As an added incentive this year, those individuals who used the conference carrier also had the opportunity to win the valuable tickets that were awarded to Mary MacNaughton.

How to Make a Difference

The membership is urged to participate in CAA by serving on the association's diverse and increasingly active committees. Committee members serve for fixed terms of three years; at least one new member rotates onto a committee each year. Each committee is composed of at least three members, and the chair of each committee is ordinarily a member of the CAA Board of Directors.

Committee candidates must possess expertise appropriate to the committee's work and must be CAA members in good standing. Members of all committees volunteer their services to the association without compensation and serve for fixed terms of three years (1992-94). Nominations for committee memberships should include a brief statement outlining the individual's qualifications and experience and a résumé. Self-nominations are encouraged. (There are also openings on CAA's awards committees; see the January/February newsletter, pages 9-10.) Write to: Committee Nominations, CAA, 275 Seventh Ave., New York, NY 10001. *Deadline: May 1, 1992.*

Advocacy Committee: 4 openings. The Advocacy Committee identifies issues or legislation that would warrant CAA support, establishes positions on issues affecting the visual arts, and makes those positions public through appropriate means.

Education Committee: 2 openings. The Education Committee reviews career options and development opportunities available to arts graduates; maintains an awareness of fine art and art history programs at the college and graduate levels; collects data on departments, curricula, and resources such as libraries; and maintains an awareness of art education at the K-12 level.

Committee on Electronic Information: 1 opening. The goals of the Committee on Electronic Information include the education of scholars and art professionals on issues and resources in information technology, and collaboration with other associations and interested parties in the coordination of problems related to the collection, formatting, and transmission of electronic data.

Committee on Cultural Diversity: 2 openings. The Committee on Cultural Diversity is charged with the recognition and support of the contributions, talents, possibilities, and needs of individuals whose cultural, ethnic, and racial identities and sexual preference are different from the majority and with their increased inclusion within the association and within the field.

Museum Committee: 2 openings. The Museum Committee monitors the activities of public and private institutions in the art sector, particularly in relation to acquisition, deaccession, and exhibition policies and procedures, in order to exercise influence and share efforts in issues of mutual interest, particularly in matters of presentation, preservation, conservation, access for scholars, and education of the public.

Professional Practices Committee: 1 opening. The Professional Practices Committee responds to specific concerns of the membership in relation to areas such as job placement and recruitment, tenure and promotion procedures, scholarly standards and ethics, studio health and safety, and artists' practices.

Committee on Women in the Arts: 1 opening. The Committee on Women in the Arts is charged with promoting the scholarly study and recognition of the contributions of women within the visual arts, developing linkages with organizations concerned with compatible interests, and monitoring the current status of women in the visual arts professions.

Affiliated Society News

Italian Art Society to Hold Session at CAA in 1993

New Inquiries in Italian Art is an open session sponsored by the Italian Art Society to be held in conjunction with CAA's 1993 annual conference in Seattle. It will embrace all Italian art from the time of Constantine to now, using all types of methods and materials. The session seeks to make public whatever has not been in our field of awareness before, from a newly found work of art to a theory, and everything in between. It may then depart from novelty with respect to other characteristics of the discussion used to support the presentation of the discoveries. Priority will go to what is thought likely to interest the most listeners. Send proposals to: Creighton Gilbert, Dept. of the History of Art, Yale University, PO Box 2009, Yale Station, New Haven, CT 06520-2009. *Deadline: May 31, 1992.*

Affiliated Societies Add Dimension to Annual Conference

The College Art Association wishes to extend its thanks to the affiliated societies that enriched the program of the 1992 annual conference in Chicago, either through their own sessions or through co-sponsorship of sessions with the art history and/or studio art programs or with committees of the CAA Board of Directors. The activities of the American Institute for Conservation of Historic and Artistic Works, the Art Libraries Society/North America, the Association of Research Institutes in Art History, the Gay and Lesbian Caucus, Historians of Netherlandish Art, the Italian Art Society, the Visual Resources Association, and the Women's Caucus for Art were valuable additions to the CAA program.

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/

Robert Delford. Fondazione Mudima, Milan, Italy, May 26–June 6, 1992. "Ikons of the First National Church of the Exquisite Panic, Inc."

CANADA/

Graham Cantieni. Le Musée Pierre Boucher, Trois-Rivières, Canada, January 20–February 16, 1992.

MID-ATLANTIC/

Lisa A. Bartolozzi. Delaware State Office Building, Wilmington, February 1992.

Leigh Behnke. National Academy of Sciences, Washington, D.C., January 23–March 27, 1992. "The City Transformed," paintings.

Jeff Gates and Lisa Lewenz. Baltimore Museum of Art, March 11–May 24, 1992. Photographs.

Takako Nagai. Anton Gallery, Washington, D.C., February 21–March 14, 1992.

MIDWEST/

Karen Baldner. Paper Press, Chicago, March 21–April 27, 1992. "Privacy," drawings.

Janet Ballweg. Government Center Gallery, Kettering, Ohio, January 6–February 7, 1992. Paintings, drawings, and prints.

Les Barta. Quincy College Art Gallery, Quincy, Ill., January 13–February 3, 1992. Gallery One, New England School of Photography, Boston, February 20–March 12, 1992. Photographic constructions.

Richard Beard. Northern Illinois University Art Museum, DeKalb, January 16–March 8, 1992. "Academic Animals Satire Series," paintings.

Judith A. Beckman. Rosewood Arts Centre Gallery, Kettering, Ohio, July 7–August 7, 1992. Photosculpture.



Phyllis Bramson, *Masking the Blow*, 1991, mixed media, 68" x 68"

PHOTO: MICHAEL TROPEA

Phyllis Bramson. Dart Gallery, Chicago, February 7–March 4, 1992. "Vicissitude," paintings.

Jane Cash and Susan Palmisano. Rosewood Arts Centre Gallery, Kettering, Ohio, January 14–February 14, 1992. Paintings, drawings, and sculpture.

Peggy Cyphers. Betsy Rosenfield Gallery, Chicago, February 7, 1992. Paintings.

Dana Goodman. Rosewood Arts Centre Gallery, Kettering, Ohio, May 26–June 26, 1992. Ceramic sculpture.

Leonard Han. Women's Art League Gallery, South Bend, Ind., January 11–February 23, 1992. "Tales, Traditions, and Hidden Secrets."

Noreen Horwitz and Ann Elizabeth P. Nash. Rosewood Arts Centre Gallery, Kettering, Ohio, August 18–September 18, 1992. Photographs, paintings, prints, and drawings.

Miriam Karp. Rosewood Arts Centre Gallery, Kettering, Ohio, September 29–October 30, 1992. Paintings and drawings.

Susan Martin. Sybaris Gallery, Royal Oak, Mich., January 10–February 8, 1992. Sculpture.

Wilbur Niewald. Kansas City Art Institute, Kansas City, Mo., March 8–April 18, 1992. "A

Forty-Year Retrospective, 1951–1991," paintings, watercolors, and drawings.

Celia Rabinovitch. Kenneth Beck Center for the Cultural Arts and the Beck Center Museum, Lakewood, Ohio, March 10–April 18, 1992. "The Grotto Cycle and Other Paintings." YZY Artists Outlet, Toronto, Canada, April 24–May 23, 1992. "The Grotto Cycle," paintings.

Kathryn J. Reeves. Art Gallery, Mount Vernon Nazarene College, Mount Vernon, Ohio, February 3–28, 1992. Works on paper.

Rowen Schusheim-Anderson. Quad City Arts Center, Rock Island, Ill., February 12–March 14, 1992. "Peruvian Impressions," tapestries.

Deborah Stromsdorfer. Clack Art Center, Alma College, Alma, Mich., January 4–February 5, 1992. Drawings. Stonehouse Gallery, Fredonia Arts Council, Fredonia, Kans., April 6–24, 1992. "Floral Abstractions—Art Deco Series," drawings.

Ruth Weisberg. Spertus Museum, Chicago, February 6–May 31, 1992. "The Scroll." Gwenda Jay Gallery, Chicago, February 7–March 7, 1992. Paintings and works on paper.

NORTHEAST/

Nancy Azara. A.I.R. Gallery, New York, January 28–February 15, 1992. Sculpture.

William Bailey. André Emmerich Gallery, New York, March 26–April 25, 1992. Paintings.

Rande Barke. E. M. Donahue Gallery, New York, March 26–April 29, 1992. Paintings.

Sally Barker. Geissler Gallery, Greenfield, Mass., September 27–November 5, 1991. "Liminal Presence."

Stephanie Bernheim. A.I.R. Gallery, New York, February 18–March 7, 1992. "Stealths and Silos."

Mona Brody. Kent Place Gallery, Summit, N.J., January 6–31, 1992. Paintings and works on paper.

Lynn H. Butler and Harold Olejars. Bergen Museum of Art and Science, Paramus, N.J., December 19, 1991–February 9, 1992. "On the Range," photographs, sculpture, performance.

Hwa Young Choi Caruso. Charter Oak Cultural Center Gallery, Hartford, Conn., January 19–February 11, 1992. Paintings and drawings.

Anthony Cuneo. Amos Eno Gallery, New York, March 7–20, 1992.

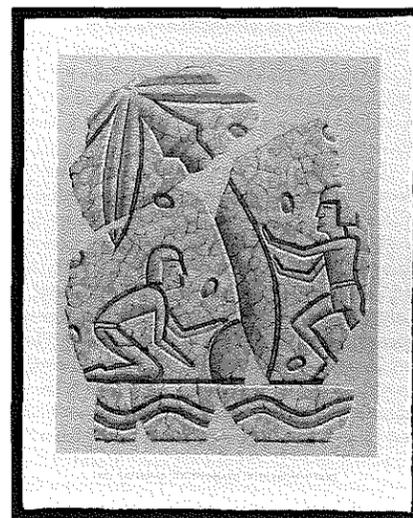
Maria Reyes Fee. Benjamin S. Rosenthal Library, Queens College Art Center, Flushing, N.Y., February 3–28, 1992. "Turning to the Next Page."

Pat Feeney-Murrell. Noho Gallery, New York, January 7–26, 1992. "Body Signs."

Robert Feintuch. Daniel Newburg Gallery, New York, February 12–March 14, 1992.

Oriole Farb Feshbach. Davison Art Center, Wesleyan University, Middletown, Conn., March 24–June 7, 1992. "Illuminations for *Asphodel* by William Carlos Williams," collage and mixed media.

Karen Finley. The Kitchen, New York, January 24–February 1, 1992. "Memento Mori," installation.



Beauvais Lyons, *Two Aazudian Youth Shake Nuts from a Tree*, lithograph, 14" x 11"

Sidney Geist. New York Studio School, New York, February 13–March 14, 1992. "Sculpture from Seven Decades."

Margaret Grimes. Blue Mountain Gallery, New York, February 28–March 18, 1992.

Susan Hambleton. Paul Cava Gallery, Philadelphia, April 3–May 2, 1992. Works on paper.

Peter L. James. Kaaterskill Gallery, Columbia-Greene Community College, Hudson, N.Y., February 6–26, 1992. "Eden Leaves," paintings.

Ellen Lanyon. Berland Hall Gallery, New York, April 30–May 23, 1992. Paintings.

Pam Longobardi. Kathryn Sermas Gallery, New York. "Historical Markers," paintings and prints on copper.

Beauvais Lyons. Print Club, Philadelphia, January 31–March 14, 1992. "Selections from the Hokes Archives."

Lenore Malen. M-13 Gallery, New York, January 9–February 1, 1992. "No More Sand Art," drawings and books.

Clarence Morgan. Pennsylvania Academy of the Fine Arts, Philadelphia, January 10–February 23, 1992. "Sign as Metaphor," paintings.

Jim Morphesis. Hal Katzen Gallery, New York, November 27, 1991–January 4, 1992. Paintings. Works Gallery, Long Beach, Calif., February 7–March 8, 1992. Paintings and works on paper.

Stephen Murray. Miriam and Ira D. Wallach Art Gallery, Columbia University, New York, February 5–April 4, 1992. "Notre-Dame, Cathedral of Amiens: An Orderly Vision," photographs.

Tim Nichols. Bromfield Gallery, Boston, February 4–29, 1992. "Post Bone," paintings and drawings.

Philip Orenstein. Amos Eno Gallery, New York, February 15–March 5, 1992. "Post No Bills," paintings and drawings.

Faith Ringgold. Bernice Steinbaum Gallery, New York, January 18–February 18, 1992. "The French Collection."

Elizabeth Tracy. Tompkins College Center Gallery, Cedar Crest College, Allentown, Pa., December 9, 1991–January 24, 1992. Paintings.

Allan Wexler. Ronald Feldman Fine Arts, New York, January 4–February 8, 1992.

SOUTH/

Susanne Arnold. First Union Gallery, Spirit Square Center for the Arts, Charlotte, N.C., January 10–February 22, 1992. "Echoes." 1708 East Main Gallery, Richmond, Va., February 7–29, 1992. "Buried Voices Etruria/Appalachia."

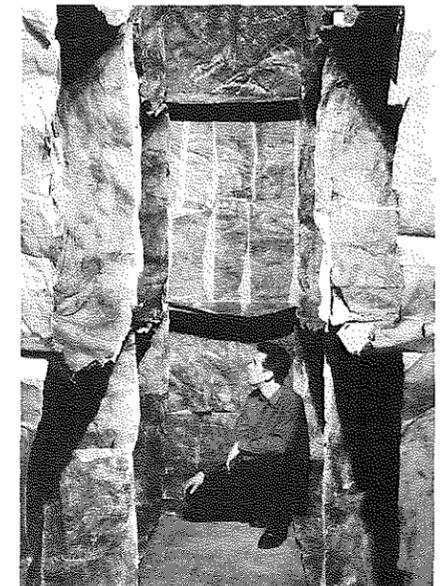
Gail Bach. Kurtz Cultural Center, Winchester, Va., March 6–April 15, 1992. "Fragmented Landscapes."

Pat Colville. Wellington B. Gray Gallery, East Carolina University, Greenville, N.C., January 14–February 8, 1992. Paintings and drawings.

Maud Gatewood. Weatherspoon Art Gallery, University of North Carolina, Greensboro, February 16–March 22, 1992. Paintings.

Harold Gregor. South Gallery, Florida Community College, Jacksonville, January 9–February 6, 1992. Paintings.

Iain Machell. Gallery A, College of Creative Arts, West Virginia University, Morgantown, January 13–29, 1992. "In the Cage," installation.



Iain Machell with his paper sculpture and text installation titled *In the Cage*

Helen Sear. Wellington B. Gray Gallery, East Carolina University, Greenville, N.C., January 14–February 8, 1992. "Threshold," installation.

Walter Shroyer. Paine Gallery, Greater Bluefield Arts and Crafts Center, Bluefield, W.Va., November 29, 1991–January 31, 1992. "Rocks, Trees, and Hills," ceramics, bronzes, pastels, and oils.

Stanley Sporny. Galerie Simonne Stern, New Orleans, February 13–April 15, 1992. "Ritual Ruckus."

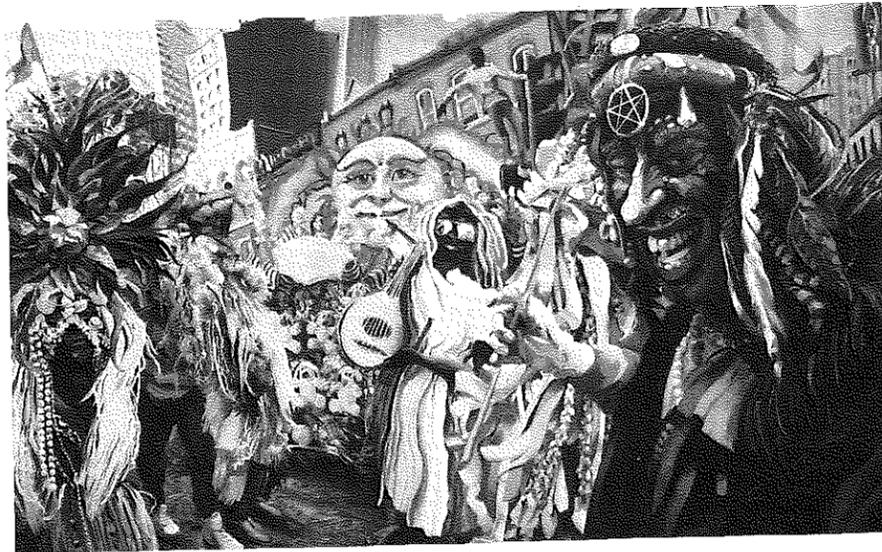
WEST/

Richard Bolton. Capp Street Project/AVT, San Francisco, February 18–March 28, 1992. "Subject: Male Violence," installation.

Linda Okatch Brown. Artistic Galleries, Scottsdale, Ariz., January 9, 1992.

Julia Couzens. Sheppard Fine Arts Gallery, University of Nevada, Reno, March 20–April 20, 1992. Drawings.

Audrey Flack. Wight Art Gallery, UCLA, March 24–May 17, 1992. "Breaking the Rules: A Retrospective 1950–1990," paintings and sculpture.



Stanley Sporny, *Ribbon Ruckus*, 1991, oil on canvas, 43" x 70"

Manuela Friedmann. Takada Fine Arts, San Francisco, May 6–June 3, 1992. Paintings.

Wolf Gowin. Irvine Civic Center, Irvine, Calif., February 7–April 21, 1992. "Sculpture Court."

Judit Hersko. University Art Gallery, University of California, Riverside, March 15–May 3, 1992. "Memories in Dark and Light," installations.

Elizabeth Leigh Knowles. Gallery Milepost Nine, Arizona Western College, Yuma, February 10–March 13, 1992. Prints.

Eric Kotila. Wurster Hall, College of Environmental Design, University of California, Berkeley, February 13–28, 1992. "Figurous Excursions," works on paper.

Nancy Macko. Gallery II, Fine Arts Center, Washington State University, Pullman, December 3–22, 1991. "Matters of Concern," collages and monotypes. West Los Angeles City Hall Gallery, February 17–March 20, 1992. "Inner Landscapes."

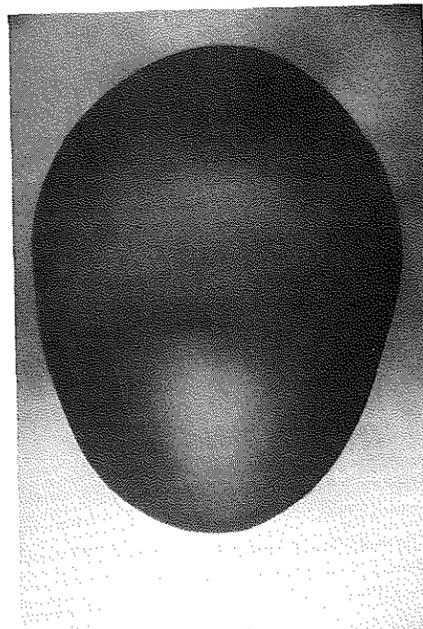
Roland Reiss. University of Arizona Museum of Art, Tucson, February 16–March 29, 1992. "A Seventeen-Year Survey."

Fritz Scholder. Riva Yares Gallery, Scottsdale, Ariz., March 1–21, 1992.

Kathy Gaye Shiroki. North West Gallery, Northwest College, Powell, Wyo., January 20–February 12, 1992. "Writing in Tongues."

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

André Van Zijl. Antioch University, Marina del Rey, Calif., January 28–March 13, 1992. "The Enigma of Arrival: A Personal Journey," paintings and works on paper.



Julia Couzens, *Bloodline, #4*, 1991, charcoal, 44" x 30"

People in the News

In Memoriam

Berenice Abbott, photographer, died December 10, 1991, at the age of 93. After studying briefly at Ohio State University, she went to New York and then on to Europe in 1921, where she worked as a darkroom assistant to Man Ray. She first achieved fame in Paris in the 1920s, taking photographs of famous artists and writers, and then became known for her black-and-white photographs of New York City in the 1930s. She later turned to scientific photography and invention. Abbott's work has been featured in exhibitions at the Smithsonian Institution's Museum of History and Technology, the Museum of Modern Art, and the New York Public Library, among others.

Mary Childs Black, an art historian, folk art expert, former museum director, and writer, died February 28, 1992. She was 69 years old. Black began her career in 1956 as a research assistant at Colonial Williamsburg in Virginia. She went on to be curator at the Abby Aldrich Rockefeller Folk Art Center in Williamsburg and was named its director in 1961. In 1964 she became director of the Museum of American Folk Art, and in 1969 she moved to the New York Historical Society as curator of sculpture, painting, and decorative arts. Black graduated from the Women's College of the University of North Carolina at Greensboro in 1943, did graduate work at Catholic University in Washington, and earned a master's degree in art history from George Washington University in 1952. She was the author of numerous books on folk art, photography, and American art.

Oscar Broneer, an archaeologist and former professor, died February 22, 1992, at the age of 97. Broneer discovered the site of the Temple of Poseidon at Isthmia in 1952. Born in Sweden, he received a bachelor's degree from Augustana College, Rock Island, Ill., and a master's degree from the University of California, Berkeley. He also studied at the Institute for Advanced Study, Princeton. In 1927 he joined the faculty of the American School of Classical Studies in Athens, becoming a professor and eventually director from 1940 to 1952. From 1948 until his retirement, Broneer was professor of archaeology and classical languages and literature at the University of Chicago and director of its excavations at Isthmia. He also held visiting professorships at UCLA and Stanford Univer-

sity. In 1969 he was awarded the gold medal for distinguished archaeological achievement by the Archaeological Institute of America.

James M. Carpenter, who developed the art department and museum at Colby College, died February 11, 1992, at age 77, when he drowned along with his daughter, **Jane Poliquin**, 36, an art conservator. Carpenter earned bachelor's and doctoral degrees from Harvard University, where he taught for seven years. He went to Colby in 1950, where he strengthened the art history program and founded the art museum, serving as its director for seven years. He retired in 1981. Poliquin graduated from the University of Pennsylvania and studied conservation at the University of Delaware. She worked as an art conservator at several museums, including the Brooklyn Museum, the Fogg and Peabody museums at Harvard, and the Los Angeles County Museum of Art.

Moshe Castel, an Israeli artist, died December 12, 1991. He was 82. His art employed imagery from ancient Hebrew and Arabic letters and archaeological artifacts from the Middle East. Castel helped to found the New Horizons group, which had an impact on the modernization of Israeli art, and he completed two large commissions for the Israeli government.

Herschel B. Chipp, a renowned scholar of modern art as well as a former CAA board member from 1961 to 1964, died of a massive stroke on February 8, 1992, in San Francisco.

His book *Theories of Modern Art* was pivotal in making documents and art theories accessible. The book facilitated an awareness of the importance of theory and helped to bring about a change of outlook in the art historical discipline from a formalist to a contextual approach. It became a significant tool in the study of modern art. It is also the best-selling book ever published by the University of California Press.

Herschel Chipp did not hesitate to focus on this century's foremost artist. His book *Picasso's Guernica: History, Transformation, Meaning* (University of California Press, 1988) deals with Picasso's greatest work and probably the most important history painting of the 20th century. Chipp was instrumental in having the painting returned to Spain after the end of Fascism in that country and was an honored guest at its installation in the Prado on Picasso's 100th birthday in 1981.

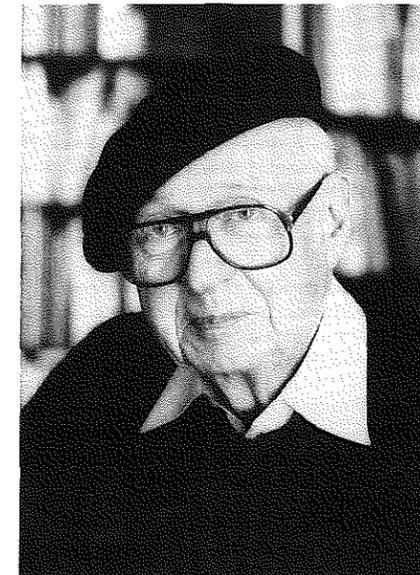
Herschel's own curiosity as well as circumstances made him a witness to many significant events in our time. He was a naval lieutenant at the bombing of Pearl Harbor and served at Guadalcanal. When he was in Paris on a Fulbright Fellowship in 1951, he met Picasso, an encounter that determined the course of his work. In Berkeley he recognized the importance of the free speech and antiwar movements, and he compiled an impressive collection of posters from these historical events. He was back in Paris during the student uprisings there in 1968 and then in Prague during the suppression of the Prague Spring, where he saw Soviet tanks in Wenzeslaus Square.

Born in New Hampton, Missouri, Chipp

earned his bachelor's and master's degrees at Berkeley in 1947 and 1948 and then studied with Meyer Shapiro at Columbia where he received his doctorate in 1953—the first Ph.D. in 20th-century art in the United States. In 1955 he joined the Berkeley faculty. He was a dedicated and innovative teacher. His undergraduates were stimulated by his inventive multiscreen projections, and his graduate students recall the trips to his cabin and the memorable picnics in Inverness. His tireless devotion to his students continued well beyond his retirement.

Chipp's depth of knowledge, his gentle personality, and his genuine humanism were greatly admired by his colleagues, students, and friends here and abroad. His counsel and presence will be deeply missed.

—Peter Selz



Herschel B. Chipp, 1913–1992

Minna Citron, a painter and printmaker best known for her Social Realist images of New York, died December 21, 1991. She was 95. In the late 1920s she studied at the Art Students League, and she had her first solo exhibition in 1930 at the New School for Social Research. In the late 1930s she taught art and painted murals for the Works Progress Administration. She switched to abstraction in the 1940s. Her work is in the collections of numerous museums, including the Metropolitan Museum of Art, the Museum of Modern Art, the Whitney Museum of American Art, the National Museum of American Art, and the Hirshhorn Museum and Sculpture Garden.

Rollin Van Nostrand Hadley died February 2, 1992, at the age of 64. Hadley was director of the Isabella Stewart Gardner Museum in Boston from 1970 until his retirement in 1988. After graduating from Harvard in 1950, he later went on to get a master's degree in art history in 1981. From 1974 to 1988 he served as president and then chair of Save Venice Inc., a group devoted

to preserving and restoring the monuments and frescoes of Venice.

Greta Kempton, a portrait painter, died December 9, 1991, at age 89. Born in Vienna, she moved to the United States in the early 1920s, where she studied art at the National Academy of Design and the Art Students League. She painted portraits in Hollywood of movie studio heads Louis B. Mayer and Adolf Zukor, and in the 1940s she painted several members of the Truman administration.

Spiro Kostof, an architectural historian, died December 7, 1991, at the age of 55. A professor at the University of California, Berkeley, he was both the author and on-camera host of the special television series "America by Design." Born in Istanbul, he came to the United States in 1957, where he studied and then taught at Yale University until 1965, when he moved to Berkeley. He served as president of the Society of Architectural Historians from 1974 to 1976, and in 1988 he received an Institute Honor from the American Institute of Architects for his teaching and writing.

Charles Nagel, a former museum director, died February 20, 1992, at the age of 93. A practicing architect until 1942, he was curator of decorative arts at the Yale Art Gallery from 1930 to 1936. Nagel was director of the Brooklyn Museum from 1946 to 1955, and from 1955 to 1964 he was director of the St. Louis Art Museum. He then went on to become the first director of the National Portrait Gallery at the Smithsonian Institution, a position he held until 1969. He received a B.F.A. in 1926 from Yale University and a Ph.D. in fine arts from MacMurray College, Jacksonville, Ill., in 1956.

John Goldsmith Phillips, former chair of the Department of Western European Art at the Metropolitan Museum of Art, died February 17, 1992. He was 85. Phillips joined the Met as an assistant curator in 1929, immediately after graduating from Harvard University, and he remained there until his retirement in 1971. He then became a consultant to Sotheby's in Palm Beach, Fla. A specialist in the art of the Florentine Renaissance, he was the author of numerous articles and books.

Mahler Ryder, professor of illustration at the Rhode Island School of Design, died February 27, 1992, at the age of 54. Ryder had been on the faculty of the school since 1969 and was also a painter, sculptor, and pianist. He attended the Columbus College of Art and Design and Ohio State University and studied at the Art Students League and the School of Visual Arts in New York. A founder of the Studio Museum in Harlem, he served as the museum's executive secretary in 1966–67. He had a solo exhibition at the Whitney Museum of American Art in 1973 and numerous other exhibitions in the United States, Canada, and Europe.

Catherine Viviano, art dealer, died January 7, 1992. She was 92 years old. From 1950 to 1970 she ran the Catherine Viviano Gallery in New

York. She studied at the School of the Art Institute of Chicago and then went to New York in the 1930s, working for the Pierre Matisse Gallery, where she stayed for 16 years. After closing her own gallery, she continued working as a private dealer and consultant.

William H. Wolff, a dealer in Asian art, died December 16, 1991. Wolff sold Asian bronzes, antiquities, and wood and stone sculpture to important collectors and museums, including the Metropolitan Museum of Art, the Cleveland Museum of Art, the Asian Art Museum of San Francisco, the Musée Guimet, the Victoria and Albert Museum, and the British Museum.

Academe

Jonathan Block has been appointed dean of the design faculty at Whitecliffe College of Art and Design, Auckland, New Zealand.



Jonathan Block

Maureen Ciaccio is assistant professor of art at Denison University, Granville, Ohio. She had been an instructor at the Cheltenham Center for the Arts in Pennsylvania.

Johns Hopkins University has announced the following appointments: **Mark Antliff** is assistant professor of modern art; **Henry Maguire**, director of studies at Dumbarton Oaks, is adjunct professor of Byzantine art; **Walter Melion** has been named associate professor; and **Daniel Weiss** is a Mellon Fellow.

Dorothy Bosch Keller, chair, has been promoted to full professor of fine arts/art history at Saint Joseph College, West Hartford, Conn.

Ellen L. Meyer has been named president of the Atlanta College of Art. She had been director of continuing education and special programs at Rhode Island School of Design.

Mara Miller is assistant professor of philosophy and director of Asian studies at Drew University. She was previously a research associate at the Center for Historical Analysis at Rutgers University.

Nancy Polster is chair of the Department of Art and Design in the College of Design, Iowa State University, Ames. She has been on the university faculty for 27 years.

Museums and Galleries

Stephen Bonadies has been named chief conservator and head of the Cincinnati Art Museum's Conservation Department, where he has worked for the past 10 years.

J. Carter Brown, director of the National Gallery of Art in Washington, D.C., for the past 22 years, has announced his retirement. He will continue to serve on the boards of numerous art institutions around the United States.

Josi Callan has been appointed director of the San Jose Museum of Art, San Jose, Calif. She had been the museum's associate director and then interim director.

Peter Doroshenko is Engelhard Curator of the Museum at the Contemporary Arts Museum, Houston. He was curator of paintings and sculpture at the Everson Museum of Art, Syracuse, N.Y.

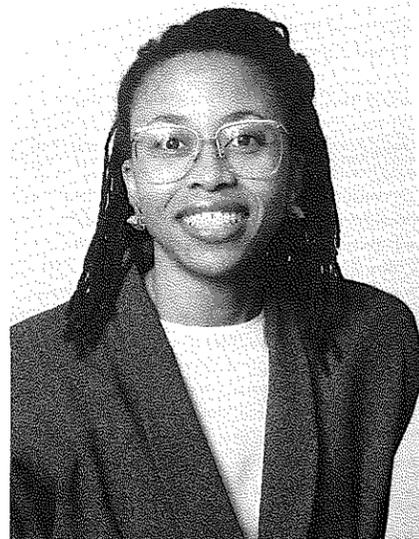
Teri J. Edelstein has been appointed deputy director of the Art Institute of Chicago. She had been director of the David and Alfred Smart Museum of Art at the University of Chicago.

Carole Ann Klonarides is media arts curator at the Long Beach Museum of Art, Long Beach, Calif. She had been an artist and curator in New York.

Dean Krakel, former executive director of the Thomas Gilcrease Museum, National Cowboy Hall of Fame, and the High Plains Heritage Center, is director of research, appraisals, art assessment, and acquisitions at Troy's Gallery, Scottsdale, Ariz.

Franklin W. Robinson has been named director of the Herbert F. Johnson Museum of Art at Cornell University, Ithaca, N.Y. He was previously director of the Museum of Art at the Rhode Island School of Design.

Grace C. Stanislaus has been appointed director of the Bronx Museum of the Arts. She was formerly a curator at the Studio Museum in Harlem.



Grace C. Stanislaus
PHOTO: JOE VERICKER

Joan Carpenter Troccoli is the new director of the Gilcrease Museum, Tulsa, Okla. She had been exhibitions curator at the museum for 2 years.

Organizations

Timothy Gunn is the director of National Video Resources, a project of the Rockefeller Foundation. He had been director of product marketing for WNET/Thirteen.

Cynthia Ries is executive director of the Ohio Alliance for Arts Education in Columbus. She had been director of planning and special projects at the New York Foundation for the Arts.

Gwen Walden is program officer at the Getty Grant Program, Santa Monica, Calif. She was previously program associate.

Grants, Awards, & Honors

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

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

Linda A. Bartolozzi has received an Individual Artist Fellowship as an Established Professional in Painting from the Delaware State Arts Council to continue oil paintings and drawings in wax.

Rudie Berkhout has been awarded a Shearwater Foundation Award.

Paula Braswell has received a Regional Arts Projects Grant through the National Endowment for the Arts Inter-Arts Program and the Rockefeller Foundation.

Linda Butti, artist, has been selected by the National Organization of Italian-American Women as an honoree to celebrate Women's History Month, March 1992. A reception was held in her honor at the Snug Harbor Cultural Center, Staten Island, N.Y.

Isabel S. Cooper has been installed as an active member in art in the National League of American Pen Women. Her thesis, "Feminist Art and the Women Artists' Movement," has been accepted into the archives of the Library and Research Center of the National Museum of Women in the Arts, Washington, D.C.

Alvin Frega has been awarded a 1991-92 North Carolina Arts Council Grant to Individual Artists for the creation of a chalice sculpture from a turn-of-the-century riveted steel water tower.

Pam Longobardi has been awarded a 1992 Research Development Grant from the University of Tennessee, Knoxville, to produce a suite of collotype prints at Light Print Press.

Mary Davis MacNaughton, curator of exhibitions at the Galleries of the Claremont

Colleges, received a Museum Professional Grant from the National Endowment for the Arts for research for a book on Adolph Gottlieb.

Chloe Maglietta, sculptor, has received a 1992 Individual Artists Grant from the Queens Council on the Arts Re-grants Program for a collaborative art installation with Norma Greenwood titled *Metaphysical Encounters*.

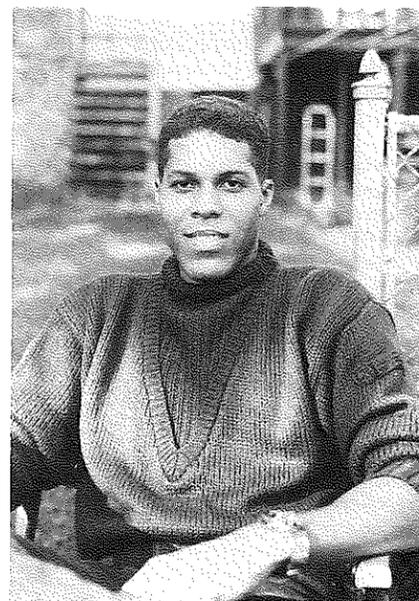
William Rubin, director emeritus of the Department of Painting and Sculpture at the Museum of Modern Art, was promoted by the French Consulate in New York to the grade of officer in the French Legion of Honor.

Laura Ruby, instructor of art at the University of Hawaii, Manoa, is the recipient of a 1991-92 New Forms Regional Initiative Artist Project Grant administered by Los Angeles Contemporary Exhibitions with the Rockefeller Foundation and the National Endowment for the Arts, for the creation of an intermedia installation, "A View with a Room," exhibited at the Hawaii Loa College Gallery.

Lorraine Schwartz, assistant professor of art history at Western Illinois University, has received a grant from the Illinois Humanities Council to support the exhibition "Recovering a Heritage: Prehistoric Art from West-Central Illinois."

Julius Tobias, painter and sculptor, has received a Richard A. Florsheim Art Fund Award to extend the exhibition of his work at Artemisia Gallery, Chicago, and Painted Bride Gallery, Philadelphia.

Brian Whitfield has won the Basil H. Alkazzi Award for 1991 with which he intends to set up a studio to produce a new body of work.



Brian Whitfield

The Capp Street Project has announced its program participants, and the following CAA members have been selected: **James Luna**, Valley Center, Calif., Off-Site Program; and **Fred Wilson**, New York, Artist-in-Residence Program.

The Louis Comfort Tiffany Foundation Awards for 1991 have been announced, and the following CAA members have been thus honored: **Julia Fish**, Chicago; **Jack Risley**, New York; and **Buzz Spector**, Los Angeles.

The National Endowment for the Arts Visual Artists Fellowships for new genre artists, painters, and works-on-paper artists have been announced, and the following CAA members have been thus honored: for new genre, **Richard Bolton**, Cambridge, Mass.; and **Lynn Hershman**, San Francisco; for painting, **Rene Allain**, Brooklyn, N.Y.; **Nicholas Blosser**, Chehalis, Wash.; **Diane Burko**, Philadelphia; **Anda Dubinskis**, Morrill, Maine; **Sara Frankel**, Honolulu; **Nancy Friese**, Cranston, R.I.; **Rodney Harder**, New York; **Hung Liu**, Oakland, Calif.; **Dennis Masback**, New York; **Sandra Rubin**, Boonville, Calif.; and **Jeffrey Spencer**, Omaha, Nebr.; for works on paper, **Nancy Brett**, New York; **Aida Mancillas**, Solana Beach, Calif.; and **Buzz Spector**, Los Angeles.

The 1991 Western States Art Federation/National Endowment for the Arts Regional Visual Arts Fellowships have been awarded to the following CAA members: for photography, **Kaucyila Brooke**, San Diego, Calif.; and **Mark Charles Olsen**, Pullman, Wash.; for sculpture, **Beth Lindsey Gellar**, Boulder, Colo.; **Jean Lowe**, San Diego, Calif.; **James Luna**, Valley Center, Calif.; and **Kathy Gaye Shiroki**, Casper, Wyo.

Conferences & Symposia

Calls for Papers

International Conference on Critical Thinking and Educational Reform will be held at Sonoma State University, August 9-12, 1992. Proposals are sought for sessions on any aspect of critical thinking. This year's theme is *Cultivating the Reasoning Mind: Teaching, Testing, Standards, and Assessment*; not all sessions need address this theme. Organizers are particularly interested in sessions that examine the role of critical thinking in various disciplines and domains of thought. For information: Center for Critical Thinking and Moral Critique, Sonoma State University, Rohnert Park, CA 94928; 707/664-2940. *Deadline: April 15, 1992.*

Mid-Atlantic Region Association for Asian Studies will hold its 21st annual conference at West Chester University, near Philadelphia, October 30-November 1, 1992. There will be panels on Asia in the humanities, social sciences, and other areas of study. For information: Murray Rubinstein, MAR/AAS Program Committee, Baruch College, CUNY, New York, NY 10010. *Deadline: April 15, 1992.*

The Southern American Studies Association Meeting will be held February 25-28, 1993, in New Orleans. Topics to be considered on the theme of cultural crossroads include world's fairs, expositions, exhibitions, museums, new art forms, modernism, photography, cities, expatriates, collectors, politics and art (the New Deal, WPA, FSA), and art and cultural economics. Proposals for sessions and individual 15-minute papers are welcome. Send proposals with brief c.v. to: SASA New Orleans 1993 Meeting, Richard H. Collin, History Dept., University of New Orleans, New Orleans, LA, 70148; 504/286-6880. *Deadline: October 15, 1992.*

Italian Art in American Public and Private Collections: New Attributions/New Iconography is the title of a symposium planned for November 19-20, 1992. Sponsored by the Instituto della Enciclopedia Italiana in association with Fordham University, the meetings will be held at Fordham's Lincoln Center Campus. Speakers will receive honoraria, and papers will be published. Talks should be 30 minutes in length. For information: Irma Jaffe, 880 Fifth Ave., New York, NY 10021. *Deadline: February 15, 1993.*

Present-Day Artistic Traditions and Craft Technologies is the theme of a conference to be held in conjunction with the South Asia Conference, Madison, Wis., November 6-7, 1992. Papers, limited to 20 minutes, may involve both works in progress and completed studies. Among the concerns of the conference will be methodologies for investigating present-day artists who work in traditional modes as a means for developing theoretical frameworks for the interpretation of premodern artistic traditions. Other issues might include the artist in society, aesthetic judgments, modes of production, and continuity of tradition. Submit proposals to: Frederick M. Asher, Dept. of Art History, 107 Jones Hall, University of Minnesota, Minneapolis, MN 55455; J. Mark Kenoyer, Dept. of Anthropology, 1180 Observatory Dr., University of Wisconsin, Madison, WI 53706; or Joanna G. Williams, Dept. of Art History, 405 Doe Library, University of California, Berkeley, CA 94720.

To Attend

17th-Century Chinese Porcelain is a symposium to be held March 27-28, 1992, at the the Virginia Museum of Fine Arts, in conjunction with the exhibition "17th-Century Chinese Porcelain from the Butler Family Collection." For information: Suzanne Hall or Don Dale, Office of Public Affairs, Virginia Museum of Fine Arts, 2800 Grove Ave., Richmond, VA 23221-2466; 804/367-0852 or 0851; fax 804/367-9393.

Approaches to Benin Art: Past, Present, and Future is a symposium taking place April 3, 1992, at the Metropolitan Museum of Art. Past approaches to the art of Benin and prospects for future research will be explored. Discussion will focus on the possibilities for establishing the historical context of Benin art using a range of perspectives, including iconographic analysis; scientific dating techniques; the study of contemporary rituals of kingship in Benin; and comparison to neighboring cultures. For information: Division of Education, Metropolitan Museum of Art, 1000 Fifth Ave., New York, NY 10028-0198; 212/570-3898.

The Visual Arts in a Technological Age: A Centennial Rereading of Walter Benjamin is the theme of a colloquium to be held April 4, 1992, at Wayne State University. For information: Jeffrey Abt, Dept. of Art and Art History, Wayne State University, 150 Art Bldg., Detroit, MI 48202; 313/277-2980.

Middle Atlantic Symposium in the History of Art will be held April 10-11, 1992. The symposium is hosted jointly by the Department of Art History and Archaeology at the University of Maryland at College Park and by the Center for Advanced Study in the Visual Arts at the National Gallery of Art. The symposium consists primarily of graduate students from 9 Middle Atlantic universities presenting papers on a variety of art historical topics. For information: Sally M. Promey, Dept. of Art

History and Archaeology, University of Maryland, College Park, MD 20742; 301/405-7720.

The Sculpture of Claes Oldenburg and Coosje van Bruggen will be the subject of a symposium, April 11, 1992, at Case Western Reserve University. For information: Dept. of Art, Mather House—Art History, Case Western Reserve University, Cleveland, OH 44106-7110; 216/368-4118.

Tung Ch'i-ch'ang, the late Ming dynasty artist, will be the subject of a symposium, April 17-19, 1992, at the Nelson-Atkins Museum of Art. Themes to be discussed are ideology and culture; theory and practice; connoisseurship and criticism; legacy and transformation; and calligraphy and tradition. The symposium will provide not only a forum for scholars from around the world to exchange ideas, to present the latest research on Tung and his time and the legacy he bestowed upon future generations, but also a unique opportunity to reappraise the development of Chinese painting and calligraphy in general. For information: Tung Ch'i-ch'ang International Symposium, Nelson-Atkins Museum of Art, 4525 Oak St., Kansas City, MO 64111-1818; 816/751-1328 or 1231.

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

Critical Studies in the Craft Arts: Crossing, Alignments, and Territories is a national conference at New York University, April 24-25, 1992, which will focus on the interaction between fine arts and craft arts during the past 4 decades. Among the subjects to be discussed are "hybrid" objects and their marketplace; the language needed to describe the object; and the issues facing curators, critics, dealers, collectors, publishers, and artists as the craft arts evolve. For information: 212/998-5090.

Jackson Pollock will be the subject of a symposium to be held at Princeton University, April 26, 1992, in conjunction with the exhibition "Jackson Pollock: Psychoanalytic Drawings," organized by the Duke University Museum of Art and on view at the Art Museum, Princeton University, April 26-June 14, 1992. For information: 609/258-3788.

Democratic Vistas: The Prints of Currier and Ives is a symposium on May 2, 1992, that will draw upon the Harry T. Peters Collection of the Museum of the City of New York to explore the cultural significance of these "cheap and popular pictures." For information: Associate Director, Museum of the City of New York, Fifth Ave. at 103rd St., New York, NY 10029; 212/534-1672, ext. 226.

The Glass Art Society will hold its 22nd annual conference in Mexico City, May 14-17, 1992. The focus of the conference will be multiculturalism and historic and contemporary influences on art. Through lectures, panel discussions, and demonstrations, the conference will address past, current, and future directions and trends in the world of glass. The multicultural diversity of art will be stressed. For information: Glass Art Society, 1305 4th Ave., Seattle, WA 98101-2401; 206/382-1305; fax 206/382-2630.

The Northeast Document Conservation Center will hold a seminar, May 15, 1992, titled "The Care and Conservation of Oversized Paper Artifacts," at the Connecticut Historical Society in Hartford. The program is designed for librarians, archivists, curators, museum administrators, and others with responsibility for collections including oversized paper objects such as maps, posters, architectural drawings, prints, and drawings. The seminar will focus on the special preservation needs of oversized materials and techniques for conservation treatment. For information: Gay Tracy, Northeast Document Conservation Center, 100 Brickstone Sq., Andover, MA 01810.

A Barnett Newman Symposium will be held May 15-16, 1992, at the Harvard University Art Museums. It is intended as a specialists' workshop for students, faculty, and museum curators with a special interest in matters related to the art and ideas of Barnett Newman. The symposium will address issues related to Newman's work in all media, as well as his writings on art, anthropology, and anarchism. For information: Director's Office, Harvard University Art Museums, 617/495-2378.

The 18th Century Confronts the Gods is a symposium to be held May 23, 1992, in conjunction with the exhibition "The Loves of the Gods: Mythological Painting from Watteau to David," Kimbell Art Museum. The symposium will consider the role of classical mythology in the culture and ideology of 18th-century France. By establishing a context from which to assess the achievement of mythological painting during the *ancien régime*, the symposium will foster an understanding of broader artistic and cultural issues raised by this thematic exhibition. For information: Kimbell Art Museum, 3333 Bowie Blvd., Fort Worth, TX 76107; 817/332-8451.

Reading and the Arts of the Book is a conference sponsored by the Getty Center for the History of Art and the Humanities, in collaboration with other entities of the J. Paul Getty Trust, to be held June 25-July 3, 1992. The conference will explore the effect that book arts have had and are having on artistic and literary production, on education and communication, and on the act of reading itself. The program will include considerations of the illuminated manuscript as artist's book, the contemporary book, the psychology of reading, and electronic imaging. For information: J. M. Edelstein, Getty

Center for the History of Art and the Humanities, 401 Wilshire Blvd., Santa Monica, CA 90401; 310/458-9811; fax 310/458-6661.

Museums 2000: Toward More Inclusive Institutions is a conference to be held at the Children's Museum, Boston, July 16-18, 1992. The conference will address staff and board composition and training; exhibition and public-program development strategies; collections issues; mutually beneficial community collaborations; multicultural teacher training; audience diversification; and fund raising and public relations issues. For information: Beth Perdue, 617/426-6500, ext. 406.

Dress, Art, and Society in Edo-Period Japan is the subject of an international symposium to be held at the Los Angeles County Museum of Art, November 14-15, 1992, in conjunction with the opening of a related exhibition. The program will examine the contextual framework of Edo-period dress including the interrelationship of dress and other art forms, social and economic determinants of fashion, and technical considerations. For information: Dale Gluckman or Sharon Takeda, Dept. of Costumes and Textiles, LACMA, 5905 Wilshire Blvd., Los Angeles, CA 90036; 213/857-8081 or 6070; fax 213/936-5755.

Calls for Entries

Center for Exploratory and Perceptual Arts will hold a point and shoot exhibition in September 1992, open to artists whose imagery is derived from any kind of point and shoot camera. Send 10-20 slides, numbered and labeled, with a separate checklist including name, type of camera, process, titles, dates, dimensions; support materials including a statement about point and shoot work, c.v., etc.; and SASE to: Robert Hirsch, Point and Shoot, SUNY at Buffalo, Dept. of Art, 303 Bethune Hall, Buffalo, NY 14214; 716/831-3477; fax 716/831-2392. *Deadline: April 30, 1992.*

Contemporary Scandinavian Art is the subject of an exhibition to be held in fall 1992 at the Forum Gallery and the James Prendergast Library's Art Gallery, Jamestown, N.Y. The exhibition is open to all media and will include work that directly or abstractly explores characteristics unique to Scandinavia. A catalogue will accompany the exhibition. Send max. 10 slides, support materials, and SASE to: Scandinavian Exhibition, Forum Gallery, 525 Falconer St., Jamestown, NY 14701. *Deadline: April 30, 1992.*

Studio Expérimental de Montréal will hold its 6th international exhibition, September 1992, in painting, works on paper, photography, and collage. The exhibition is open to all artists in the U.S. \$8 per slide and SASE. Send to: Yergeau/Yergeau, Dept. AC7, C.P. 626, Succ. C, Montreal, Canada H2L 4L5. *Deadline: May 20, 1992.*

Art Horizons is holding a photography competition with awards and an exhibition to be held at Art 54 Gallery, New York. All types of photography are eligible. \$6 per slide or photograph. For entry form, send postcard with name and address to: Art Horizons, Photography Dept., 140 Prospect Ave., Suite 16R, Hackensack, NJ 07601; 201/487-7277; fax 201/343-5353. *Deadline: May 29, 1992.*

Anticipation '92 is open to emerging, unrepresented artists and craftspeople. Winners' works will be exhibited at the Chicago International New Art Forms Exposition, September 17-20, 1992. Artists may submit slides of functional or sculptural work in ceramics, glass, wood, fiber, metal, or mixed media. Max. 3 slides, 1 per object, no details. \$20. Send SASE for entry form to: Anticipation '92, 600 N. McClurg Ct., Suite 1302A, Chicago, IL 60611; 312/787-6858; fax 312/787-2928. *Deadline: June 19, 1992.*

Asia Society Galleries is seeking submissions of slides from Asian/Asian American visual artists living in the United States for possible inclusion in a group exhibition scheduled for May 1993. This thematic show will focus on the work of first-generation immigrant artists of varied Asian nationality backgrounds, who, drawing on Asian as well as Western cultural influences, are actively involved in negotiating a sense of

Opportunities

Award

Sir Banister Fletcher Awards of the Authors' Club invite nominations for the annual award for the best book published in the field of architecture or the fine arts. To be eligible the book must have been published in 1991; have been written by an author who is British or resident in Britain; and have been published by a British publisher or a publisher with a British branch. Send nominations to: Secretary, Sir Banister Fletcher Award Selection Committee, c/o British Architectural Library, Royal Institute of British Architects, 66 Portland Pl., London W1N 4AD, England. *Deadline: May 1, 1992.*

cross-cultural identity. Submissions must include 10–20 labeled slides, résumé, reviews and writings about the work, SASE, and 1-page artist's statement discussing central themes in the current work related to issues of cross-cultural identity. Send to: Margo Machida, c/o Asia Society Galleries, 725 Park Ave., New York, NY 10021.

Photo Review, a journal of photography, is sponsoring a photography competition; accepted entries will be published in its summer 1992 issue. \$16 for up to 3 prints, and \$4 for up to 2 additional prints. Send SASE for further information: Photo Review, 301 Hill Ave., Langhorne, PA 19047.

Riverwalk Arts Festival and Exhibition is seeking entries in all media. \$20. Send SASE for prospectus to: Riverwalk Arts Festival and Exhibition, 19 W. Market St., York, PA 17401; 717/854-6400.

Grants and Fellowships

Fellowships in Museum Practice are new through the Smithsonian Institution's Office of Museum Programs to support research and study at the Smithsonian on practical problems in museum work, especially those related to strengthening and expanding the educational mission of museums. Professionals in museums and related fields are eligible to apply. Fellowships are 2–6 months. Fellows receive a stipend of \$2,000 per month. For information: Office of Museum Programs, Smithsonian Institution, Washington, DC 20560; 202/357-3101. *Deadline: May 1, 1992.*

Advanced Research Fellowships in India for 1993–94 are available through the Indo-U.S. Subcommittee on Education and Culture. These grants are for all academic disciplines, except clinical medicine, and are for 6–10 months or 2–3 months. Applicants must be U.S. citizens and hold the Ph.D. or comparable professional qualifications. The program seeks to open new channels of communication between academic and professional groups in the United States and India and to encourage a wider range of research activity between the two countries. Scholars and professionals with limited or no prior experience in India are especially encouraged to apply. For information: Council for International Exchange of Scholars, 3007 Tilden St., NW, Suite 5M, Box INDO, Washington, DC 20008-3009; 202/686-7877. *Deadline: June 15, 1992.*

The Fulbright Scholar Program for 1993–94 includes some 1,000 grants for research, combined research and lecturing, or university lecturing in over 120 countries. Opportunities range from 2 months to a full academic year. Specific openings exist in almost every area of the humanities and arts, among others, and many offerings allow scholars to propose their own lecturing or research projects. Eligibility

requirements include U.S. citizenship and Ph.D. or comparable professional qualifications; for certain fields like the fine arts, the terminal degree may be sufficient. For lecturing awards, university or college teaching experience is expected. Language skills are needed for some countries, but most lecturing assignments are in English. Applications are encouraged from professionals outside academe and from independent scholars. For information: Council for International Exchange of Scholars, 3007 Tilden St., NW, Suite 5M, Box NEWS, Washington, DC 20008-3009; 202/686-7877. *Deadlines: June 15, 1992, for Australasia and South Asia; August 1, 1992, for Africa, Asia, Europe, Latin America, the Middle East, and Canada.*

Travel to Collections is a program of the National Endowment for the Humanities providing grants of \$750 to assist American scholars to meet the costs of long-distance travel to the research collections of libraries, archives, museums, or other repositories throughout the United States and the world. Awards are made to help defray such research expenses as transportation, lodging, food, and photoduplication. For information: Travel to Collections Program, Division of Fellowships and Seminars, Rm. 316, National Endowment for the Humanities, 1100 Pennsylvania Ave., NW, Washington, DC 20506; 202/786-0463. *Deadline: July 15, 1992.*

Reference Materials Awards of the National Endowment for the Humanities support projects to prepare reference works that will improve access to information and resources. Support is available for the creation of dictionaries, historical or linguistic atlases, encyclopedias, concordances, reference grammars, data bases, text bases, and other projects that will provide essential scholarly tools for the advancement of research or for general reference purposes. Grants also may support projects that will assist scholars and researchers to locate information about humanities documentation. Such projects result in scholarly guides that allow researchers to determine the usefulness or relevance of specific materials for their work. Eligible for support are such projects as bibliographies, bibliographic data bases, catalogues raisonnés, other descriptive catalogues, indexes, union lists, and other guides to materials in the humanities. In both areas, support is also available for projects that address important issues related to the design or accessibility of reference works. For information: Reference Materials, Rm. 318, National Endowment for the Humanities, Washington, DC 20506. *Deadline: September 1, 1992, for projects beginning after July 1, 1993.*

Internships

Women's Studio Workshop is looking for interns to work as studio assistants during its Summer Arts Institute, 2 months of intensive workshops in papermaking, book arts, silkscreen, and printmaking. Experience is not

required. For information, send SASE to: Women's Studio Workshop, PO Box 489, Rosendale, NY 12472. *Deadline: April 15, 1992.*

Prestel Verlag, international publisher of art books, offers 3-month internships to college students, graduate students, or interested persons in its European offices in Munich, Germany. Some knowledge of German is an advantage. The next available period is August 15–November 15, 1992. For information: Anne Heritage, Prestel, Mandlstrasse 26, D-8000 Munich 40, Germany; (0) 89-381 709 52; fax (0) 89-381 709 35.

Calls for Manuscripts

Art Journal is seeking articles for an issue titled "Sculpture in Postwar Europe and America (1945–1959)" to be guest-edited by Mona Hadler and Joan Marter. The issue will focus on sculpture as a locus for debate on viable artistic forms for a world in crisis. Papers are solicited that address the social and political context for sculpture in France, Great Britain, Germany, and the United States. Sculpture, particularly abstract sculpture, needs consideration in the reassessment of postwar art; papers may examine its connection with technological progress, construction techniques, or the appearance of archetypal themes. Submissions need not be limited to these topics. Since existing literature on sculpture following World War II has been primarily formalist, papers that revise or expand accepted perceptions about the period or apply new methodological approaches are encouraged. Send proposals to: Mona Hadler, Ph.D. Program in Art History/Box 110, Graduate Center, CUNY, 33 W. 42nd St., New York, NY 10036; and Joan Marter, Graduate Program in Art History, Voorhees Hall, Rutgers University, New Brunswick, NJ 08903. *Deadline: November 1, 1992.*

Ars Orientalis has redefined its scope. The journal now solicits scholarly manuscripts on the art and archaeology of Asia, including the ancient Near East and the Islamic world. A broad range of themes and approaches is welcome. Articles of interest to scholars in diverse fields or disciplines are particularly sought, as are suggestions for occasional thematic issues and reviews of important books in Western or Asian languages. Brief research notes and responses to articles in previous issues will also be considered. Send submissions to: Managing Editor, *Ars Orientalis*, Dept. of the History of Art, University of Michigan, Ann Arbor, MI 48109-1357.

Publications

The Arts Censorship Project distributes a variety of public-education materials, including the *ACLU Arts Censorship Project*, a 3-page description of the crisis facing the arts in

historical context, as well as the project's purpose; *ACLU Briefing Paper on Artistic Freedom*, answers to questions commonly asked about censorship, obscenity, and arts funding; *Pornography and the First Amendment*, a 1-page handout in question-and-answer format; and the *First Amendment, Censorship, and Government Funding of the Arts*, a background paper detailing attacks on NEA, with practical and legal arguments against content-based funding restrictions. The materials are free and available from: John Hlinko, ACLU Arts Censorship Project, 132 W. 43rd St., New York, NY 10036; 212/944-9800, ext. 420.

Above the Law: The Justice Department War against the First Amendment is a 22-page report documenting efforts of the U.S. Justice Department to suppress sexually oriented expression. Send \$3 to the Arts Censorship Project, or to: ACLU, Dept. L, PO Box 794, Medford, NY 11763.

Arts Extension Service Publications provide practical information and tools for arts management and community cultural development. Titles include *Community Cultural Planning Work Kit* (\$25); *Fairs and Festivals in the Northeast and Fairs and Festivals in the Southeast* (\$7.50 each; \$13/set); *Going Public: A Field Guide to Developments in Art in Public Places* (\$19.95); *Art Festival Work Kit* (\$14.95); *Fundamentals of Arts Management* (\$12); *The Artist in Business: Basic Business Practices* (\$10); *The Arts Administration Internship Work Kit* (\$10); and *Art Management Bibliography* (\$3). For information: AES, Division of Continuing Education, Goodell Bldg., University of Massachusetts, Amherst, MA 01003; 413/545-2360.

Folklife Annual 90 is a collection of articles on the traditional folklife and customs of the United States, published by the Library of Congress. This edition focuses on adaptations of Southeast European mural paintings in Pittsburgh; traditional Polish-American community murals and religious paintings in Buffalo; and Baroque painting in an Italian community in Philadelphia. To order, send \$19 to: Superintendent of Documents, PO Box 371954, Pittsburgh, PA 15250-7954; 202/783-3238.

Part-Time Academic Employment in the Humanities is a collection of essays that summarizes studies of part-time faculty members; describes working conditions, legal rights, administrative attitudes, and academic unions; and offers innovative policies and strategies for change. Another section brings together 23 case studies from 2-year and 4-year colleges and universities. For information: Modern Language Association, 10 Astor Pl., New York, NY 10003-6981.

Prospects for Faculty in the Arts and Sciences by William G. Bowen and Julie Ann Sosa examines the academic job markets for 1997–2002 and projects substantial excess demand for faculty, with particularly severe imbalances projected in the humanities and social sciences. This study focuses on factors affecting the

outlook for academic employment, including information on changes in the age distributions of faculties, trends in enrollment, shifts in the popularity of fields of study, changes in the faculty-student ratio, and the continuing increase in the time spent by the typical graduate student in obtaining a doctorate. Published in 1989, the book is available for \$29.95 from: Princeton University Press, 41 William St., Princeton, NJ 08540-5237; 609/258-4900; fax 609/258-6305.

Workshops and Schools

The New York Academy of Art has inaugurated a 6-week intensive program in the theory and practice of classical architecture, June 13–July 25, 1992, at the academy in New York. Offered by the academy's newly formed Institute for the Study of Classical Architecture, the program is aimed at professional architects, interior designers, historic preservationists, students, and others who seek in-depth supplemental training in classical architecture. Subjects to be covered include elements and theory of classical architecture, traditional construction, interior design and decoration, and rendering. For information: New York Academy of Art, 419 Lafayette St., New York, NY 10003; 212/505-5300.

Microcomputer Applications in Visual Resources Collections is a workshop to be held at the University of Texas at Austin, June 17–20, 1992. The workshop is designed for professionals in the field of visual resources who want to explore the advantages of automation in visual-resource management. The intermediate-level training is geared toward curators who are beyond the fundamentals of visual-resources collections management. Topics to be addressed include the potential for automation in visual-resource collections; introductions to hardware and software; software specifics with demonstrations of various programs; fundamentals and applications of programming; needs assessment; orientation to standards; preparing and writing proposals; and future trends in automated systems.

The university is also offering a **Workshop in Visual Resources Fundamentals** for beginning slide curators in art and architecture, June 22–27, 1992. The program will cover all aspects of management of an art and/or architecture slide collection. Included will be sessions on acquisitions and collection development; administration and management; classification and cataloguing; circulation and control; conservation and maintenance; facilities planning; and technical aspects of the production of slides. Use of both microcomputers and mainframes in visual-resource collections will be discussed and demonstrated. For information: Fine Arts Continuing Education, University of Texas at Austin, PO Box 7879, Austin, TX 78713-7879; 800/882-8784.

Western New Mexico University is offering 2 black-and-white photographic workshops, July

5–11 and August 2–8, 1992, in the Gila Wilderness region of southwest New Mexico, photographing natural environments from canyons to geologic anomalies, Mimbrian cliff dwellings, petroglyphs, and ghost towns. Enrollment is limited to 12 participants. For information: Anthony Howell, Western New Mexico University, Expressive Arts Dept., PO Box 680, Silver City, NM 88062; 505/538-6614.

The Renaissance in Europe is the topic of the 1992 summer teacher institute at the National Gallery of Art. The program allows teachers of all subjects, K–12, to explore the cultural context of Renaissance art in Italy and Northern Europe. Studies revolve around the gallery's collection of Italian and Netherlandish painting, sculpture, graphics, and decorative arts. The institute features an interdisciplinary learning experience that can become the source of excitement, creativity, and inspiration. Study includes slide lectures, gallery tours and discussion, painting demonstrations, curriculum applications, musical performance, and tours. The program will be held July 13–18, July 27–August 1, and August 10–15, 1992. For information, send postcard with name and address to: Teacher Institute, Education Division, National Gallery of Art, Washington, DC 20565.

Request for Feedback. Scholars are trying to assess the feasibility and interest in organizing an interdisciplinary workshop that would remove the barriers to broader understandings of the complex cultural exchanges that characterized the evolution of Buddhism across Asia. The workshop seeks to assess the significance of the presence or preference for particular sutras in particular contexts; interpret the presence and preference for particular images of deities and their iconographic styles; and "read" Tibetan names and handle Tibetan materials without implying mastery or complete understanding of that field. For information: Ruth Dunnell, Dept. of History, Kenyon College, Gambier, OH 43022; dunnell@vax001.kenyon.edu.

Classified Ads

The CAA newsletter accepts classified ads of a professional or semiprofessional nature (sales of libraries, summer rental or exchange of homes, etc.): 75¢/word (\$1.25/word for nonmembers); \$15 minimum. All ads must be prepaid.

Art Editing. Books, catalogues, journals, etc. Experienced editors available for large and small projects. Association of Freelance Art Editors, 300 Riverside Dr., New York, NY 10025; 212/749-5516.

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

Book Indexing. M.A. in art/architectural history will index your book or manuscript. Reasonable and reliable. Will provide sample of work. Call 416/513-1606.

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

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

Experienced Editor/Educator offers writing, editing, and consultation services. Background in academic writing and editing. Will meet your needs with substantive revisions, organizational and stylistic suggestions, copyediting, or proofreading. Macintosh-based with MAC-IBM translation capability. Contact: Eileen Knoff, 4016

NE Ellen Ln., Bremerton, WA 98310-9651; 206/698-3125.

For All Things Photographic. Use Duggal Downtown, Inc. CAA members receive a 20 percent discount on all services. Slide duplicates, E-6, B+W, C-prints, computer imaging. Call 212/941-7000, or visit 560 Broadway, New York, NY 10012.

14 Sculptors Gallery, 164 Mercer St., New York, NY 10012, is currently accepting applications for membership and invitational exhibitions. Send slides, résumé, SASE, c/o Carol Rosen.

Greenwich Village Sublet. Available early May (flexible) through August. Spacious, charming 2 bedrooms, study, 2+ baths, \$1,300 per month includes housekeeper. Air-conditioning, high floor, view, garden, 24-hour doorman, 1 block to SoHo. 212/260-3326.

Hydra, Greece. Furnished 6-room historic house. Terraces, gardens overlook spectacular sea, mountain views. Walk to swimming. All months \$1,000 each, except June and September, \$2,500, and July and August, \$3,000. Athens 003013232043.

Moving Anywhere in the United States, France, England, Italy, Germany, Saudi Arabia, Japan, Hong Kong, or Indonesia? For referral (without charge) through a worldwide network of affiliates to a top realtor familiar with the needs of professionals and their families, call or write: Phyllis Pollini, Fred Sands Realtors, 2999 Overland Ave., Los Angeles, CA 90064; 310/838-1600.

New York City Art Studio. River view, 1,100 sq. ft., artists' bldg., kitchen, bath, bedroom, duplex. 9th floor. \$700 per month includes utilities. Athos Zacharias, 55 Bethune St., B-946; 212/929-3120.

Rome Apartment for Rent. Sunny 2-bedroom apartment beautifully furnished; washing machine, telephone; convenient central location near buses, subway, stores; from July. 508/877-2139.

Seasoned Scholar/Editor will copy edit or rewrite books, papers, whatever. Arts, humanities, social sciences (no

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Summer Sublet. Mid-May through September. One bedroom with terrace, air-conditioned, no pets. New York City, Lincoln Center area. Prefer single female or couple. Reasonable. Tel. 212/724-2711.

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Translations. Specialized in art history/criticism. French, German, Spanish, English. Fast, reliable, available on disk or by fax. Call 718/797-1306.

Miscellaneous

Pelmama Academy, Soweto, is seeking the donation of books, journals, exhibition catalogues, and videos in English, German, Dutch, French, Italian, Portuguese, and Spanish in the following fields: fine arts, graphic arts, traditional and ancient arts, art history, architecture, photography, dance, music, and theater. These books are needed for the library of the academy, a center for the visual and performing arts offering courses to students from Soweto. Wrap donations in plastic to avoid water damage; do not mark values on packages; and mark packages "Educational Matter. Unsolicited Gift. N.C.V." Send to: Haenggi Foundation, Inc., PO Box 3422, 2000 Johannesburg, Republic of South Africa.

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Information Wanted

Artists Wanted. The Everson Museum in Syracuse, N.Y., is searching for professional artists who attended the museum's art classes from 1930 to 1980. This research is being done to determine the feasibility of a group exhibition as part of the museum's 100th anniversary celebration. For information, send current résumé and SASE to the research coordinator by *April 30, 1992*: Gail Salzman, RD1, Box 2280, Fairfield, VT 05455; 802/524-5057.

Max Beckmann's colored works on paper—aquarelles, drawings, gouaches, and pastels—will be the subject of a catalogue raisonné. Owners of these works are requested to contact the author of the catalogue: Barbara Göpel, Kaulbachstrasse 62, D-8000 Munich 22, Germany.

Carl R. Krafft (American, 1884–1938), a painter in Chicago; Brown County, Ind.; the Ozarks; and Oak Park, Ill., is the

subject of a monograph that will include a complete listing of works. Information and photographs of his works are sought from collectors, museums, schools, and galleries. Some unidentified works are located in California. Information on any work is appreciated: title, size, owner, provenance, photograph. Send to: Suzanne Kaufman, 240 Lovesee Rd., Roscoe, IL 61073; 815/623-6222.

Wladimir de Terlinkowski (1873–1951), a Polish-born French artist, is the subject of a forthcoming biography. His paintings are included in countless museum and individual collections in Europe, and information is sought regarding public and private holdings in the United States. Send information to: Bennard B. Perlman, 6603 Baythorne Rd., Baltimore, MD 21209; 410/486-7895.

Datebook

April 6

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

April 30

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

May 1

Deadline for nominations to CAA committees (see p. 11)

May 31

Deadline for submitting proposals to chairs of art history, studio art, and joint sessions for the 1993 CAA annual conference

June 1

Deadline for submitting material for the July/August newsletter, to be published June 26

February 3–6, 1993

CAA annual conference, Seattle



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