

CAAN E W S

CAA Committees

The membership is urged to participate by serving on the association's diverse and increasingly active committees. Committee members serve for fixed terms of three years (1993-95); 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. Nominations for committee membership should include a brief statement outlining the individual's qualifications and experience and a c.v. or résumé. Self-nominations are encouraged. Write to: Committee Nominations, CAA, 275 Seventh Ave., New York, NY 10001. *Deadline: April 15, 1993.*

Committee on Cultural Diversity: 4 openings. One-third of this nation is composed of individuals whose cultural, ethnic, or racial background or sexual orientation differ from the majority. The Committee on Cultural Diversity is charged with the recognition and support of the contributions, talents, possibilities, and needs of this constituency and with the increased

inclusion of this group within the association and within the field.

Committee on Electronic Information: 3 openings. The committee attempts to keep abreast of new ideas and developments in the area of automated information in order to ensure that the special needs of our constituencies for access to visual and specialized resources linking texts and images are fully represented at the conceptual—both design and delivery—levels.

Museums Committee: 2 openings. The 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 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: 3 openings. The committee is charged with promoting the scholarly study and recognition of the contributions of women to the visual arts, developing linkages with organizations concerned with compatible interests, and monitoring the current status of women in the visual arts professions.



Reception for CAA 1993 annual conference attendees at the Seattle Art Museum, Friday, February 5

PHOTO: DAVIS FREEMAN, SEATTLE

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March/April 1993

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Datebook

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

CAA News
275 Seventh Avenue
New York, New York 10001
Telephone: 212/691-1051
Fax: 212/627-2381

Editor-in-Chief Susan Ball
Managing Editor Virginia Wageman
Editorial Assistant Irene Look
Layout Nancy B. Rotenier

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Art History Sessions in Seattle

One of the biggest stars of the Seattle meeting was the Washington State Convention and Trade Center. The large, airy facility, with generous amounts of natural light, provided an expansive space that was salubrious to the intense processing of information that goes on at a CAA conference. This environment perfectly suited the theme of the 1993 art history sessions, which we had designed in the spirit of expansion, an opening up of the art history dialogue to include a reassessment of our past as well as a preservation of what is exciting and stimulating in the present. "What art history has come to be as a cultural practice, and how" was what we set forth as our core concept in our initial program statement. In the event, this translated into sessions addressing the production of art history in the broadest sense: the publishing of texts, the career

decisions of art historians, the "selling" of the art object in the museum setting, issues in art history education, the forging of the terms that dominate a particular field. Our interest in looking backward as well as forward, and trying to bring the big picture of our discipline into focus meant that a relatively large proportion of sessions fell into the category of "historiography"—looking at the history of art history both in terms of individual discipline areas and from the viewpoint of individual working scholars.

One of our conscious aims in putting together the Seattle sessions was to bring the object more fully into view. Was this the moment, we asked ourselves, when "formalism" could once again be championed as an invigorating tool of the discipline? The answer appears to have been yes. The sessions devoted in various ways to the nuts-and-bolts aspects of our discipline, such as connoisseurship, restoration, and formal analysis, made an impressive statement regarding the viability of close object analysis within larger theoretical frameworks.

In preparing this program, we had the pleasure of collaborating with the studio art program co-chairs, Rita Robillard and Norie Sato, with whom we worked out a large number of

fascinating and relevant co-sessions. The making of art has always been talked about in terms of production, but with the looking at the work of art history in terms of production, we found that our ideas dovetailed in a stimulating way—and, in actual fact, a great many more of the sessions in their final form could have also been appropriately co-sponsored. We would also like to thank our respective institutions, the University of Washington and the University of British Columbia, for the support they provided.

All of this would not have been possible without the efficiency of the CAA staff that lightened our task at every stage. Our heartfelt thanks to Susan Ball, Jeffrey Larris, Melinda Klayman, and, in particular, to the indomitable Conference Coordinator, Suzanne Schanzer, our daily telephone pal during the many months of preparation and planning.

—Martha Kingsbury and Debra Pincus,
1993 Art History Program Co-Chairs

Studio Art Sessions in Seattle

We would like to take this opportunity to thank the session chairs, panelists, and workshop leaders who participated in the 1993 annual conference in Seattle. We also thank Jacob Lawrence, Patti Warashina, Patterson Sims, and Vicki Halper for the "Conversations" sessions, which gave us greater understanding of the work of two important Seattle artists. We were impressed by the quality of presentations and the level of discussions the sessions engendered. Our focus for the panels reflected particular issues in the Pacific Northwest—landscape and environment, high technology, marginalized art media—which we hope gave the conference a context and reason for being in Seattle, rather than anywhere else. We were especially pleased

with the increased participation of Asian American artists and artists from the Northwest and West Coast. And, as an aside, we were struck by the number of times the term "cyberpunk" was used (and in varying contexts); we think this portends new directions for our culture.

A grant from the Rockefeller Foundation allowed CAA to bring a diverse group of established and younger artists to the conference in a mentor program that was very exciting for us. In addition, we thank the National Endowment for the Arts for providing travel funds so that artists from across the U.S. and abroad could participate in the sessions.

We are also grateful to Washington State University for its matching grant to provide institutional support for the studio art sessions. Thanks, too, to board members Catherine Lord, Jim Melchert, Jaune Quick-to-See Smith, and Judith Brodsky for their support and suggestions, and to Ruth Weisberg for her confidence in asking us to chair these sessions. Thanks also to the CAA staff, and especially to Suzanne Schanzer for her coordination efforts.

Most of all, we are elated that the weather was so cooperative and gave all those who attended a chance to enjoy the beautiful quality of light in Seattle. We hope the discussions, connections, friendships, and impressions formed here will continue to spark and that we will be seeing everyone again in the Pacific Northwest.

—Rita Robillard and Norie Sato, 1993
Studio Art Program Co-Chairs

M.F.A. Exhibition a Success

Attendees at the CAA conference in Seattle were welcomed on Wednesday evening at a reception at the School of Art Gallery, University of Washington, celebrating the opening of the State of Washington Master of Fine Arts Exhibition, which provided a visual forum for the diversity of artists currently completing their studies in the Northwest.

Students in the art schools of Central Washington University, Washington State University, and the University of Washington participated in the exhibition, which was organized by Phillip Schwab, curator of the School of Art Gallery. From such far off places as England, Paraguay, Korea, and all points of the U.S., the artists presented views as vital and dissonant as our world is. Speaking on a broad range of concerns, from the exploration of gender roles, personal bereavement, the critique of technology as implicit value, to the unworded emotions of human life, these new artistic voices serve to reaffirm the significant act of artistic creation.



Martha Kingsbury and Debra Pincus, 1993 art history program co-chairs, chat with a CAA member following the Convocation in Seattle

PHOTO: DAVIS FREEMAN, SEATTLE



Opening reception for the State of Washington M.F.A. Exhibition, School of Art Gallery, University of Washington, Wednesday, February 3

PHOTO: DAVIS FREEMAN, SEATTLE

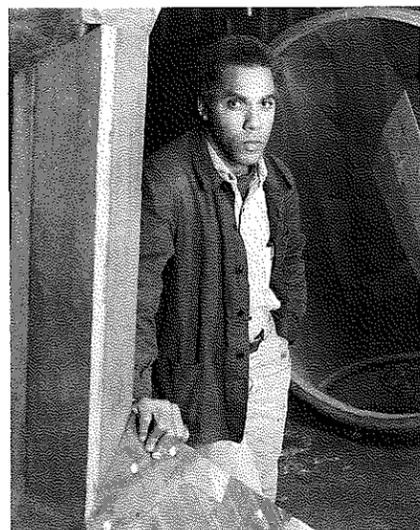
Awards for Excellence

The College Art Association's annual convocation ceremony was held at the Washington State Convention and Trade Center in Seattle, February 5, 1993. Local Committee co-chair Jay Gates introduced architect Robert Venturi, who delivered a witty and informative keynote address. CAA President Larry Silver presided over the presentation of awards for excellence in teaching, scholarship, creativity, criticism, and conservation. The following are the award recipients and their citations:

Award for Distinguished Body of Work, Exhibition, Presentation, or Performance

*Presented by James Yood
Awarded to Martin Puryear*

In presenting Martin Puryear with this year's Award for Distinguished Body of Work, I would like to quote Neal Benezra, curator of the Martin Puryear exhibition (Art Institute of Chicago, 1991), who wrote of the extent of the



Martin Puryear, Award for Distinguished Body of Work
PHOTO: DONALD YOUNG GALLERY, SEATTLE

artist's range and his multiplicity of sources in the accompanying book: "The yurt provides a physical and psychological base for man within a semi-nomadic existence, and falconry is based in the discipline of a bird of prey to operate with extraordinary freedom and vitality while retaining its connection to the falconer. The ongoing correlation of falconry and the yurt in Puryear's art suggests a continuing search for just such a spiritual balance—between freedom and mobility on the one hand and the stability of a home to provide physical and psychological sustenance on the other."

In creating his extraordinary body of sculpture, Martin Puryear has provided his audience with intellectual stimulation as well as a deep sustenance. While we marvel at Mr. Puryear's remarkable sense of craftsmanship and imagination, we are drawn into a vision that reflects an interest in many cultures and processes of object making, yet transcends any categorization. Martin Puryear's eloquence, keen insight, and very distinguished body of work not only made this year's award an easy decision for the committee, his work offers thousands of viewers the renewed sense of wonder that challenging art can provide.

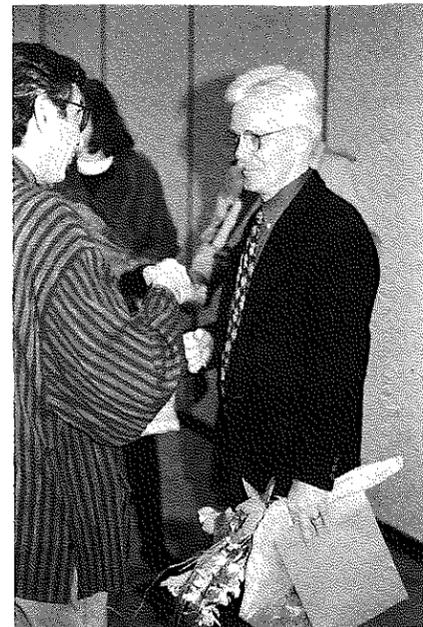
Committee: Susan Rankaitis, chair; Tom Barrow; Robert W. Fichter; Beauvais Lyons; James Yood

Distinguished Teaching of Art Award

*Presented by Carolyn Manosevitz
Awarded to Richard Carlyon*

Richard Carlyon is a legend in the art world of Virginia. For the past thirty years his teaching and his art have touched the lives of students, colleagues, and innumerable members of the public. Assuredly, more people in Virginia have been introduced to the concepts of modern art and their effect on our lives by Richard Carlyon than by any other person, artist or not.

The sheer number of letters praising Richard is impressive in itself, but it is what they say that demonstrates so clearly why Richard is worthy of this award. For example, a long-time



Richard Carlyon is congratulated by a friend after having received the Distinguished Teaching of Art Award
PHOTO: DAVIS FREEMAN, SEATTLE

colleague writes: "Richard has an incomparable ability to make the abstract and the metaphysical understandable to students. He has challenged all levels of university students to synthesize their perceptions of art into a comprehension of what it is to be an artist or designer. Students begin to understand the depth to which they need to apply themselves." Another colleague comments that he has taken several of Richard's courses over the years (it isn't easy since they are usually filled to capacity) and has noticed that there are always other faculty members attending these classes, too.

Similarly, students are almost rhapsodic in their praises. One comments: "In his lectures and studios I had my best and worst experiences. The best are to his credit, the worst are to my credit, my failings. And yet even at my worst, he gave me lifelong lessons. Richard comes to mind more often than he could imagine: whenever answers must be found in my work and life, answers about quality, appropriateness, communication, intuition, design, and art." And another writes: "His creative and sometimes unusual approach to teaching gave new perspective to my ideas, problems, and solutions. Instead of forcing his own opinions and prefer-

ences upon us, he encouraged a personal approach and pushed for a class of individuals."

Although Richard's name is synonymous with "teacher," he is a dedicated and accomplished artist. Since 1953 he has exhibited extensively in Virginia and elsewhere, including New York. His solo and group shows number over one hundred, not including his video and performance work. But it is not just in teaching future artists, art historians, and designers that Richard has excelled. Some may feel that over the past thirty years his greatest service has been in offering his complex and thoughtful theories of the interaction of art and media to dozens of audiences (his list of lectures exceeds nine pages).

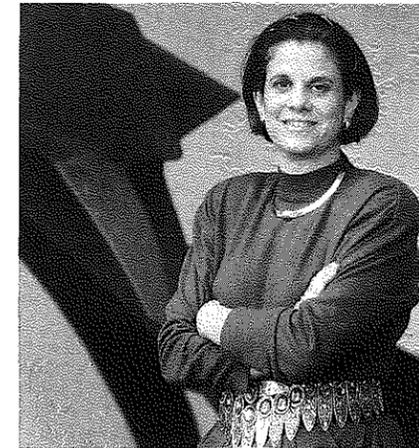
It is with great pleasure that we celebrate the wisdom, wit, creativity, and dedication of a man who has educated in every sense of the word by presenting Richard Carlyon with the Distinguished Teaching of Art Award.

Committee: Murry DePillars, nonvoting chair; Joan Backes; Carolyn Manosevitz; Idelle Weber

Alfred H. Barr, Jr., Award for Museum Scholarship

*Presented by Judith Stein
Awarded to Stephanie Barron*

"Degenerate Art," the Nazi's infamous 1937 display of the modern art that displeased them, is a nadir in the cultural history of the twentieth century. "Degenerate Art": *The Fate of the Avant-Garde in Nazi Germany*, the catalogue that accompanied the exhibition of the same name organized by Stephanie Barron for the Los Angeles County Museum of Art, is an exemplary scholarly publication documenting the appalling Nazi action and analyzing it from a broad historical perspective. Authored by German and American scholars from various disciplines, this important catalogue provides new information and substantial data previously unavailable in English. It includes a detailed, room-by-room reconstruction of the original exhibition, a translated facsimile reprint of the accompanying pamphlet, an essay about the 1939 auction of some of the art, an

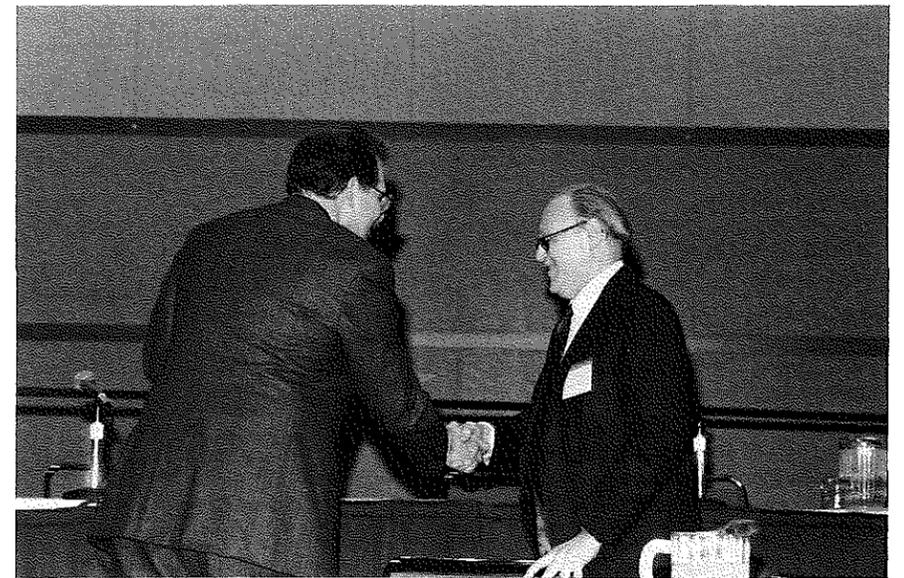


Stephanie Barron, Alfred H. Barr, Jr., Award for Museum Scholarship

eye-witness account by a young visitor, and other essays about lesser known aspects of the campaign against modernism in music and film.

The committee concurs with *Burlington Magazine* whose reviewer described *Degenerate Art* as "a major contribution to the literature on the subject in English." We are pleased to grant the Alfred H. Barr, Jr., Award to Stephanie Barron's *Degenerate Art* as the most distinguished catalogue in the history of art published in 1991.

Committee: Judith Stein, chair; Kevin Consey; Judi Freeman; Sidra Stich



CAA president Larry Silver presents the Distinguished Teaching of Art History Award to James Holderbaum
PHOTO: DAVIS FREEMAN, SEATTLE

Distinguished Teaching of Art History Award

*Presented by Larry Silver
Awarded to James Holderbaum*

The vast majority of us discover the history of art only when we come to college education. It is our undergraduate teachers who lay and ignite the fire that carries us forward into lives enriched by the arts. In his legendary years of teaching—first at Princeton, then at Smith College—James Holderbaum has changed the lives of countless undergraduates. He has ignited the passion of generations of professional artists, teachers, curators, and conservators.

With wit, generosity, and dazzling flair, James Holderbaum has taught his students to look, and really to see; to perform joyously to exacting standards for the eye and the mind; to live with the arts as part of their daily lives. He has taught them that learning is not bounded by the walls of the classroom or the hours of the teaching schedule.

By his example he has inspired colleagues and students alike to share in his consuming love for art. With gratitude we honor his lifetime of contributions and his great distinction as a teacher in the history of art.

Committee: Susan Barnes, chair; Anne Coffin Hanson; Linda Stone-Ferrier; David G. Wilkins

Distinguished Artist Award for Lifetime Achievement

Presented by Joseph Mannino
Awarded to Willem de Kooning

It is my pleasure to present this year's CAA Distinguished Artist Award for Lifetime Achievement to an artist who immigrated to this country at the age of twenty-two as a stowaway without legitimate papers, yet thirty-eight years later was honored with the Presidential Medal of Freedom. Willem de Kooning was born in Rotterdam in 1904. He moved to a Manhattan studio in 1927. His first one-person exhibition wasn't until 1948, at the Egan Gallery. By the mid 1950s he was a recognized leader of the New York School.

In the Fall 1989 issue of *Art Journal*, Brice Marden, reflecting on Willem de Kooning's influence, wrote: "We struggled to understand his incredible depth. Time came when we had to move along. Yet even as we did he remains the Master, the only one who consistently surprises us. The one who taught and teaches that you can always go further. He is still teaching us the way."

Committee: Joseph Mannino, chair; Pat Adams; Sam Gilliam; Margaret Lazzari; Harry Rand



Lisa de Kooning accepts the Distinguished Artist Award for Lifetime Achievement for her father, Willem de Kooning

PHOTO: DAVIS FREEMAN, SEATTLE

Charles Rufus Morey Award

Presented by Whitney Davis
Awarded to Carol Armstrong

The Charles Rufus Morey Award Committee is pleased to present the



Carol Armstrong, Charles Rufus Morey Award

award for a 1991 publication to Carol Armstrong for her book *Odd Man Out: Readings of the Work and Reputation of Edgar Degas*, published by the University of Chicago Press. *Odd Man Out* is a superbly written book that begins to make compelling sense in entirely new ways of a familiar but troublesome figure—Degas, who, as Armstrong argues in fine detail, stands just outside, or perhaps at the invisible center, of the personal, artistic, professional, and philosophical positions his many viewers and critics have expected him to occupy. A modernist, presumably, but in his investigations of modernist visualizations an unclassifiable challenge for modernists themselves; not quite an Impressionist, but expressive of some of Impressionism's fundamental procedures and elisions; not exactly a realist, for realists found him deeply complicit with fantasy or redirection—in all these and other respects, Degas's "oddness" is explored by Armstrong with great nuance and lucidity. Her scholarship is comprehensive and delicately integrated with her critical observations. She is not wedded to a single historical "method" or critical vision but works closely among and against individual images and texts, piecing together a fabric that is stronger for the variety of its threads and diverse colorations. The book shows there is no contradiction between a commitment to artworks as they have appeared to viewers and an engagement with

abstract questions sharpened by contemporary theories of meaning, culture, bodiliness, and selfhood. Most important, she takes great risks; she does not assume the possibility of writing a seamless account and allows many questions to persist, even to expand, from beginning to end. Consistently interesting, and interested, at the highest level, the book embodies the reality of art history as a truly critical analysis and of criticism as necessarily historical.

Committee: Whitney Davis, chair; Jack Perry Brown; James Marrow

Frank Jewett Mather Award

Presented by Lowery Stokes Sims
Awarded to Thomas McEvilley

This year the Frank Jewett Mather Award for distinction in art criticism is bestowed on Thomas McEvilley for three articles published in *Artforum* magazine: "Enormous Changes at the Last Minute" (October 1991), "Critical Reflections" (November 1991), and "A Time to Choose" (February 1992).

In these articles McEvilley examines aspects of multiculturalism and its detractors, and the implications of their oppositions in the redefinition of power positions in postcolonial world culture. In the article "Enormous Changes at the Last Minute," he notes the abolition of formerly assumed hegemonic relationships. "The white Westerner has been revealed as just another other," he writes, "with no special claim to being the self against which all are delineated or the standard to which it is their destiny to assimilate." Instead the new global culture will be "made up of many cultures, one history made of many histories, a whole made of disunited fragments, with no imperative to unite them. . . . Even more they will demand that they will write their history. Their cultural need, as F. Eboussi Boulaga has put it, is 'of being by and for oneself, through the articulation of having and making.'" In "Critical Reflections" and "A Time to Choose," McEvilley elaborates on these ideas, examining both the persistence of attempts to enforce universalist criteria within world culture, and to maintain a posture of a-historicism in contemporary art practice,



Thomas McEvilley is presented the Frank Jewett Mather Award by Lowery Stokes Sims

PHOTO: DAVIS FREEMAN, SEATTLE

particularly in the genre of abstraction.

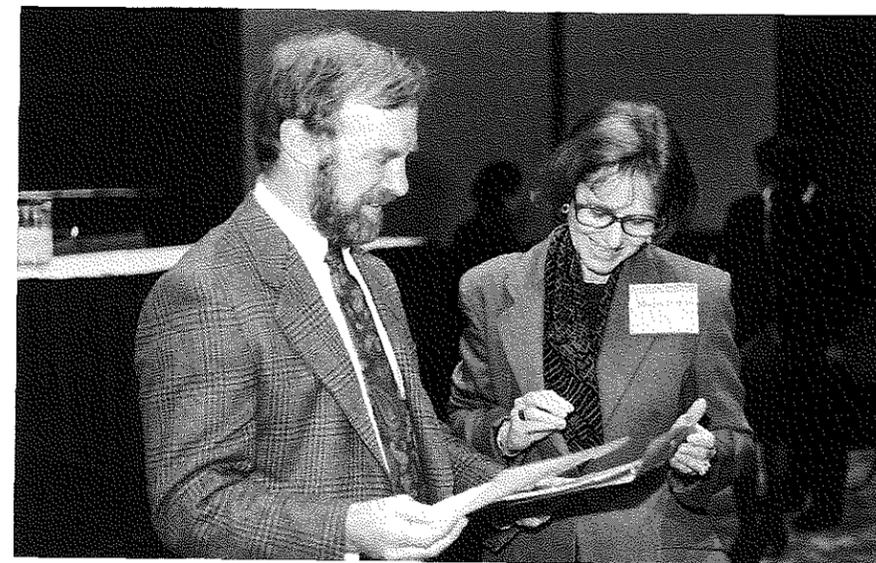
At a moment when the core issue of equity within the multiculturalist philosophy seemed to have been deflected in favor of an inclusionary practice marked by appeasement and co-option on the part of the white Western world, McEvilley's discussion is distinctive. With great clarity and brevity he indicates his willingness to embrace rather than decry the realities of our fractious, often discordant world, reminding us that the imperatives of our contemporary world can no longer tolerate half-hearted gestures or the abrogation of our responsibilities as individual citizens on this planet.

Committee: Lowery Stokes Sims, chair; Joan Hugo; Victor Margolin

CAA/National Institute for Conservation Award for Distinction in Scholarship and Conservation

Presented by Marcia Hall
Awarded to Arthur Wheelock

Arthur Wheelock is an art historian who has devoted his career to building bridges between the worlds of art history and conservation. His interest in questions of painting technique dates at least from his graduate student days at Harvard, when he took the Fogg course on conservation issues, and his collaboration soon after with J. R. J. van



Arthur Wheelock with Marcia Hall, who presented him with the CAA/National Institute for Conservation Award

PHOTO: DAVIS FREEMAN, SEATTLE

has brought to his colleagues an understanding of how to make use of this material in art historical research. He is at present finishing his second book on Vermeer and has just completed the catalogue of the Dutch paintings in the National Gallery of Art, of which he is the curator. Both include analyses of materials and techniques based upon technical examinations carried out in the conservation laboratory.

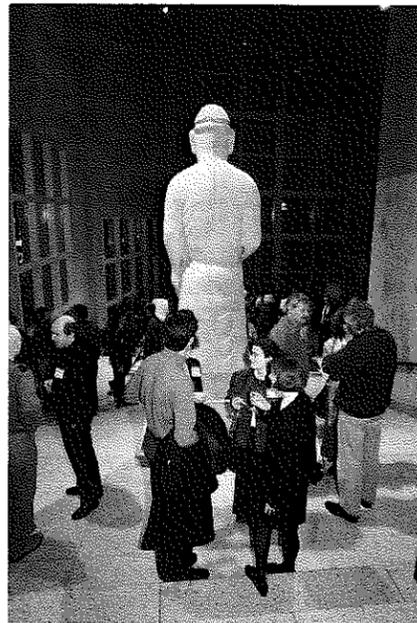
In addition to his scholarship, Dr. Wheelock is making an important contribution to the dialogue between art history and conservation with his teaching. He was responsible for setting up a materials and techniques course for the consortium of universities of the Washington metropolitan area through the auspices of the University of Maryland, where he is professor. He takes his students to the object whenever possible, making use of the facilities of the National Gallery of Art, because he recognizes it is important for the student to be comfortable with works of art and to experience the excitement of being in touch with them.

He takes an interest and pride in the work of his former students. His colleagues and students alike know him to hold the highest standards for himself and for them and to be respectful of their achievements.

Committee: Marcia Hall, chair, CAA; Gridley McKim-Smith, CAA; Barbara Heller, NIC; Joyce Hill-Stoner, NIC

Museum Receptions, Annual Conference, 1993

Receptions for CAA conference attendees were held on Wednesday evening, February 3, at the University of Washington's Henry Art Gallery and School of Art Gallery, where the work of Seattle-area M.F.A. students was exhibited. On Friday, February 5, following the Convocation and awards ceremony, there was a reception at the Seattle Art Museum. Photographs are by Davis Freeman.



Annual Conference Update

New Sessions, 1994

"Rethinking the City: Spirit and Identity." Chairs: Judith K. Brodsky, Dept. of Visual Arts, Mason Gross School of the Arts, Rutgers University, New Brunswick, NJ 08901; and Victor Davson, Aljira Arts, 2 Washington Pl., Newark, NJ 08701. "The major and significant cities of the world have unique identities. . . . The elements of their physical environment—architecture, art, green lands, and open spaces—are like fingerprints" (*Visual Dallas: A Public Art Plan for the City*). This concept of a city's image implies an overall unified, coherent pattern, not an isolated district or pocket of activity separated from its neighborhoods. This panel will address how artists, architects, and other visual arts professionals have participated in citywide planning processes. What kinds of projects has the visual arts community initiated that contribute to city identity? How has the visual arts community interacted with city planners, governments, the business community, the neighborhoods, the schools? The impact of the visual arts community on the economic, social, and intellectual life of cities extends beyond public art commissions. Presentations are sought that illustrate this impact. We encourage international as well as national examples.

"Dreaming with Your Eyes Open." Chair: Carolyn Hartness, 2204 N. 38th St., Seattle, WA 98103. This panel will focus on the act of creating as a spiritual/intuitive process by which artists conceive forms out of spiritual consciousness. This process is as diverse as the individual artists. As an expedition into uncharted territory, this process demands a journey of growth and transformation, not only for self but for all others willing to view and feel the forms brought forth. Thus, the creative

adventure is enhanced in the absence of analytical approaches. Many cultures throughout the world and down through the ages have utilized this creative process in their traditional expression to produce forms of beauty, utility, and ritual. Artists, dancers, writers, healers, and performers of various cultural backgrounds are invited to submit proposals for this panel.

For guidelines for submitting proposals, see the Call for Participation for the 1994 annual conference, which was mailed to CAA members in January 1993. The deadline for submitting proposals to sessions chairs is *April 15, 1993*.

Corrections, 1994 Call for Participation

The session "Trading Images in the Art of the Netherlands and Spain, 1400-1700" was incorrectly listed as being co-sponsored by the Art Libraries Society, North America. The session is co-sponsored jointly by the American Society for Hispanic Art Historical Studies and the Historians of Netherlandish Art. In addition, proposals for this session should be sent to *both* Janice Mann, Dept. of Art and Art History, 150 Arts Bldg., Wayne State University, Detroit MI 48202; and Ronda Kasl, Indianapolis Museum of Art, 1200 W. 38th St., Indianapolis, IN 46208-4196.

The chair of the session "*The Waterfall on Mount Lu, Shitao*" is Jonathan Hay (not John Hay). His correct zip code is 10021 (Institute of Fine Arts, New York University, 1 E. 78th St., New York, NY 10021).

In the session statement for "German Modernism: A 'Social Condenser'" (chairs: Rosemarie Bletter and Rose-Carol Washton Long), the word "Sachlinchkeit" (line 3) should be "Sachlichkeit," and the third sentence should read "In place of value judgments about the relative merit of Cubism versus Expressionism, we should concentrate on the complexities of German culture that from the turn of the century until well into the 1920s welcomed an internationalism of unusual dimensions. . . ."

The following sessions should have been among those identified as single work/artist sessions, which will be scheduled for 1 1/2 hours: "The

Coronation Cathedral of Reims: Archaeology, Art History, Liturgy, Political-Social-Economic History, Sign Theory" (Meredith Lillich, chair) and "The Taj Mahal: Intention, Scripted Experience, and Myth" (Renata Holod, chair).

Addenda, 1994 Call for Participation

The session "Who's Building the Closet? Homoerotic Explicitness and Art Historical suppressions" (co-sponsored by the Gay and Lesbian Caucus) will be chaired by Flavia Rando (Rutgers, State University of New Jersey) and Jonathan Weinberg (Yale University). However, proposals should be sent to Erica Rand, Bates College, Lewiston, ME 04240.

The institutional affiliations of the chairs of the session "Artistic Coupling" are Susan Felleman, Graduate Center, City University of New York, and Peter Chametzky, Adelphi University. They request that proposals be sent to the following address: Peter Chametzky, Dept. of Art and Art History, Blodgett Hall, Adelphi University, Garden City, NY 11530. In line 9 of their session statement, the word "didactic" should have been "dyatic."

Important Correction

Session Participation Proposal Submission forms (the last page of the Call for Participation) should be sent directly to session chairs, not to Suzanne E. Schanzer, as stated on the form. Any forms already sent to Schanzer will be forwarded to the appropriate chairs.

New Affiliated Society Joins CAA

CAA welcomes the Association of College and University Museums and Galleries (ACUMG) as an affiliated society.

ACUMG was founded in 1979. Institutional membership: 200; individual membership: 50. Annual dues, institutional: \$20; individual: \$15. Purpose: to address the professional, educational, ethical, and financial issues relevant to academic museums and galleries of all disciplines: art, history, and science. The association supports continued improvement of professional and ethical surveys, national and regional conferences, and presentations at annual professional meetings including AAM, CAA, AASLH, AAMD, and NCAA. Founded as an Affiliate Professional Organization of the American Association of Museums, ACUMG is a network of museums and galleries affiliated with academic institutions throughout North America. President: David C. Huntley, University Museum, Southern Illinois University at Edwardsville, Edwardsville, IL 62025; 618/692-2996; fax 618/692-2995.

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

To be recognized by CAA as an affiliated society, a group must be national in scope and must present evidence that: (1) it is primarily, or in large part, committed to the serious practice and advancement of the visual arts, or to the study of some broad, major area of the history of art; (2) it

possesses a formal organizational structure, i.e., elected officers, an identifiable membership, and such signs of ongoing activity as a newsletter, periodical, exhibition record, or other documentation.

For further information and application, call or write the CAA office.

Notice to Job Applicants

The CAA Board of Directors at the recommendation of the Committee on Professional Practices has amended the guidelines for CAA positions listings as follows:

"The CAA *Careers* bulletin will henceforth denote by an asterisk any job listing submitted by an institution that has been censured or is under investigation for censure by the American Association of University Professors. The *Careers* bulletin will also denote by an asterisk any position listing submitted by an institution that has had its accreditation removed, denied, or is being investigated for such action by the National Association of Schools of Art and Design or other recognized regional accrediting agencies."

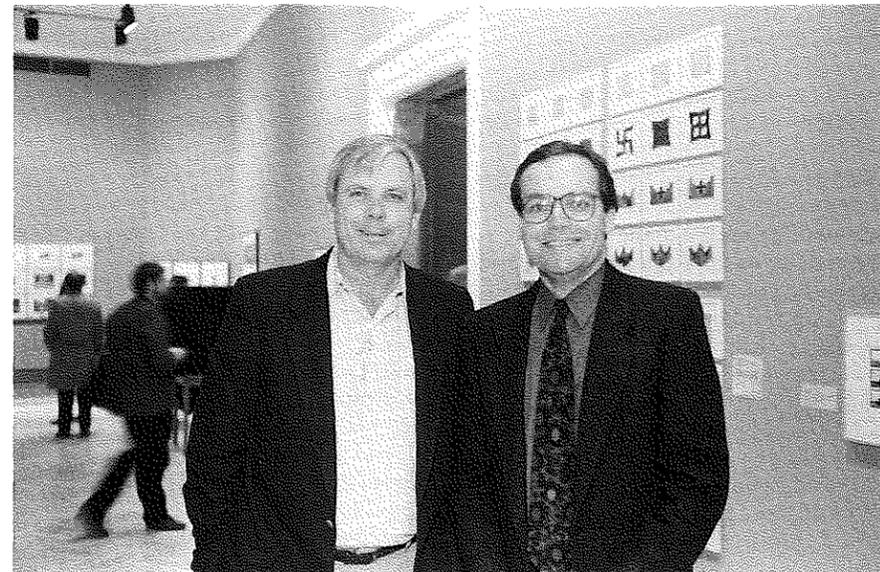
It should be emphasized that

CAA's purpose in this identification is solely to inform its membership of the existence of potential problems. CAA has no means of investigation or procedures in place for holding hearings and therefore cannot make factual determinations with respect to the merits of a particular complaint or accusation.

Millard Meiss Grant

A Millard Meiss publication subvention has recently been granted to **Mojmír S. Frinta** for *Punched Decoration of Gilded Surfaces on Later Medieval Painting*, Obelisk Publishers, Prague.

Millard Meiss Publication Fund Grants are awarded twice annually for book-length scholarly manuscripts that have been accepted by a publisher but cannot be published without a subsidy. The author must be a CAA member in good standing. Guidelines are available from the CAA office at 275 Seventh Ave., New York, NY 10001.



CAA Board member Jock Reynolds with Richard Andrews, director of the Henry Art Gallery at the University of Washington, at a reception at the Henry for CAA conference attendees, Wednesday, February 3

PHOTO: DAVIS FREEMAN, SEATTLE

From the President

On Your Behalf

With the convening of CAA's 81st annual conference in Seattle, I concluded the first of my two-year term as the 31st president of the College Art Association. I would like to take the occasion to make a report to you about what CAA is doing in the field of advocacy and outreach on behalf of artists, critics, and scholars who work in the visual arts and humanities.

CAA itself belongs to or is affiliated with a number of umbrella organizations and interest groups in the arts and humanities. Despite CAA's large membership, our clout is even greater in Washington and other centers of power when we band together with other interested parties to fight for our causes, such as freedom of expression and artists' rights.

Among the organizations to which CAA belongs is the National Cultural Alliance (NCA), which was incorporated in 1990 by nine national arts and humanities service organizations representing broad cultural interests in the United States. CAA is associated with five of the nine organizations—American Arts Alliance (AAA), American Association of Museums (AAM), American Council on the Arts (ACA), American Council of Learned Societies (ACLS), and National Humanities Alliance (NHA). The nine NCA organizations and many others, including CAA, have joined together to demonstrate and broaden a renewed commitment to the arts and humanities. Over the next three years this coalition will conduct a national campaign that will include both a print and broadcast advertising campaigns and a public relations effort. The goal is to increase public awareness and understanding of the importance of the arts and humani-

ties to the life of this country and to mobilize support for the artists, scholars, and cultural institutions of the United States. The Advertising Council, a strong source of public service advertising, recently selected the NCA campaign from stiff competition to receive \$25 million of free coverage. The spots, sponsored by NCA and the Advertising Council, will start appearing soon. I alert you to this effort, and in a later newsletter we will tell you what you can do to help engage your community, region, or state in this national public awareness campaign.

CAA has been an active participant in the National Humanities Alliance since its founding in 1981. The purpose of NHA is to advance the cause of the humanities by promoting the common interests of its members with regard to national policy, programs, and legislation. In collaboration with its own members, and often in concert with other organizations, NHA continues to produce positive results, such as higher appropriations for NEH than requested by the administration and a new dissertation fellowship program at NEH. Led by the indefatigable John Hammer, NHA keeps us informed about public policy issues affecting humanities scholarship and also mobilizes its members to support crucial legislation, such as the periodic reauthorization of NEH (coming up again soon).

CAA was admitted to affiliate status in the American Association of Museums (AAM) in 1990 in recognition of the significant number of CAA members who are engaged in museum work either full time or as guest curators and/or lecturers. With affiliation comes the obligation for the CAA president or executive director to attend AAM board meetings and to submit reports on CAA activities. This has provided an important learning experience for us as well as an opportunity to inform the larger museum community about CAA activities. The AAM Government Affairs department keeps us well informed about legislative issues affecting museums by means of faxed "Action Alerts," which are passed on to CAA's active Museums Committee.

CAA also became a participating organization in the National Coalition against Censorship (NCAC) this year, joining, among others, the American

Library Association, ACLU, and the Modern Language Association. NCAC is an alliance of national organizations united by a conviction that freedom of thought, inquiry, and expression must be defended. In its quarterly newsletter, *Censorship News*, and in sponsored conferences and meetings, NCAC collects and disseminates information about censorship.

The National Campaign for Freedom of Expression (NCFE) hosts free expression network meetings at which organizations ranging from ACLU to the Recording Industry Association to CAA join forces to inform one another of issues concerning freedom of expression and to organize subcommittees and actions to support First Amendment rights. NCFE organized a briefing for Congress on February 2, 1993, where the many new members of Congress, as well as interested returning representatives, were presented a resource book with First Amendment facts and a directory of participating organizations. Because the date of this briefing session conflicted with CAA's annual conference in Seattle, we were represented by John Hammer. David Mendoza, executive director of NCFE, returned to Seattle to chair the session "Culture War: The Battle to Define American Culture," which was jointly sponsored by the CAA Board of Directors and the Women's Caucus for Art.

CAA has recently become an institutional member of OPENMIND, an association for the achievement of cultural diversity in higher education whose goal is to increase the presence and influence of culturally diverse scholars, researchers, and educators of all backgrounds and disciplines in academia. CAA hopes to contribute to developing models for programs, strategies, and policies that encourage greater numbers of culturally diverse scholars to complete graduate degrees, particularly in art and art history. CAA was represented at OPENMIND's 1992 annual conference by development and special projects associate, Theresa diPierro.

These are just some of the affiliations that CAA has with related interest organizations on behalf of our members and their concerns. CAA actively participates in board discussions of key sister organizations, such as the Associa-

tion of Art Museum Directors (AAMD) and ACLS. Members should know that Susan Ball, our executive director, has been the spearhead of most of these contacts, and she is an involved board member of many of these umbrella organizations, including NHA, NCA, and the influential ACLS Council of Administrative Officers. We review and monitor these relationships on a regular basis to make certain that we are getting effective results. So our liaisons are good, and we communicate our viewpoints and interests effectively—both in our own voice and as part of a larger chorus.

As CAA president, I have been called upon by members and the Board to write letters on behalf of CAA expressing concern about certain issues. For example, CAA recently wrote a letter exhorting the governor of Michigan to fund the Detroit Institute of Arts more generously and to reverse the widespread closing of galleries and reduced hours at that museum due to state budgetary cuts.

CAA sometimes gets involved with advocacy issues when an individual informs us of a situation that requires action. In late October 1992, the University of Michigan School of Law censored an exhibition that had been curated by a CAA member, Michigan artist Carol Jacobsen. The exhibition, "Porn'im'age'ry," mounted in conjunction with a national conference on prostitution, presented prostitutes' voices on their lives, work, and the law. It was censored by representatives of the school when some conference participants found it offensive. The ACLU Arts Censorship Project subsequently represented Jacobsen in her fight to reinstall the exhibition. CAA wrote a letter to Dean Lee Bollinger of the University of Michigan School of Law to protest this breach of due process and First Amendment rights.

Certain museum issues especially affected me and another CAA Board member. With advice from the Museums Committee, I sent a letter on behalf of the Board of Directors to the Rose Art Museum at Brandeis University regarding CAA's concern about the proposed sale of artworks to support capital projects at the university. Clarification was asked about the mission and standards of the museum and the university, and the purpose of

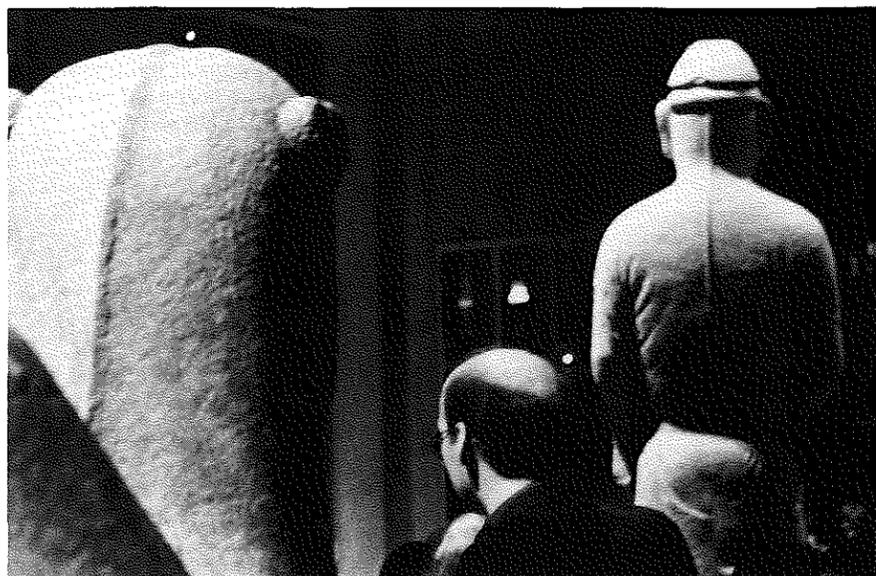
the collection. Board member and chair of the Museums Committee James Cuno has written an "Occasional Paper" for Harvard University, a version of which will appear in the *Chronicle of Higher Education*, that discusses the implications of this issue. He addresses the question of whether university art museums should be allowed to sell works of art to benefit the entire school, and if they do, who will protect the integrity of the museum as an important element of the school.

I wrote a letter on behalf of the entire CAA membership protesting Anne Imelda Radice's grant denials for exhibitions at the List Gallery at MIT and the Anderson Gallery at Virginia Commonwealth University. The letter was sent to many congresspeople, arts organizations, newspapers, and arts advocates, joining a flood of public support for university galleries. Murry DePillars, dean of the School of the Arts at Virginia Commonwealth University and a member of CAA's Executive

Committee, testified before Congress in defense of VCU's exhibition and deploring Radice's decision. Radice later denied grants to gay and lesbian film festivals. The Gay and Lesbian Caucus, an affiliated society of CAA, wrote a letter of complaint to Radice about her actions.

The Board is always willing to consider requests for organizational intervention on behalf of worthy arts-related causes. Frequently, pressing issues are brought to my attention not only by Susan Ball via contacts with Washington-based advocacy organizations, but also by CAA committees, such as Museums, Professional Practices, or Cultural Properties, and even by individual CAA members. In unity there is strength. CAA members can be assured that the organization (including its president) is working on an ongoing basis to protect our shared interests in the political and cultural arenas.

—Larry Silver



Seattle Art Museum reception, Friday, February 5

PHOTO: DAVIS FREEMAN, SEATTLE

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/

Gayle Bradley-Johnson. Olle Forsbergs Galleri, Härja Prästagård near Tidaholm, Sweden, October 31–November 22, 1992. Paintings.

Brad Buckley. Macquarie Lighthouse, 9th Biennale of Sydney, Australia, December 15, 1992–March 14, 1993. "Vigilance," project.

Scott Duce. Galerie Got, Barbizon, France, April 2–May 7, 1993. Paintings and drawings.

James Juszczak. ACP Viviane Ehrli Galerie, Zürich, Switzerland, January 14–February 27, 1993. "Paintings from 1975 to 1992."

Ingrid Macmillan. Worcester Arts Workshop, Worcester, Central England, January 10–February 5, 1993. "A Gathering of Birds," works on paper.

CANADA/

Wendy Simon. Redpath Museum, McGill University, Montreal, Quebec, January 20–April 15, 1993. "Splendours of the Hive," prints.

MID-ATLANTIC/

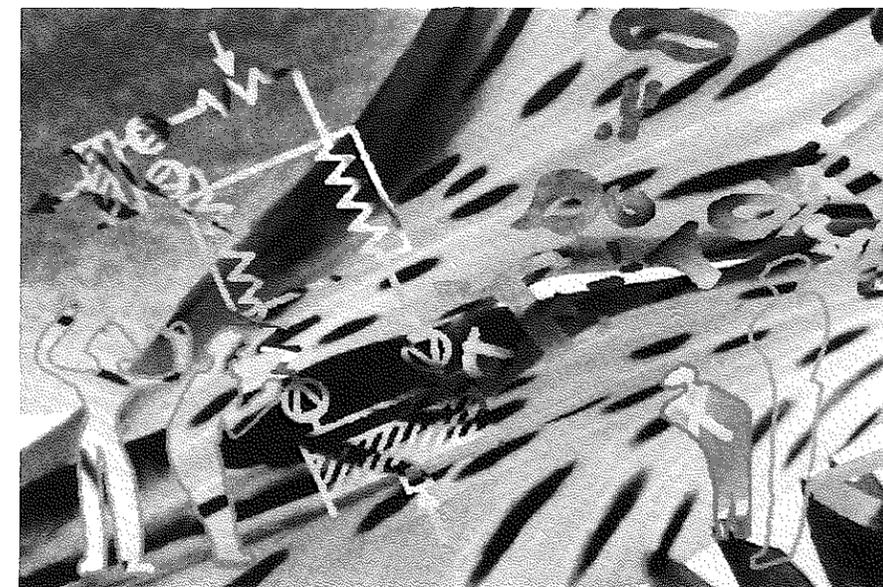
Lisa Bateman. Anton Gallery, Washington, D.C., March 5–April 2, 1993. "The Sublime Landscape."

Clifford T. Chieffo. Fine Arts Gallery, Georgetown University, Washington, D.C., February 4–March 4, 1993. "Something Old, Something Borrowed, Something Blue."

Sandra Reed. Fine Arts Center Gallery, Charles County Community College, La Plata, Md., December 5, 1992–February 14, 1993.

MIDWEST/

Gloria DeFilippis Brush. Tweed Museum of Art, University of Minnesota, Duluth, January 19–February 14, 1993. "The Christina Suite." Southern Illinois University Photography Gallery, Carbondale, Ill., January 22–February 19, 1993. "The Christina Suite." MC Gallery, Minneapolis, Minn., May 22–July 3, 1993. Prints.



Joan Truckenbrod, *Differentiated Morphology*, 1992, Cibachrome, 26" x 30"



Eric Manabat, *Papa and Nique*, acrylic on canvas, 45" x 30"

Jane Cash. C.A.G.E. Gallery, Cincinnati, Ohio, January 8–February 12, 1993. "Mid-Career Exhibition," sculpture and paintings.

Josh Garber. Klein Art Works, Chicago, January 9–February 13, 1993. "New Sculpture."

Mike Glier. Wexner Center for the Arts, Ohio State University, February–April 11, 1993. "The Alphabet of Lili," mixed media.

Nicholas Hill. Art Gallery, Alma College, Alma, Mich. May. Prints.

Ralph Murrell Larmann. Gray Gallery of Art, Quincy College, Quincy, Ill., March 2–31, 1993. "Paintings and Paperworks."

Todd McGrain. Wriston Art Center Galleries, Lawrence University, Appleton, Wis., September 25–October 25, 1992. "New Works," sculpture.

Eric Manabat. Center for Contemporary Art, St. Louis, Mo., January 30–March 20, 1993. "English Only," mixed-media installation.

Michael Miller. Printworks, Chicago, December 4, 1992–January 2, 1993. "Recent Work: Multi-Media Prints."

John Newman. Fort Wayne Museum of Art, Ind., February 27–April 18, 1993. "Sculpture and Works on Paper."

Elizabeth Petruflis. Sheldon Swope Art Museum, Terre Haute, Ind., January 22–February 28, 1993. "Collectible Disposables," recycled paper sculpture.

Elaine Scheer. Artemisia Gallery, Chicago, February 5–27, 1993. "Assumed Guilty," participatory installation.

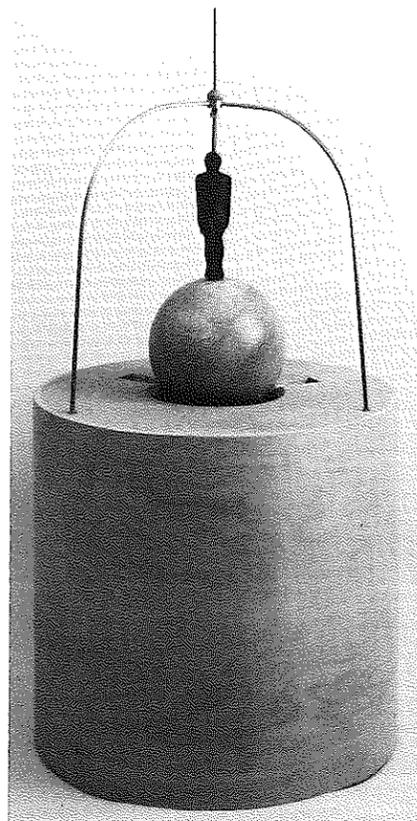
Paul Shore. Hyde Park Art Center, Chicago, January 31–March 6, 1993. "Figuratively Speaking."

Joan Truckenbrod. ARC Gallery, Chicago, March 2–27, 1993. "Diagrammatic Dialogues," computer imaging.

NORTHEAST/

Mary Abbott. Amsterdam's Grand Bar and Rotisserie, New York, January 5–31, 1993. Paintings, drawings, pastels.

Pat Adams. Associated American Artists, New York, March 17–April 24, 1993. "Contemporary Monotypes/Monoprints." Zabriskie Gallery,



Lisa Dawn Gold, *Drawing Machine XXXIII, Globe Draw*, 1992-93, wood, graphite, gesso, 42" x 23"



Laura Letinsky, color photograph

New York, March 2-May 8, 1993. "Southwest of Eden," monoprints.

Jonathan Bonner. Peter Joseph Gallery, New York, May 13-June 19, 1993.

Michael Chelminski. Blue Mountain Gallery, New York, March 19-April 7, 1993. "New Landscapes."

Peggy Cyphers. New York Academy of Sciences, New York, January 15-February 26, 1993. "Lexicons of Paradise," paintings, drawings, prints.

Karen Finley. Amy Lipton Gallery, New York, December 1, 1992-January 9, 1993. "Written in Sand."

Lisa Dawn Gold. Stux Gallery, New York, February 20-March 20, 1993. Mixed media.

Robert Langnas. Delaware County Community College Art Gallery, Media, Pa., January 22-February 26, 1993. "Archimeras and Other Recent Projects," prints and paintings.

Laura Letinsky. Midtown Y Photography Gallery, New York, January 7-31, 1993. Photographs.

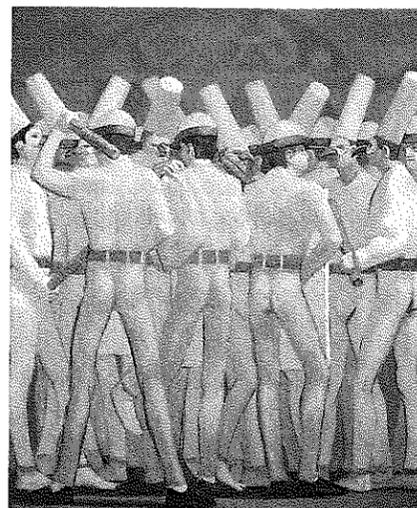
Mark Lavatelli. Mercer Gallery, Monroe Community College, Rochester, N.Y., February 5-March 12, 1993. Paintings.

Beverly Semmes. Institute of Contemporary Art, Philadelphia, February 13-April 18, 1993. Sculpture and photographs.

Robert Van Vranken. Bowdoin College Museum of Art, Brunswick, Maine, January 12-February 28, 1993. "Architectural Landscapes of the Unconscious," mixed media.

John Wallace. Blue Mountain Gallery, New York, February 5-24, 1993.

Patrick Webb. Amos Eno Gallery, New York, December 29, 1992-January 21, 1993. "Punchinello Paintings."



Patrick Webb, *Punchinello Battle*, 1991-92, oil on linen, 78" x 64"
PHOTO: MICHAEL KATCHEN

SOUTH/

Kyra Belán. Sri Naranda Yoga Centre, Hallandale, Fla., February 14, 1993. "Magic Circle XXII Celebration for Goddess Juno," site specific sculpture, earthwork, ritual performance.

Ron Boehmer. Roanoke College, Salem, Va., January 10-February 28, 1993. "Bovine Studies," works on paper.

Christopher T. Buoscio. Cecelia Coker Bell Gallery, Coker College, Hartsville, S.C., February 1-26, 1993. "Urban Landscapes," prints and mixed-media paintings.

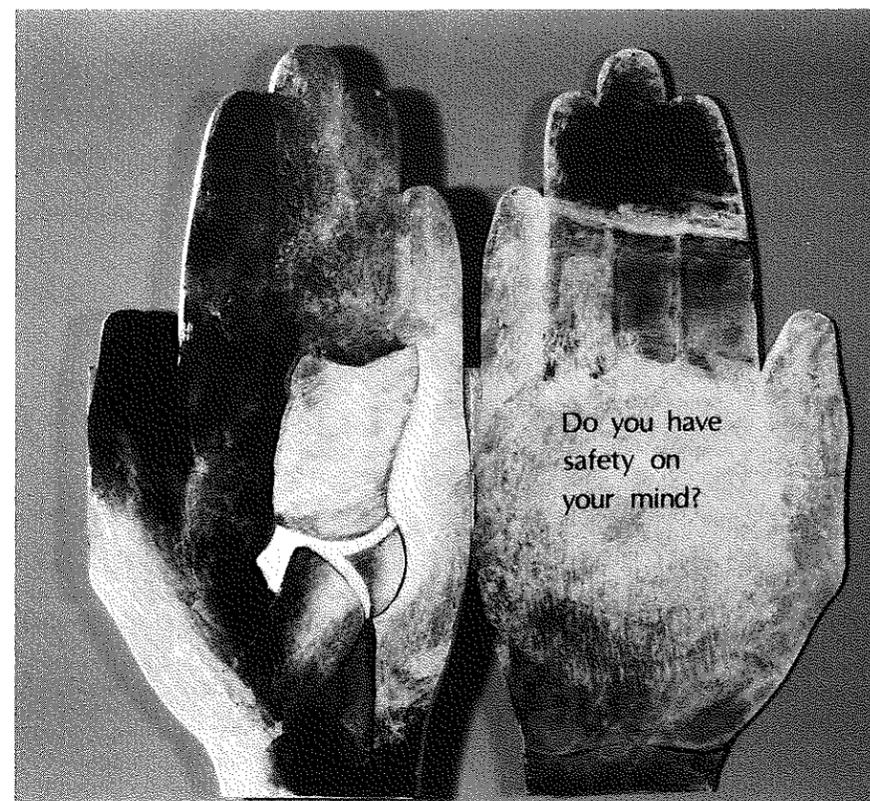
Kimberly Burleigh. Roanoke College, Salem, Va., January 10-February 18, 1993. "Television Paintings."

Dean Carter. Perspective Gallery, Virginia Polytechnic Institute and State University, Blacksburg, November 3-December 10, 1992. Sculpture.

Crystal Cawley. Dobbs University Center Gallery, Emory University, Atlanta, Ga., November 16-December 11, 1992. Manbites Dog Theater Gallery, Durham, N.C., February 12-March 13, 1993. Orange County Library Gallery, Hillsborough, N.C., March 1-31, 1993. Paintings and handmade books.

Caren Cunningham. McGrath Gallery, Bellarmine College, Louisville, Ky., January 10-February 19, 1993. "A Smorgasbord n' More," paintings.

Scott Duce. Bennett Galleries, Knoxville, Tenn., March 12-April 10, 1993. Paintings and drawings.



Crystal Cawley, *Untitled Handbook with Prediction* (pp. 9-10), 1991, mixed media on paper, 7 1/2" x 4"

Phyllis Rosenblatt. Wellington B. Gray Gallery, East Carolina University, Greenville, N.C., January 29-March 25, 1993. "Preparatory Drawings and Paintings."

Bill Rutherford. Roanoke College, Salem, Va., January 10-February 18, 1993. "The Blighted Chapel," multimedia installation.

Leland Wallin. Wellington B. Gray Gallery, East Carolina University, Greenville, N.C., December 11, 1992-January 21, 1993. "Straight from the Eye: Toys Observed," paintings.

WEST/

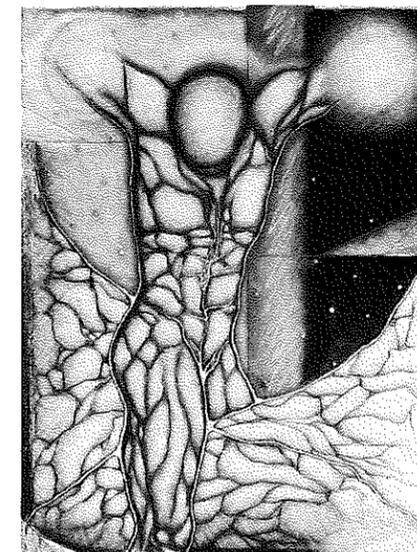
Lisa Adams. Newspace Gallery, Los Angeles, May 4-June 5, 1993. Paintings.

Les Barta. Centrum Gallery, Oregon School of Arts and Crafts, Portland, February 4-March 1, 1993. "Photographic Constructions."

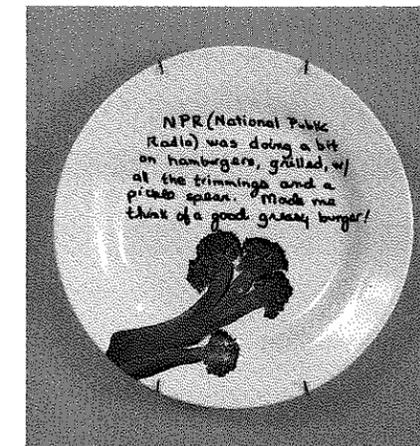
Eleanore Berman. Citrus Restaurant, Los Angeles, January 2-April 3, 1993. Paintings and works on paper.

Ron Bimrose. HMF Contemporary Art Gallery, Scottsdale, Ariz., February 4-March 26, 1993. "Recent Work," mixed-media collages, drawings, and prints.

Michel Burgard. Gallery W, Sacramento, Calif., April 9-May 2, 1993. Tempera, clay, gold on gessoed wood panels, and works on paper in mixed media.



Michel Burgard, *Night Presence*, 1992, mixed media on paper, 30" x 22"



Kathy Gaye Shiroki, *A Hidden Agenda* (detail), 1992, installation
PHOTO: JENS SELVIG

Enrique Chagoya. Mexican Museum, San Francisco, January 4-17, 1993. Installation.

Wolf Gowin. Caged Chameleon Gallery, Santa Ana, Calif., January 23-March 7, 1993. "A House Full of Art," sculpture, prints, assemblages, installation.

Susan Mueller. Milam Gallery, Dallas, March 26-April 24, 1993. "Heterogeneous Quotations." Fine Arts Gallery, Western Texas College, Snyder, March 8-April 15, 1993. Bath House Cultural Center, Dallas, July 23-August 14, 1993. Brazos Gallery, Richland College, Dallas, September 1993.

Sheila Pitt. Gallery Route One, Point Reyes, Calif., February 5-28, 1993. Monoprints and woodcuts.

Kathy Gaye Shiroki. Yellowstone Art Center, Billings, Mont., November 6-December 31, 1992. "A Hidden Agenda," installation.

Rick Simpson. Image Gallery, Portland, Ore., January 5-30, 1993. Lithographs, etchings, monotypes.

Michael Tang. Kennedy Art Center Gallery, Holy Names College, Oakland, Calif., February 7-March 21, 1993. "Domus Furni Fabrilis: An Investigation of Life in Ancient Pompeii," mixed-media installation.

Maureen O'Hara Ure. Finch Lane Gallery, Salt Lake City, Utah, February 19-March 20, 1993. "Natural Disasters," installation—a collaboration with poet Katherine Coles.

Nancy Wood. St. Luke's United Methodist Church, Houston, Tex., April 1-30, 1993. Photographs and paintings.

People in the News

In Memoriam

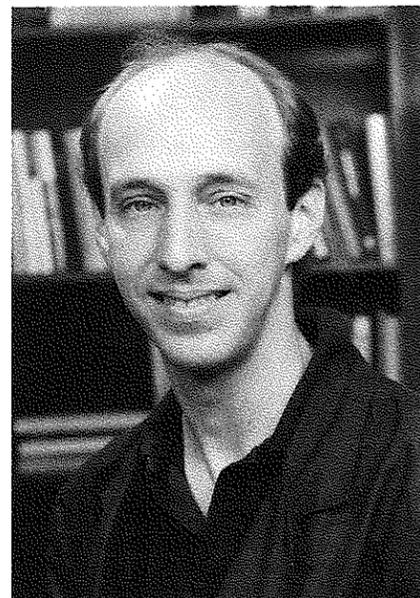
Edzard Baumann, associate professor of art history at the University of Missouri-Columbia, died January 7, 1993, at age 63. He was educated at the universities of Marburg, London (Courtauld Institute), and Vienna, from which he received his D.Phil. in 1957. From 1956 to 1958 he organized the tercentenary memorial exhibition for the J. B. Fischer von Erlach Society. After teaching for several years at Yale University, he went to the University of Missouri in 1965 to teach medieval and northern Renaissance art. From 1957 he frequently taught courses on Austrian art at the Salzburg Summer School. These lectures formed the thesis of his book *Crossroads of European Art: A Concise History of Art and Architecture in Austria* (Salzburg, 1964). He was chair of the Department of Art History and Archaeology from 1970 to 1973 and he served continually as departmental director of graduate studies. His passion was teaching, and he introduced many students to the intellectual and humanistic pleasures of connoisseurship and the study of art.—*Kathleen Warner Slane*

Mark Dallas Butler died January 6, 1993, of AIDS. He was 31. Butler received his B.A. from Yale University in 1983 and worked as an assistant in the Library of Congress (1984), the Conservation Laboratory of the National Museum of American Art (1984-85), and the Registrar's office of the Cooper-Hewitt Museum (1985-88). He entered the history of art doctoral program at the University of Pennsylvania in fall 1987, where his research interests ranged from 18th-century French mythological painting to 19th-century Islamic architecture. In 1989-90 he was research assistant to Professor Leo Steinberg, and in 1990-91 he was exhibition coordinator for the Philadelphia Museum of Art's Henry Ossawa Tanner retrospective. A fund has been established to honor Butler's memory. For information, call Ivy L. Barsky (215/627-5768).—*Matthew Drutt*

George R. Collins, professor emeritus of art history and archaeology at Columbia University, died January 5, 1993, following a long illness. He was 75. His entire academic career spanning 40 years was spent at Columbia (1946-86), and he was responsible, in large measure, for its great strength in the study of world architecture. Collins was educated at Princeton (B.A. 1939, M.F.A. 1942) and spent the war years on active duty with the American Field Service,

earning four battle stars. His research interests were as wide ranging as they were innovative. He has left a lasting mark on the study of the Catalan architect Antonio Gaudi, the work of the Catalan-American engineer-builder Rafael Guastavino, the history of city planning, and on visionary architecture and architects of vision. Collins's lengthy bibliography is marked by works from his pen alone and by collaborative efforts, notably with his wife, Christiane. He was a rather private person; behind a mild-mannered and self-effacing exterior there seemed to be a seething interior life. His focus was squarely on his work, his students, and his family. At least from the time of his wartime AFS work, he exhibited a deep concern for socially responsible and humanitarian values that characterized the man for the remainder of his life and for which he will be fondly remembered by all privileged to know and to work with him.—*Alfred Frazer*

Charles M. Edwards, assistant professor of art history at the University of Texas at Austin, died of AIDS on December 12, 1992. He was 39. After graduating with honors from Haverford College, Edwards received his Ph.D. in art history from the Institute of Fine Arts in 1985. He joined the faculty at UT Austin in 1986. As a regular member of the American School of Classical Studies in Athens, Edwards worked at the Agora Excavations and at Corinth. He brought to his speciality in Greek sculpture an expertise in classical iconography that informed both his articles, published in the *American Journal of Archaeology* and *Hesperia*, and his highly successful graduate and undergraduate teaching. At his death he had completed two major studies, "The Arch over the Lechaion Road at Corinth and Its Sculpture," and "Lysippos" in O. Palagia and J. J. Pollitt, eds., *Personal Styles in Greek Sculpture*, Yale University Press, 1993.—*John R. Clarke*



Charles M. Edwards, 1953-1992
PHOTO: LARRY MURPHY

Xavier Gonzalez, a Spanish-born painter and sculptor, died at age 94 on January 9, 1993. He came to the United States as a young man and studied at the Art Institute of Chicago. He had his first solo show at Grand Central Galleries in New York in the late 1950s, and his sculpture was shown at the Century Association last fall. He taught at the Art Students League in New York from 1976, before which he taught at Tulane University, the Brooklyn Museum, and Case Western Reserve University.

Charles E. Meyer died on December 18, 1992, at age 64. Meyer earned his B.F.A. and M.A. from Wayne State and was granted the Ph.D. by the University of Michigan in 1967. He was both a prize winning ceramist and an art historian whose specialty was European Baroque architecture. In 1959 he joined the art history faculty at Michigan State University, leaving in 1966 to assume the chair of the art department at Western Michigan University. In 1983 he became director of the division of art at Bradley University, retiring in 1990. What always came across with Charlie was a wonderful enthusiasm. When talking with him, he was right there with you, involved and full of an infectious curiosity that made you feel far better about yourself and what you were doing than you felt before you saw him. This positive vision served the art departments he worked for beautifully. The capstone of his career is the recently completed Art Building at Bradley University—it is a jewel. Many people can rightly claim credit for it, but when it is all shaken out, it is Charlie's building. A lifetime of juggling that wonderful and yet infernal mix of creative and academic disciplines with all their specialized and often conflicting needs produced the ideas that went into it. To have dreams become tangible reality is rare enough, but one that is filled with the dreams of others is rarer still.—*Eldon N. Van Liere*

Alexander Coburn Soper 3d, a distinguished historian of Asian art, died in his sleep on January 12, 1993, at age 88. Soper earned a B.A. degree from Hamilton College in 1925, and an M.A. in architecture from Princeton University in 1929. After living in Japan, he became interested in art history and received a Ph.D. in that field from Princeton in 1944. He taught at Bryn Mawr College until 1960, when he moved to the Institute of Fine Arts, where he remained for more than 30 years. Although he retired from full-time teaching nearly a decade ago, he continued to advise doctoral students at the Institute. Soper was editor of the journal *Artibus Asiae* from 1958 until his death.

Saul S. Weinberg, founder and director emeritus of the Museum of Art and Archaeology and professor emeritus of art history and archaeology at the University of Missouri-Columbia, died October 17, 1992. Born in 1911, he received a B.S. and M.S. from the University of Illinois and a Ph.D. in 1936 in classical archaeology from Johns Hopkins. From 1948 he taught at the University of Missouri, where in 1957 he established the Museum of Art and Archaeology. He remained director until his



Saul S. Weinberg, 1911-1992

retirement in 1977. Throughout his distinguished career he was a vigorous advocate of museums both as preservers of artistic heritage and as educators of the public.

Academe

Barbara Groseclose, professor of art history at Ohio State University, has been appointed to the Walt Whitman Chair of American Studies at the University of Utrecht for 1994.

Lisa Lewenz, assistant professor of photography at the College of Notre Dame of Maryland, has been awarded a senior professorship in Berlin by the Fulbright Commission of Germany. Hosted by the Gedenkstätte Haus der Wannsee-Konferenz and the Freund der Deutschen Kinemathek, Berlin, she will continue work on the tri-generational project *A Letter without Words*.

Janis Crystal Lipzin, chair of the filmmaking department at the San Francisco Art Institute, has been promoted to professor. She had been head of the film/photography section of the Department of Fine Art at Antioch College.

Jeff McMahon, New York, has been appointed to a residency at the Ocracoke School, Ocracoke Island, N.C.

Ikem Okoye, Africanist, has joined the faculty of Northwestern University.

University of Oregon's School of Architecture and Allied Arts has announced the following appointments: **Alfred Acres** is assistant professor of Renaissance and Baroque art; **Cynthia Bogel** is acting assistant professor of Japanese art; **Charles Lachman** has been named associate professor; and **Esther Jacobson** has

been appointed the Maude I. Kerns Professor of Oriental Art. **Ellen Johnston Laing**, the prior Maude I. Kerns Professor of Oriental Art, has retired to continue her scholarship from her home in Michigan.

Museum and Galleries

Hilarie Faberman has been appointed the first Robert M. and Ruth L. Halperin Curator of Modern and Contemporary Art at the Stanford University Museum of Art. She was formerly curator of Western art at the University of Michigan Museum of Art.

Anizia Karmazyn is curator of collections at the Historical Society of Western Pennsylvania.

Lawrence W. Nichols is the curator of European painting and sculpture before 1900 at the Toledo Museum of Art. He had been associate curator of the John G. Johnson Collection at the Philadelphia Museum of Art.

Robin Thorne Ptáček has been appointed lecturer for 20th-century art at the National Gallery of Art in Washington, D.C.

John B. Rohrbach has been appointed assistant curator of photographs, Eliot Porter Collection at the Amon Carter Museum, Fort Worth, Tex.

Margaret (Megan) Smith has been appointed assistant curator in the department of printing and graphic arts, Houghton Library, Harvard University. She was previously a curatorial assistant at the Cooper-Hewitt Museum, New York.

Adam D. Weinberg has been named curator of the permanent collection at the Whitney Museum of American Art, New York. He was the artistic and program director of the American Center in Paris.

Holly Rarick Withey has been appointed associate curator of European art at the San Diego Museum of Art.

Organizations

Lisa Richmond has been appointed coordinator of the Southern Arts Federation's visual and media arts program.

Lisa Ayres, formerly deputy director of the Wadsworth Atheneum, Hartford, Conn., has been named assistant director of the museum program of the National Endowment for the Arts.

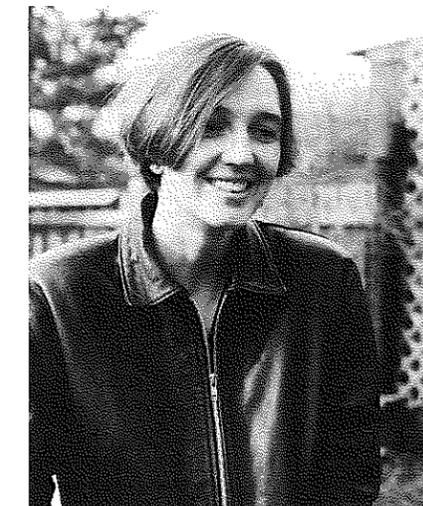
Grants, Awards, & Honors

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.

Michael Aurbach, associate professor of fine arts at Vanderbilt University, Nashville, Tenn., was recently awarded an Art Matter Inc. fellowship for his sculpture.

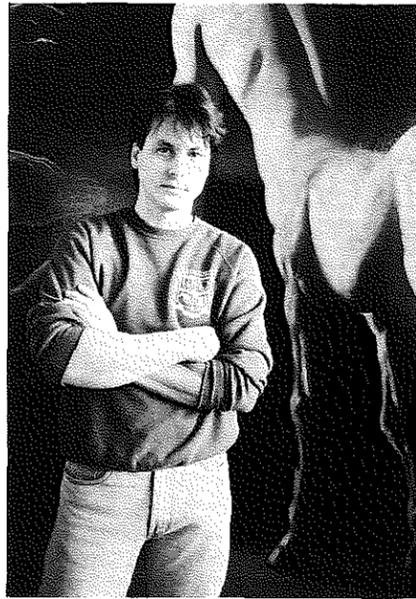
Molly Barker, San Francisco, was awarded the 1992 Sheldon Bergh Award (USA), given to the runner-up in the Basil H. Alkazzi Award competition.



Molly Barker

Diane Bush, chair of the photography department at Villa Maria College, Buffalo, N.Y., has been awarded a Kodak Educators' Grant to attend a workshop at the Kodak Camden Imaging Center, and "Best of Show" for her Polaroid transfers in the "Still Life" exhibition at Art Dialogue Gallery, Buffalo, N.Y.

Kit Cameron has been selected by the California Arts Council to be artist-in-residence at Sanchez Elementary School, San Francisco.



Marc Dennis

Marc Dennis, Austin, Tex., has won the 1992 Basil H. Alkazzi Award (USA) with which he intends to set up a studio in New York to produce a new body of work.

Joe Doyle is the recipient of the purchase award given annually by the Cheekwood-Tennessee Botanical Gardens and Museum of Art.

Kenneth Haltman, Andrew W. Mellon Postdoctoral Fellow in 19th-Century American Art at Bryn Mawr College, has been awarded a National Endowment for the Humanities Travel to Collections grant to complete work on his book *Figure in a Western Landscape*.

Chumei Ho, Field Museum, Chicago, was awarded an Asian Cultural Council Fellowship to collect historical and archaeological information on blanc de chine porcelain at the Dehua County Museum, Fujian, China.

J. Edward Kidder, Jr., International Christian University, Tokyo, Japan, has received an imperial award, the Order of the Sacred Treasure, Gold Rays with Neck Ribbon, for cultural contributions.

Jeff Lipschutz, University of Wisconsin, Oshkosh, has been awarded an Arts Midwest/NEA Regional Painting Fellowship.

Jeff McMahon has been awarded a 1993 Choreography Fellowship from NEA for work in dance and performance art.

Anne Scott Plummer, assistant professor of art at Winona State University, Minnesota, was commissioned to design a cast concrete mural for the city of Rochester, Minn.

W. Jackson Rushing, assistant professor at the University of Missouri-St. Louis, has been

awarded a 1993-94 National Endowment for the Humanities Fellowship for College Teachers in support of "Transformations in Native American Art since 1960."

John Russell, associate professor of art history and archaeology at Columbia University, was presented the 4th annual James R. Wiseman Book Award of the Archaeological Institute of America for his text *Sennacherib's Palace without Rival at Nineveh*.

Abigail Van Slyck of the University of Arizona College of Architecture has received a Fulbright grant to conduct research in New Zealand.

Nancy Wood has received 1st place award for her painting in the Visual Artists Alliance Exhibition, 2 Houston Center, Houston, Tex., November 1992.

The Richard Florsheim Art Fund awards for fall/winter 1992 have been announced, and the following CAA members have been selected: Robert Blackburn, New York; and Robert Broner, New York.

Illinois Arts Council Artists Fellowship Awards in Visual Arts for 1993 have been announced, and the following CAA members have been selected: for painting, Thomas Yee Jan Bao, Chicago; Susanna Coffey, Chicago; Charles O. Krohe, Chicago; for experimental work, Tom Friedman, Chicago; Alison E. Ruttan, Oak Park; and for sculpture, Marya F. Roland, Normal.

National Endowment for the Arts Visual Arts Fellowships for photographers and crafts artists have been announced, and the following CAA members have been thus honored: for photography, Shelby Adams, Salem, Mass.; Kathryn Clark, New York; Gregory Crewdson, Brooklyn, N.Y.; Lucinda Devlin, New Paltz, N.Y.; John Freeman, San Diego, Calif.; Heidi Kumao, Baltimore, Md.; and Meridel Rubenstein, Santa Fe, N.Mex.; for crafts, Ann Agee, Sheboygan, Wis.; Lia Cook, Berkeley, Calif.; and Stephen Whittlesey, W. Barnstable, Mass.

Conferences & Symposia

Calls for Papers

Advancing Traditions: Native American Art in the 1990s is the title of an open session at the Native American Art Studies Association conference in Santa Fe, November 1993. Proposals are sought from Native artists, art historians, critics, and curators that focus on any aspect of recent work in any media, except performance. The iconography of (de)celebration, Native curatorial practice, tricksterism, indigenous theories about contemporary art, and the paradoxical challenge to "canonical" postmodernism established by Native aesthetic politics are among the topics that might be explored. Proposals are especially welcome from Native artists and art educators who live/work in the Santa Fe area. For information: W. Jackson Rushing, Dept. of Art, University of Missouri-St. Louis, 8001 Natural Bridge Rd., St. Louis, MO 63121; 314/553-5998. *Deadline for abstracts: April 1, 1993.*

13th Annual Conference on Critical Thinking and Educational Reform will be held at Sonoma State University, August 1-4, 1993. Sessions will focus on educational reform for the 21st century and on new global economic realities. Proposals for papers and workshop demonstrations are sought. For information: Center for Critical Thinking, Sonoma State University, Rohnert Park, California 94928; 707/664-2940; fax 707/664-2505; e-mail cct@sonoma.edu. *Deadline: April 15, 1993.*

American Society for Aesthetics will hold its annual meeting at the University of California, Santa Barbara, October 27-30, 1993. The society is particularly open to approaches to aesthetic phenomena from nonacademics and academics outside the traditional boundaries of the field. In addition to papers on traditional topics, contributions are sought relevant to the theme "Aesthetics and Its Others." Papers, submitted in triplicate, must be 12 pages max. with a 100-word abstract (author's name on cover sheet only). Proposals for workshops should suggest a (small) number of participants to be responsible for preparing materials and organizing the session. Send to: Paul Mattick, 22 Charles St., New York, NY 10014; 212/627-5512. *Deadline: April 30, 1993.*

Society for Utopian Studies will meet in St. Louis, November 4-7, 1993. The society is an international, interdisciplinary organization

devoted to the study of literary and experimental utopias. Submit inquiries, panel proposals, or 300-500 word abstracts to: Naomi Jacobs, English Dept., University of Maine, Orono, Maine 04469; 207/581-3809; fax 207/581-1604; e-mail NJACOBS@MAINE. *Deadline: June 15, 1993.*

The 20th Annual Birmingham Conference will be held April 8-11, 1994. Its theme is based on the crest and motto of the city of Birmingham, "Forward: Art and Industry (Past and Future)." Papers and proposals for sessions are sought in all areas of art and design history, including architecture, crafts, and museology. For information: Valerie Edwards, School of History of Art, Design, and Contextual Studies, Institute of Art and Design, Gosta Green, Birmingham B4 7DX, England.

The Charles Homer Haskins Society for Viking, Anglo-Saxon, Anglo-Norman, and Angevin History and Majestas will hold a joint conference on the theme "Bad Rulership" in Houston, November 2-5, 1995. Proposals for papers in all historical periods and cultural spheres are encouraged, particularly from disciplines other than history. For information: Richard A. Jackson, Dept. of History, University of Houston, Houston, Texas 77204. Prompt responses are necessary in order that funding may be sought.

To Attend

Latin American Modernism is the theme of a symposium sponsored by the Phoenix Art Museum, March 26-27, 1993. Papers will address the advent and "americanization" of modernism in Latin America. For information: Clayton Kirking, Phoenix Art Museum, 1625 North Central Ave., Phoenix, Arizona 85004; 602/257-1880; fax 602/253-8662.

Russian Art Photography Today is the theme of a symposium to be held April 2-3, 1993, at the Mason Gross School of the Arts, Rutgers University, New Brunswick, N.J., co-sponsored by the Russian Union of Art Photographers. For information: Diane Neumaier, 212/865-3862.

Middle Atlantic Symposium in the History of Art will be held April 2-3, 1993, at the University of Maryland, College Park; and the National Gallery of Art in Washington, where graduate students from 10 middle Atlantic universities will present 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 Arts and Crafts in Boston, 1897-1927, a symposium sponsored by the Grace Slack McNeil Program in the History of American Art at Wellesley College, will take place in the auditorium of the Jewett Arts Center on campus, April 3, 1993, 9:00-5:00 P.M. For information: 617/283-2058.

Daumier Drawings in Context, an international colloquium sponsored by the Metropolitan Museum of Art, will be held April 16, 1993. Free with museum admission; no tickets or reservations required. For information: Education, Metropolitan Museum of Art, 1000 Fifth Ave., New York, N.Y. 10028; 212/570-3710.

Red Grooms and the American Art World, 1960-1990 is the theme of a symposium at the Rockwell Museum, April 17, 1993. For information: Education Dept., Rockwell Museum, 111 Cedar St., Corning, N.Y. 14830; 607/937-5386.

Conservation Considerations in the Design of Museum Facilities is the topic of a seminar at the National Gallery of Art, Washington, D.C., April 22-23, 1993, sponsored by the National Gallery and the Northeast Document Conservation Center. The program is designed to provide information to museum administrators and architects engaged in museum design projects. The fee is \$125. For information: Gay Tracy, 100 Brickstone Square, Andover, Mass. 01810; 508/470-1010; fax 508/475-6021.

The World Turning Conference, intended to enhance scholarship, understanding, and continuing dialogue about historical and contemporary lathe artists, use of the lathe, and lathe-turned objects, will be held April 22-24, 1993, at the Hagley Museum and Library, Wilmington, Delaware. Fee: \$200. For information: Wood Turning Center, P.O. Box 25706, Philadelphia, Pa. 19144; 215/844-2188.

Painters of the Great Ming: The Imperial Court and the Zhe School, an all-day symposium at the Metropolitan Museum of Art on May 1, 1993, will examine a variety of topics pertinent to the academic painting tradition of the Ming Dynasty. Free with museum admission; no tickets or reservations required. For information: Education, Metropolitan Museum of Art, 1000 Fifth Ave., New York, N.Y. 10028; 212/570-3710.

John Evelyn's "Elysium Britannicum" and European Gardening is the topic of the 1993 Dumbarton Oaks Studies in Landscape Architecture symposium, May 14-15, 1993. For information: Studies in Landscape Architecture, Dumbarton Oaks, 1703 32nd St., N.W., Washington, D.C. 20007.

Women, Fire, and Iron, a national conference on women in the foundry arts, will be held May 21-23, 1993, at the University of Minnesota in conjunction with the 24th Annual Iron Pour. Fee \$55 (students \$30). For information: Professional Development and Conference Services, 216 Nolte Center, 315 Pillsbury Dr. S.E., University of Minnesota, Minneapolis, Minn. 55455; 612/624-6053; fax 612/626-1632.

The History of the Book in American Culture, a seminar for scholars working on historical topics involving the interpretation of the cultural role of books and other forms of printed material,

will be held at the American Antiquarian Society, June 2-8, 1993. For information: John B. Hench, AAS, 185 Salisbury St., Worcester, Massachusetts 01609; 508/752-5813. Applications received by March 19, 1993, will be accorded priority.

Accountability Systems for Museums is the topic of an institute for senior museum professionals, June 5-8, 1993, at Wintergreen Resort in Virginia. Sponsored by the Virginia Association of Museums, the institute is \$300 for VAM members; \$350 all others. For information: Judy Harris, VAM, 804/367-1079.

National Assembly of Local Arts Agencies will hold its annual conference June 6-9, 1993, at the Sheraton Bal Harbour, Miami, Florida. The theme is "Building and Rebuilding Community: The Cultural Component." For information: Anne Canzonetti, 202/371-2830.

Art and Mathematics Conference (AM93) is an international, interdisciplinary conference relating art and mathematics at the State University of New York, Albany, June 7-11, 1993. The emphasis is on visualization with examples from architecture, geometry, graphics, quilts, painting, sculpture, and topology. For information: Nat Friedman, Dept. of Mathematics, SUNY, Albany, N.Y. 12222; 518/442-4621; fax 518/442-4731; e-mail artmath@math.albany.edu.

Medieval Past and Present is the subject of a program commemorating the 25th anniversary of the foundation of the Medieval Circle at the University of Virginia. In conjunction with an exhibition of publications of Sir William Dugdale, a conference on "The 17th-Century Restoration: Sir William Dugdale and His Circle" will be held on October 1, 1993. "The 19th-Century Recreation: Medieval Ideals in Literature and Art" is the topic of a conference on November 1, 1993. For information: McIntire Dept. of Art, University of Virginia, Charlottesville, Va. 22903; 804/924-6123.

Opportunities

Award

The Basil H. Alkazzi Award is an annual acquisition award of \$5,000 for travel/study, to set up a studio and further a career, or to pursue an art-based education. Open only to painters who are U.S. citizens, ages 18-34. The runner-up will receive the Sheldon Bergh Award of \$2,500. Applicants should send 6 transparencies and 4 color or b&w photographs (10 different images), résumé, head-and-shoulder photo, handwritten statement as to why they are applying and how they plan to use the funds, and 9 international reply coupons for return of entry material, to: Basil H. Alkazzi Award, B.C.M. Box 6314, London WC1 N 3XX, England (no UPS or FedEx). *Deadline: August 15, 1993.*

Calls for Entries

Armory Art Center invites artists to enter paintings, drawings, prints, or sculptures no larger than 20 inches in any dimension depicting or based upon the human form to its 2nd annual Small Works Competition. Artists residing in the continental U.S. may submit 3 slides max. of works completed in the last five years. Cash awards and exhibition. Send SASE for entry form: Armory Art Center, 1703 S. Lake Ave., West Palm Beach, Florida 33401. *Deadline to request form: March 25, 1993.*

Extended Traditions in the Post-Photographic Era. Work is sought by contemporary photographers utilizing media and methods of the 19th and early 20th century for an exhibition in fall 1994 in a prominent New England venue. Of special interest are photographers employing daguerreotype, platinum, orotone, carbon, gum bichromate, and other outdated or eccentric methods. Cameraless photographic processes (photogenic drawing, photograms, etc.) will be considered, as well as unusual applications of antique camera technology (stereographic, pinhole, mammoth view, etc.). Send slides and description of work to: James Crump, Kinsey Institute, Indiana University, Morrison Hall 313, Bloomington, Indiana 47405. *Deadline: March 31, 1993.*

The Farrington-Keith Creative Arts Center announces the 6th national juried all-media fine arts exhibition, opening June 5, 1993. All media, including photography, are eligible; work must

have been completed in the last two years. Entry fee: \$10; \$5 each additional piece. Entry by 35-mm slide only. Cash and purchase awards. For entry forms: FKCAC, 8099 Main Street, Dexter, Michigan 48130; 313/426-0236. *Deadline: April 30, 1993.*

An **Appalachian Summer**, a multiarts festival, is seeking entries for the Halpert Biennial, a national juried visual arts exhibition. Entry fee: \$15. Cash awards. For prospectus: Terry Suhre, Catherine Smith Gallery, Farthing Auditorium, Appalachian State University, Boone, North Carolina 28608; 704/262-3017. *Deadline: April 1993.*

Wichita National 1993, a competition for crafts in all media, traditional and nontraditional, is open to U.S. and Puerto Rican artists. Entry fee: \$15/3 slides. Cash awards and exhibition, August 7-September 19, 1993. For prospectus, send 29¢ stamp to: Melissa L. Faltermeier, Wichita Center for the Arts, 9112 East Central, Wichita, Kansas 67206; 316/634-2787. *Deadline for receipt of slides: May 7, 1993.*

Grants and Fellowships

Brandeis University offers the Mortimer Hays-Brandeis Traveling Fellowship to students in the visual and fine arts, including art history, conservation, studio art, and photography. Three graduate fellowships of \$12,000 each are available for travel and living expenses outside the United States. Applicants must be recent undergraduate degree recipients of Brandeis University, Boston University, City College of New York/CUNY, Columbia University, Connecticut College, Gallaudet University, Harvard University, National Technical Institute for the Deaf of Rochester Institute of Technology, Wesleyan University, or Yale University. For information: John R. Hose, Associate Vice President for University Affairs, Brandeis University, 415 South St., Waltham, Mass. 02254; 617/736-3001. *Deadline: March 31, 1993.*

Smithsonian Institution Fellowships in Museum Practice award up to \$4,000 to practitioners who undertake theoretical and applied research on issues of importance to museum work. The aim of the program is to advance the understanding of museums' service to their communities and to stimulate critical dialogue in the field. Projects must be conducted in Washington, D.C., and designed in collaboration with Smithsonian sponsors. For application: Nancy J. Fuller, Office of Museum Programs, A and I 2235, MRC 427, Smithsonian Institution, Washington, D.C. 20560; 202/357-3101; fax 202/357-3346. *Deadline: April 1, 1993.*

ArtsLink, a new grant program, has been established to support artistic exchange between arts professionals and organizations in the U.S. and those in East/Central Europe and the former Soviet Union. ArtsLink Collaborative Projects provides support for U.S. artists undertaking collaborative endeavors with

colleagues in the region. Through the ArtsLink Fellowship Program, U.S. arts organizations may apply to host a 5-week professional residency for an artist or arts manager from the region. For information: Citizen Exchange Council, 12 W. 31st St., New York, N.Y. 10001; 212/643-1985. *Deadline: April 5, 1993.*

Peter Krueger/Christie's Fellowship for a scholar with M.A. degree to propose research project in a field pertinent to the Cooper-Hewitt Museum: drawings and prints, textiles, wall coverings, European and American decorative arts, contemporary design. Fellow will conduct research on proposed project, working with the museum's research staff to provide guidance. Stipend: \$15,000 for max. 12 months; \$2,000 travel funds. For application: Caroline Mortimer, Cooper-Hewitt Museum, 2 E. 91st St., New York, N.Y. 10128. *Deadline: April 30, 1993.*

Fund for U.S. Artists at International Festivals and Exhibitions makes grants to individual artists and organizations that have been invited to participate in international festivals around the world. Applicants must be creative, interpretive, or traditional artists working at a professional level and citizens or permanent residents of the U.S. Full-time students and student groups are not eligible. The fund is particularly interested in proposals reflecting the cultural and regional diversity of the U.S. Grants range from \$500 to \$10,000. For guidelines and application: Fund for U.S. Artists International, Institute of International Education, 809 United Nations Plaza, New York, N.Y. 10017; 212/984-5370. *Deadlines, 1993: May 3, September 1; 1994: January 14, May 2, September 1.*

Travel Grants Pilot enables artists to engage in mutually beneficial collaborative activities with colleagues in Africa, Latin America and the Caribbean, and South or Southeast Asia. The program welcomes artists' proposals that either strengthen links with their cultures of origin or that establish ties with other cultural communities. Applicants must be citizens or permanent residents of the U.S. Grants range from \$500 to \$2,500. For guidelines and application: Travel Grants Pilot, Arts International/IE, 809 United Nations Plaza, New York, N.Y. 10017; 212/984-5370. *Deadline: May 14, 1993.*

Fulbright Scholar Awards for U.S. faculty and professionals include some 1,000 grants for research, combined research and lecturing, or university lecturing in nearly 135 countries for 1994-95. Opportunities range from 2 months to an academic year. Applications are encouraged from professionals outside academe and from independent scholars. U.S. citizenship required. Ph.D. is usual, but for certain fields, such as the fine arts, the terminal degree may be sufficient. For information: Council for International Exchange of Scholars, 3007 Tilden St., N.W., Suite 5M, Box NEWS, Washington, D.C. 20008; 202/686-7877. *Deadline: August 1, 1993.*

Advanced Research Fellowships in India are available for both short term (2-3 months) and

long term (6-10 months) in 1994-95. 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 U.S. and India. 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., N.W., Suite 5M, Box INDO-NEWS, Washington, D.C. 20008; 202/686-4017. *Deadline: August 1, 1993.*

Internship

Cleveland Museum of Art NEA Internship. September 1, 1993-August 31, 1994. Stipend: \$15,000. Applicants must be candidates for or recipients of M.F.A. or M.A. or recent recipient of B.A. or B.F.A. Teach collection and special exhibitions, conduct teacher workshops, develop slide packets and gallery brochures, teach studio classes where applicable, attend professional museum education meetings, and visit Midwest museums. Send letter of application with résumé, transcript, and 3 references to: Curator of Special Programs, Dept. of Education and Public Programs, Cleveland Museum of Art, 11150 East Blvd., Cleveland, Ohio 44106. *Deadline: April 15, 1993.*

Workshops and Schools

A workshop for art librarians and slide and photograph curators will be held in Florence, Italy, May 9-19, 1993, sponsored by the Office of International Programs at the University of Michigan. The workshop is intended for librarians and curators with an interest in, or specific responsibility for, collections relating to Italian painting, sculpture, and architecture. Fee: \$1,600. For information: Joy Blouin, Collection of Slides and Photographs, Dept. of the History of Art, 20A Tappan Hall, University of Michigan, Ann Arbor, Mich. 48109; 313/763-6114.

Current Research in 17th-Century Dutch Art is the topic of a program offered by the Rijksmuseum Amsterdam and the Netherlands Institute for Art History. The course, which is intended for graduate students, art historians, and curators, will be held in the Netherlands in the summer of 1993. For information: Amsterdam Summer University, P.O. Box 53066, 1007 RB Amsterdam NL; tel. 31 20 6200225; fax 31 20 6249368.

Calls for Manuscripts

History of Photography, an international quarterly journal, seeks articles for a special issue on the photographer Diane Arbus. Papers should address some aspect of Arbus's work in a fresh and innovative manner. Clearly written articles with a broad cultural range or interdisci-

plinary approach are particularly encouraged. Manuscripts should be approximately 5,000 words and conform to the "Notes to Contributors" found at the back of each issue. Send submissions to: Diana Emery Hulick, School of Art, Arizona State University, Tempe, Arizona 85287. *Deadline: September 1, 1993.*

ACRO Update, a new quarterly newsletter, publishes aspects of Asian historical ceramic studies. Short articles, book reviews, and news of recent research are welcome. Send to: Asian Ceramic Research Organization, Anthropology Dept., Field Museum of Natural History, Roosevelt at Lake Shore, Chicago, IL 60605.

Miscellaneous

Waste Management and Disposal for Artists and Schools, a 12-page data sheet discussing hazardous waste, is available from the Center for Safety in the Arts. Included are definitions, regulations, waste treatment procedures, and recommendations for waste management. Cost: \$3/copy prepaid. Order from: CSA, 5 Beekman St., New York, N.Y. 10038.

Inventory of American Sculpture, a database prepared by the National Museum of American Art containing information on more than 50,000 American sculptures in public and private collections, is now open to the public. Data includes artist, title, medium, dimensions, execution date, foundry, provenance, subject, and owner. Both indoor and outdoor works are included. Also available on database is *Inventory of American Paintings Executed before 1914*, which references over 250,000 works. Researchers may call, write, fax, or visit the inventories in Washington, D.C., to request printouts of paintings and sculptures sorted by artist or subject. The inventories may also be accessed at the regional offices of the Archives of American Art in New York, Boston, Detroit, and San Marino. For information: Inventories of American Painting and Sculpture, Research and Scholars Center, NMAA, Smithsonian Institution, Washington, D.C. 20560; 202/357-2941 for painting; 202/786-2384 for sculpture; 202/633-9351 for fax requests.

Information Wanted

Tempera Exhibition Planned. Researcher is seeking information on egg tempera painting in America to aid an exhibition, book, and comprehensive bibliography on the 1930s and 1940s revival of this technique planned by Brandywine River Museum. Information about schools teaching egg tempera, artists using the medium, and publications about it (with special emphasis on the period of the 1930s/40s) is sought and will be appreciated. Write to: Richard J. Boyle, Brandywine River Museum, P.O. Box 141, Chadds Ford, Pa. 19317.

Mexican Art Abroad. Information about artworks of Mexican origin housed in museums and private collections in the U.S. is sought. For a questionnaire: Mexican Art Abroad Project, Grupo Azabache, Dallas No. 85 P.B., Col. Napoles 03810, Mexico, D.F.; tel. (52 5) 543.0231; fax (52 5) 669.2709.

Studio instructors who require students to keep journals (visual/verbal) are asked to help with a research project. If willing to complete a questionnaire, via mail or by collect call, contact Bonney Netzel, 3827 20th Ave. S., Minneapolis, Minn. 55407; 612/721-5385. Respondents will receive research summaries and be asked about participating in an exhibition of art journals.

Classified Ads

The CAA newsletter accepts classified ads of a professional or semiprofessional nature. 75¢/word (\$1.25/word for nonmembers); \$15 minimum. All ads must be prepaid.

Art History Slides. Roman art and architecture; Southwest archaeological sites; petroglyphs. Sets or singles. Lists available. Susan Silberberg, 2585 Riverside Dr., Lyons, CO 80540; 303/747-2215.

Art Workshop International, Assisi, Italy, August 4-31, 1993. Live and work in a 12th-century hill town surrounded by the Umbrian landscape. Courses in painting and drawing, all media, landscape painting on site, art history, creative writing, and the Italian language. Special program for professional and advanced painters and writers. Housing, most meals, studio space, critiques, and lectures. Art Workshop, 463 West St., 1028H, New York, NY 10014; 212/691-1159.

Bed & Breakfast, Soho. Bright, quiet, open space, complete loft-apartment. 212/431-8459.

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. Andrew Washton Books, 411 E. 83rd St., New York, NY 10028; 212/481-0479; fax 212/861-0588. Catalogues available on 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.

15th-Century Tower in Small Umbrian Town. 3 bedrooms, studio, 2 1/2 baths, 2 kitchens, fireplaces, central heating, fully furnished; charm, comfort. Available year-round or for summer rental; ideal sabbatical residence. 1 million lire/month + utilities. McGarrell, 224 N. Newstead, Saint Louis, Missouri 63108; 314/421-2010 ext. 512.

Florence Apartment. 2 bedrooms, living room, 2 terraces, telephone, quiet street near Piazza Becharia. 1,500,00/month + utilities. Nachum Niv, 212/288-8810.

For All Things Photographic. Use Dugall 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.

For Rent. Attractive furnished bedroom. NYC, upper East Side near museums. Suitable visiting woman scholar. Door-man building. Good transportation. Security and references required. \$200/week (summer \$225); min. 3 weeks. Call DG Associates, 212/996-4629.

Fresco Painting Workshop, Ceri, Italy, 40 kilometers north of Rome, August 1993. Live/work in an unusual 16th-century palazzo. All aspects of fresco painting will be covered. Write/call for further details. Fresco Associates of Ceri, 133 Greene St., New York, NY 10012; tel./fax 212/473-5657; or tel. 914/762-2970.

Manhattan, Tribeca, Beautiful Artist Loft, 6-12 months sublet; 4,500 sq. ft., 17 windows, partly furnished, all utilities incl.; \$4,700/month; call 212/233-0487.

Not-for-profit Women's Cooperative Gallery offers National Associate membership to professional women artists. Opportunities include solo and group exhibitions. Send SASE to ARC Gallery, 1040 W. Huron, Chicago, IL 60622.

Paris, 46 rue Lafayette. 2-20 min. walk Drouot, BN, Louvre. 2 bedrooms; elevator; quiet, completely furnished. May-Aug., Oct.-Jan. \$700/week; \$2,200/month incl. cleaning, utilities. Anne van Buren; 011/33/014009881; after March 28: 207/348-6473.

Rome for Rent: spacious 2-bedroom apartment totally furnished, washing machine, telephone, convenient central location near buses, subway, stores; 508/877-2139 or 510/843-0236.

Sabbatical Heaven. Renovated farmhouse, 3 bedrooms, separate artist's studio, views, antiques, peace. 72 acres, 3 1/2 hrs. NYC, Boston. Sept.-June. \$600/month. 212/460-5435.

Summer Sublet. West Village, NYC. 1,100 sq. ft. art studio, living, north light. Call Zack, 212/929-3120.

Sunny Custom Saltbox. Mountainside overlooking Rondout Reservoir, 15 acres, streams, cathedral ceilings, oak floors, living (fireplace), dining, foyer. Gourmet kitchen, granite counters, oak cabinets, Garland stove. 2 tile bathrooms, 2 bedrooms (master fireplace). Full basement, washer/dryer, oil/hot water. Decks and screened porch. Low taxes. 2 hr. NYC. \$195,000. 212/929-8718.

Sunny Loft. Quiet, open space, 1,400' live/work, seven 7 1/2' x 4 1/2' windows (north plus east exposure), exposed brick, custom shoji, bookcases and storage, original maple floors, 1 bath, renovated kitchen (Garland stove), washer/dryer, air cond. \$430 main. \$240,000. 212/929-8718.

Datebook

March 15
Deadline for nominations, CAA Board of Directors

April 2
Deadline for submitting material for May/June CAA News, to be published April 30

April 15
Deadline for submitting proposals to session chairs for 1994 annual conference

April 15
Deadline for nominations, CAA committees on Cultural Diversity, Electronic Information, Museums, Professional Practices, and Women in the Arts

April 29
Deadline for submissions to Careers, to be published May 24

May 28
Deadline for submitting material for July/August CAA News, to be published June 25

June 11
Deadline for submissions to Careers, to be published July 9

February 16-19, 1994
Annual conference, New York



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COLLEGE ART ASSOCIATION

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March/April 1993

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