

March/April 1996

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

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CAA NEWS

Techno-Seduction

In response to the membership survey in which members expressed a desire for more visual art at the annual conference, the Visual Artists Committee of the CAA Board of Directors announces the exhibition theme for the 85th Annual Conference in New York in 1997. *Techno-Seduction* is a national juried exhibition open to all CAA members, sponsored by the Visual Artists Committee and the Cooper Union for the Advancement of Science and Art.

The exhibition will present the relationship between identity, self-portrait, sensuality, sexuality, gender, and seduction in the work of artists exploring technology and other new media. It will be in the Arthur A. Houghton Jr. Gallery at Cooper Union and will be curated by Robert Rindler, Dean of the School of Art. Jurors will be announced.

Send SASE for prospectus to: *Techno-Seduction* Exhibition, Cooper-Union School of Art, Cooper Sq., New York, NY 10003. *Deadline: June 1, 1996.*

King-Hammond: President

What a great pleasure it was to be in Boston and see so many old friends and colleagues. It was even more exciting to meet the rapidly growing numbers of new members and make new acquaintances with long-standing members from institutions all over the U.S. and abroad. More interesting, however, are the swelling numbers of unaffiliated members I met who function as independent artists, historians, curators, and art professionals from a myriad of heretofore underrepresented communities within the College Art Association.

This year's conference was marked by high energy and long walks through



Outgoing CAA president Judith Brodsky officially welcomes new president Leslie King-Hammond

PHOTO: JOAN BEARD

the mall corridors between the Hynes Convention Center and the hotel complexes. Certainly the CAA has, by the sheer logistics of location, established a new relationship between scholarship, professionalism, and fitness. CAA is most appreciative of the outstanding hospitality offered by the Boston hotels and the Hynes Convention Center. In all, 4,500 people registered for the conference, and another 1,200 purchased session tickets.

I would like to thank CAA conference coordinator Suzanne Schanzer and CAA deputy director Jeffrey Larris for their unstinting support and attention to detail in Boston. A special congratulations is in order for CAA executive director Susan Ball, who celebrated her ten-year anniversary with CAA in Boston (see "Board Honors Ball," page 9). Also, I extend hearty thanks to membership manager Theresa Smythe and her entire staff, Doreen Davis, Makeba Lucio, and Lavinia Diggs-Richardson; fiscal coordinator Onofre Beltran; assistant to the executive director Cristin Tierney; Elizabeth Nesbitt and Irene Look, who ran Placement Services; and manager of publications Virginia Wageman, and Craig Houser, for running the publications booth. It would not have been possible without all of you.

We are now in preparation for the final phase of programming for the 1997 conference to be held in New York. Please be advised to pay attention to the recently mailed program with the Call for Participation. The effectiveness of the conference panel sessions greatly depends upon your response to the proposed sessions. It is an enormous task to plan and organize a conference on this scale in any location, and even more so in New York given the

CONTINUED ON PAGE 11

Contents

Volume 21, Number 2
March/April 1996

- 1 *Techno-Seduction*
King-Hammond: President
- 2 *Sessions in Boston: Art History*
Studio Art
- 3 *Awards for Excellence*
- 8 *Board Honors Ball*
- 9 *CAA News*
CAA in the News
- 10 *Annual Conference 1996*
- 11 *M.F.A. Exhibition a Success*
Annual Conference Update
- 12 *Advocacy in the Classroom*
- 13 *Solo Exhibitions by Artist Members*
- 15 *People in the News*
- 16 *Grants, Awards, & Honors*
Conferences & Symposia
- 18 *Opportunities*
- 20 *Miscellany*
Information Wanted
Datebook
Classified Ads

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Sessions in Boston: Art History

Being program co-chairs turned us into the ultimate panel-hoppers. As we roved the grandiose Hynes halls to witness the consequences of what we had set in motion, we caught bits of almost every panel, and quite a few entire talks. The bits added up to an academic discipline able to question itself. In modes ranging from scrupulous theoretical deconstruction to eloquent formal and iconographic analysis, from generous good humor to malicious attack, we heard real inquiry as well as the products of serious research and reflection. Graduate students were being brought up through the ranks, art historians from abroad and members of neighboring academic disciplines were truly integrated into panels. The concerns of museums, research, teaching, and studio practice did not seem so radically different from each other; many panels cast those concerns as if they belonged together. Last (but not least?) despite the usual small glitch quotient—an impossibly enormous ballroom, slide jams, panelists who just didn't show up, etc.—logistics unfurled smoothly. Not a single set of talks ran overtime and virtually all made space for discussion, which continues now on the Internet. It was a civilized event. We thank all of you, the record-breaking numbers of you, who participated.

—Anne Higonnet and James Cuno
1996 Art History Program Chairs

Studio Art

This year's conference generated considerable positive response with many reporting that it was the best CAA conference they had ever attended. Our efforts to address the membership's diverse constituencies and interests paid large dividends. We made it a point to make sure that sessions addressing issues in particular disciplines (painting, printmaking, crafts, design) were prominently represented, and these attracted large audiences, as anticipated. Topical sessions dealing with identity, sexuality, and art politics tended to draw smaller crowds, but very dedicated and engaged ones. This differential (in terms of numbers) should be kept in mind when room assignments are made.

One of the observations we heard repeatedly was that it was no longer easy to determine which sessions were directed toward studio artists and which were intended primarily for art historians/critics. The program theme "The Object and Its Limits" clearly addressed the interests of both groups and gave the conference a cohesiveness that can be seen as a model for how to integrate perspectives of direct practice and critical discourse more fluidly. Finally, the introduction of podium timers (whether actually used or not) facilitated greatly the pacing of session presentations. Hats off to Suzanne Schanzer, all of the CAA staff, and student ushers for making everything run so smoothly. Congratulations, as well, to session chairs and speakers for putting together such lively, stimulating, and substantive programming.

—Deborah Bright
1996 Studio Art Program Chair

Awards for Excellence

College Art Association's annual convocation ceremony was held at Boston's Hynes Convention Center, February 23, 1996. CAA president-elect Leslie King-Hammond introduced Joyce Jane Scott, who delivered/performed the keynote address. CAA outgoing president Judith K. Brodsky presided over the presentation of awards for excellence in teaching, scholarship, creativity, criticism, and conservation. The following are the award recipients and their citations.

Alfred Kingsley Porter Prize

Presented by Irving Lavin
Awarded to Ladislav Kesner for *Likeness of No One: (Re)presenting the First Emperor's Army*

The Arthur Kingsley Porter Prize for 1995 is awarded to Ladislav Kesner, curator of Chinese art at the National Gallery of Prague, for his article "Likeness of No One: (Re)presenting the First Emperor's Army," in the March issue of the *Art Bulletin*. In his article Kesner challenges the previous and dominant readings of a major monument of early China, the First Emperor's subterranean army of several thousand life-size terra-cotta sculptures of soldiers. Focusing on the facial diversity of the figures, the author sets out to question the dichotomy between individual and stereotypical features. Rather than following the majority of scholars who interpret the soldiers as either portraits after individuals or as "stereotypes," Kesner proposes to determine the ontological and semiological status of the figures. While he bases his detailed discussion on a thorough knowledge of monuments,



Clay warriors unearthed from the tomb of the first Chinese emperor, from "Likeness of No One" by Ladislav Kesner, Arthur Kingsley Porter Prize

artistic production, documents, text, and secondary literature, he also takes into account the current theoretical debates regarding portraiture, resemblance, and the construction of identity. However, this methodological approach—which is informed by current semiological theory and avoids positioning the terra-cotta army as a vehicle for some predetermined belief of philosophical concept—is firmly rooted in the specific historical and artistic traditions, mortuary practices, and the authors perceptive reading of the sculptures themselves. This sophisticated and creative strategy leads Kesner to interpret the soldiers as a "composite portrait of an army" and the mausoleum as "the most complete, self-sustained form of an idea. . . a metaphor for the person of the First Emperor himself."

The choice of Kesner's paper by a committee of nonspecialists in Asian art is eloquent testimony to its interest and potential usefulness for students and scholars in other fields.

Committee: Irving Lavin, chair; Hollis Clayton; Françoise Forster-Hahn; Judith Oliver

Alfred H. Barr, Jr., Award
Presented by Joaneath Spicer
Awarded to Henry A. Millon and Vittorio Magnago Lampugnani for *The Renaissance from Brunelleschi to Michelangelo: The Representation of Architecture*

The College Art Association's Alfred H. Barr, Jr., Award for Museum Scholarship in 1994 is awarded to Henry A. Millon and Vittorio Magnago Lampugnani for *The Renaissance from Brunelleschi to Michelangelo: The Representation of Architecture* (New York: Rizzoli, 1994), the catalogue for an exhibition at the Palazzo Grassi, Venice.

This exemplary exhibition catalogue provides an outstanding exposition of the central role of architecture in the Italian Renaissance. While it stresses architecture's importance among the arts and the primacy of its practitioners such as Brunelleschi, Alberti, Leonardo, Raphael, and Michelangelo, this publication's contribution is in demonstrating how the representation of architecture created a true intersection of the arts at a time when their congruity, both in process and conception, was most valued.

Rather than the exhibition format proving a limitation for the exposition of architecture, the challenges of exhibiting an unprecedented assembly of wooden architectural scale models have inspired Millon and his collaborators to examine in depth a range of critical exchanges between two-dimensional design and



Henry A. Millon, Alfred H. Barr, Jr., Award

three-dimensional realization. Essays and catalogue entries by American and European scholars address such topics as: the role of architectural models, the relationship to drawings, patronage, the representation of the ideal city, town planning, urban history, engineering, narrative painting, the study of ancient buildings, the primacy of church designs, the history of Saint Peter's, sculpture as architectural ornament, set designs, and the palazzo.

Committee: Joaneath Spicer, chair; David Binkley; Ann Gunter; Peter Seltz; George Shackelford

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

*Presented by Arthur K. Wheelock, Jr.
Awarded to Marjorie B. Cohn*

Throughout her distinguished career, Marjorie Cohn has seamlessly merged the worlds of conservation and art history in both the museum and the classroom. One of the world's foremost authorities on artworks on paper, she has shared her insights with generations of students who have come to her because of the wide range of her knowledge, enthusiasm, and easy accessibility.

As paper conservator at the Fogg Art Museum and Harvard University Art

Museums, a position she assumed in 1961 and held for close to thirty years, Jerry cared for an outstanding collection of prints and drawings with a sensitivity to the problems of preservation that was guided by common sense and connoisseurship. Often working closely with Agnes Mongan, Jerry studied extensively the drawings of Jean Auguste Dominique Ingres and contributed to three memorable exhibitions on the artist in 1967, 1980, and 1983. Equally important has been her study of the use and history of watercolor, which culminated in a beautiful exhibition, the standard reference on this subject, held at the Fogg Art Museum in 1977. The breadth of her interests is evident in the exhibition on Mark Rothko's Harvard murals that she helped organize in 1988.

Throughout these years Jerry maintained an active teaching schedule, not only serving as a mentor to countless Harvard students, but also as a visiting lecturer at Boston University, Wellesley College, and Brown University. Many of her courses dealt with the history of prints, and it is with good reason that in 1987 she was chosen to edit the revised edition of William J. Ivens's classic *How Prints Look*. It was also for her teaching abilities, as well as for her conservation and administrative skills, that she was appointed head conservator in the Center for Conservation and Technical Studies at Harvard in 1986.

Three years later Harvard called upon her once again to assume a newly created position, Carl A. Weyerhaeuser



Marjorie B. Cohn (right), CAA/National Institute for Conservation Award, with two students

PHOTO: SUE OWRUTSKY

Curator of Prints. Except for a stint in 1990-91 as acting director of the Harvard University Art Museums, Jerry has spent these last years focusing on two of her greatest interests—the history of prints and the history of collecting—with yet more outstanding publications. Hers has been a career marked by high achievement but also by a commitment to engage others in her concerns with the object, both in matters of preservation and issues of quality. We are happy to honor her today with the CAA/National Institute for Conservation Joint Award for Distinction in Scholarship and Conservation.

Committee: Arthur K. Wheelock, Jr., chair; James Coddington; E. Melanie Gifford; Debbie Hess Norris; Jonathan Thornton

Distinguished Teaching of Art Award

*Presented by Anne d'Harnoncourt
Awarded to Edna Andrade*

Edna Andrade is the quintessential amalgam of all that makes for great art and great teaching. Her distinguished career as an influential artist and teacher for over fifty years is legendary in the city of Philadelphia—and beyond. Testimony from former colleagues and students speak of her impact on their education, saying that their most vivid and valuable memories are from her foundation classes. Professor Kenneth Hiebert of the University of the Arts, where Edna is professor emerita, wrote:

Her command of exact form, the masterful, exquisite crafting of it, . . . her sensitivity to and understanding of color and of geometry, the quality and excitement generated in her classes, the role model as a woman of indomitable spirit, compassion and intellect—proven over many years of teaching, and still vibrant in her retirement—all combine to make a candidate to whom all of us in the teaching of art and design can look as exemplary.

Edna's example as an artist is of equal magnitude. Her work is in the collections of every major corporation in Philadelphia and in major museum and university collections throughout the country. Her art covers a side territory, that of architectural commissions. Her ability to communicate complex,



Edna Andrade (right), Distinguished Teaching of Art Award, with a student

universal ideas with insight, clarity, and vitality is evident in her paintings, collages, prints, and drawings. The elegance, craftsmanship, visual complexity, and beauty of her paintings reveal the high standard by which she judges herself.

Edna attended the School of the Pennsylvania Academy of Fine Arts, where she received the highest honor for a graduate, the Cresson Memorial Traveling Fellowship. Fifty-five years later, in 1993, Edna Andrade was given a retrospective at that same institution, where several thousand students, colleagues, patrons, and admirers came together to salute this Philadelphia treasure.

Edna Andrade, your presence is inspirational. Your intelligence, insight, compassion, and good will are unfailing. I am deeply honored to award you with this Distinguished Teaching of Art Award.

Committee: Diane Burko, chair; William Conger; Ofelia Garcia; Joseph Ruffo; Raymond Saunders

Award for Distinguished Teaching of Art History

*Presented by Patricia Mainardi
Awarded to Jules D. Prown*

During the thirty-five years that Jules Prown has been teaching at Yale University, it is hard to imagine anyone who has more literally lived up to the German term for mentor, *doktorvater*. In British and American art history, in American studies and material culture, Jules Prown has trained several generations of students, now highly productive scholars and curators working in universities, colleges, and museums throughout the United States and abroad. The diversity of his students' approaches to art history is itself testament to the flexibility and open-mindedness of their mentor.

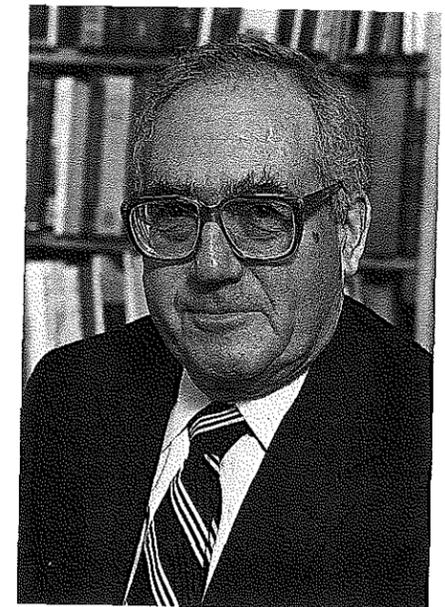
His own career demonstrates that openness: in the 1960s he published a ground-breaking study of Copley's patronage; he subsequently became interested in American material culture and wrote many of what have become its basic texts; more recently he has experimented with some of the newer methodologies, including psychoanalysis. Always ready to explore new angles or theories, he remains actively engaged

in the study and understanding of American art. His work both in and out of the classroom bears out his belief that learning never stops happening.

In addition to his remarkable knowledge, energy, and intelligence, Jules Prown has a rare generosity of mind and spirit, both in sharing his ideas and in helping students develop ideas of their own. "He listened to us," was the most often repeated phrase in his former students' letters. Jules Prown takes a genuine interest in students as well as in their work, and the sense of community that he creates from his first seminar, when he asks "Call me Jules," lasts long after graduation.

There is no one who has done more for American art, advised more students who have changed the shape of the field, chaired more committees to assess and support the field, and encouraged more innovative scholarship in American art, than Jules Prown. He has demonstrated a unique regard for young scholars and a rare personal engagement in teaching. As a result, tonight we are honoring him with the 1995 Award for Distinguished Teaching of Art History.

Committee: Patricia Mainardi, chair; James Cahill; Alessandra Comini; David Levine



Jules D. Prown, Distinguished Teaching of Art History Award

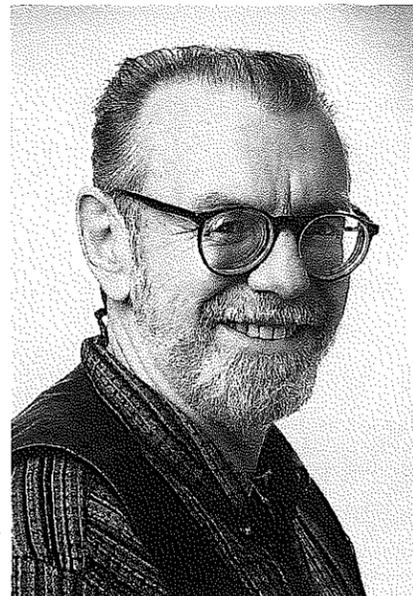
PHOTO: MICHAEL MARSLAND

Charles Rufus Morey Book Award

Presented by Larry A. Silver
Awarded to W. J. T. Mitchell for *Picture Theory: Essays on Verbal and Visual Representation*

In an era when art history has become something of a model for other disciplines in the humanities and when interdisciplinarity has become something of a watchword, it can still be refreshing to find a book that speaks to both specialists in the visual arts as well as members of the broader humanities community. This book speaks equally well to studio artists, critics, and art historians. Written, moreover, with wit and panache, this text remains concrete in its analyses of both images and texts while attempting to take seriously the theoretical issues surrounding their relationships.

Picture Theory, by Tom Mitchell, accomplishes all of these rare feats. Together with *Iconology*, his earlier analysis of the vexed dialogue between the sister arts of verbal and visual imagery, Mitchell has proved himself to be a worthy successor, in contemporary terms, to the original issue posed by Horace and taken up by Lessing and Panofsky, Goodman and Gombrich. Mitchell has already contributed richly to serious and thoughtful interdiscipli-



W. J. T. Mitchell, Charles Rufus Morey Book Award

PHOTO: TED LACEY

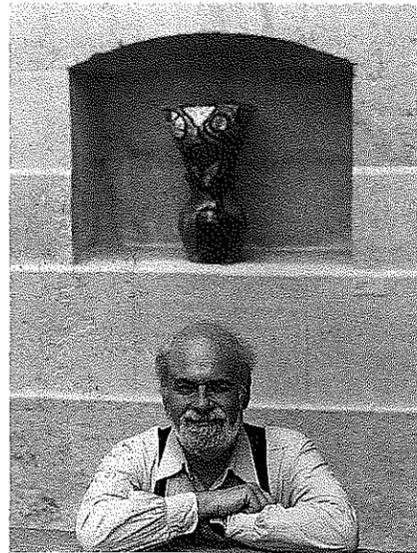
nary exchange as both editor and contributor to the indispensable journal *Critical Inquiry*. But it is his close examinations here of works of art from our own century, ranging from Saul Steinberg to Robert Morris, from photo essays to the Vietnam Veterans' Memorial, which linger in the mind as the tangible instances of his theoretical reflections. All members of the College Art Association will benefit from this ambitious, readable, and stimulating book.

Committee: Larry A. Silver, chair; Stephanie Barron; Margaret Olin; Anne Markham Schulz

Frank Jewett Mather Award

Presented by David Carrier
Awarded to Arthur Coleman Danto

"The Venetian painter," Frank Jewett Mather remarked in his 1936 book *Venetian Painting*, was "content to be a painter," but his Florentine contemporary often "aspired to poetry or to philosophy and was encouraged in so doing by his public." Art critics are less single-minded than Venetian painters—but few are philosophers. Before becoming a critic, our award winner took up philosophy, he recently has explained, because, not finding the Columbia University course work especially taxing, he was able to do a great deal of printmaking. After distinguished work on historiography, an original study of the philosophy of action, and an influential pioneering book on Nietzsche, he published a treatise on aesthetics in 1981. In his forthcoming Mellon lectures he theorizes about the activity which as a working critic he practices. We of the Mather committee admire the determined multicultural catholicity of his interests, which reveal a sensibility wide ranging in scope and kindly generous in its sympathies. He brings the wisdom and good sense of a philosopher to bear on the often arcane practice of art criticism. When he wrote about Robert Mapplethorpe in his regular column for the *Nation*, our winner reports that the artist was "amazed that a philosopher should have written about him as I had done." That statement seems to us a great tribute to both men, showing that



Arthur Coleman Danto, Frank Jewett Mather Award

PHOTO: BARBARA WESTMAN

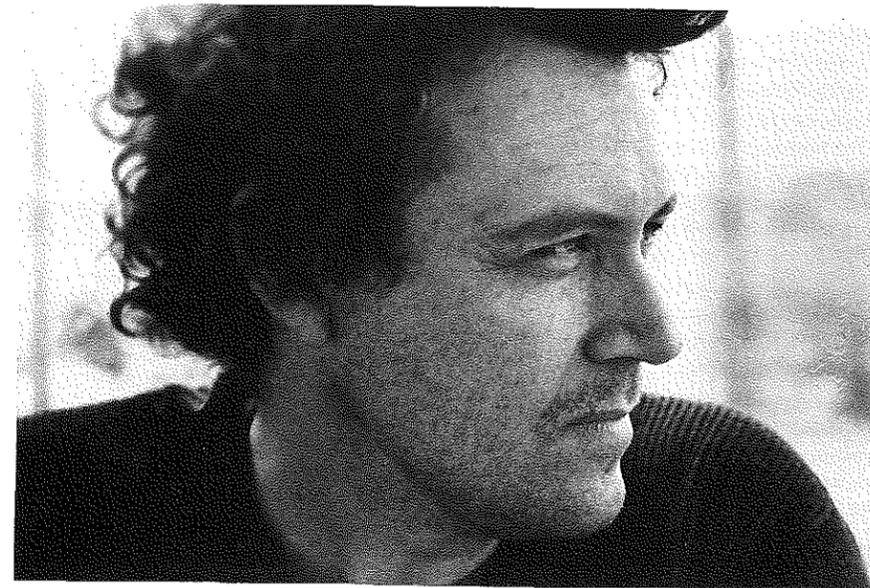
two such different people could find, if only momentarily, that most elusive moral ideal, a community. His goal, our critic has said, is to deal with art "connected to the larger concerns of ordinary men and women, whether or not they set foot in museums or galleries." Admiring his way of thinking, we are pleased to present the 1996 Frank Jewett Mather Award to Arthur Coleman Danto.

Committee: Frances Colpitt, chair; David Carrier; Thomas McEvilley; Suzanne Muchnic

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

Presented by Elaine King
Awarded to Gary Hill

A conglomeration of information and media informs the art of this era, and the visual product is no longer a static tableau but increasingly one that stems from a complex process of transformation. The artist we have selected for the College Art Association Award for a Distinguished Body of Work has surfaced in the 1990s as an inventive media magician. In his unusual technological constructions, Gary Hill combines various media to produce installa-



Gary Hill, Award for Distinguished Body of Work

PHOTO: MARINE HUGONNIER
COURTESY DONALD YOUNG GALLERY, SEATTLE

tions and unconventional video-activated sculptural forms. In his ethereal installations the viewer is exposed to transitory and fleeting imagery, yet once the presented information has faded in a darkened void or after we have left the site, something is left to hold onto. His evocative yet minimal space-age installations evince a sensibility of alienation and fragmentation that is timely and appropriate to the postmodern sensibility of this era.

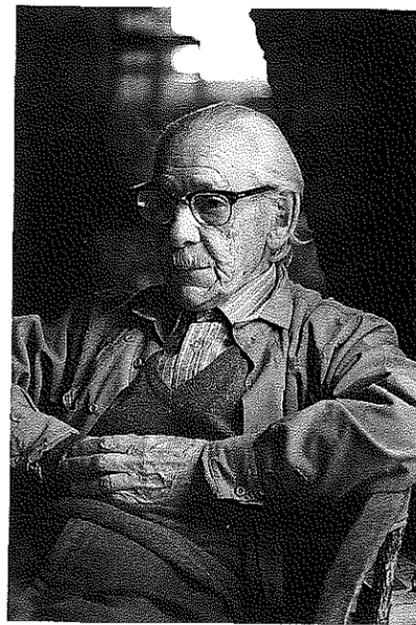
It is because Gary Hill has successfully produced an eclectic combination of materials and information in the exhibition *Gary Hill: Seven Video Installation*, curated by Chris Bruce for the Hirshhorn Museum and Sculpture and Garden, that the committee members has selected him to receive this award. His work is part of the art of the future that is giving way to a new vocabulary that mediates between technology, information, history, and aesthetics.

Committee: Martha Jackson-Jarvis, chair; Peter Frank; Elaine King; Tom Nakashima; Idelle Weber

Distinguished Artist Award for Lifetime Achievement

Presented by Deborah Willis
Awarded to Manuel Alvarez Bravo

In every society there are individuals who have the responsibility of documenting the experiences of a people. It is with great pleasure that I present this



Manuel Alvarez Bravo
PHOTO: ARTHUR OLLMAN, 1989

special award to that special individual, Manuel Alvarez Bravo.

Manuel Alvarez Bravo, Mexico's most well known photographer, stated that he grew up in Mexico City in an "atmosphere in which art was breathed." His father, Manuel Alvarez Garcia, was a writer and painter, and his grandfather, Manuel Alvarez Rivas, was a painter and photographer.

Since early in his photographic career, the photographs of Alvarez Bravo have been respected by artists from around the world. Paul Strand wrote of his work, "Alvarez Bravo is a man who has mastered the medium, which he respects meticulously and with which he wishes to speak with warmth about Mexico as Atget spoke about Paris." Octavio Paz has said, "The photographs of Alvarez Bravo were a sort of illustration or visual confirmation of the verbal experience I was encountering every day in my reading of modern poets."

Manuel Alvarez Bravo was born on February 4, 1902. In 1924 he purchased his first camera and began to emulate photography masters Hugo Brehne (his tutor and follower of Guillermo Kahlo, German pictorialist and father of Frida Kahlo), Garduno (especially known for his powerful nude studies), and Eugène Atget, whose work taught him, as Don Manuel put it, "to see and relate to daily life." He won first prize in photography in a regional exposition in 1926. He has been actively photographing and exhibiting ever since.

During the 1930s Alvarez Bravo worked as a cameraman on Sergei Eisenstein's film *Que Viva Mexico*, and collaborated with Paul Strand to produce his own film, *Tehantepec*. In 1959 he co-founded the Fondo Editorial de la Plastica Mexicana, with the goal of publishing books on Mexican art, and was co-director until 1980. From 1980 to 1986 he devoted his time to founding and developing the collection of the first Mexican Museum of Photography. Alvarez Bravo is the recipient of the Sourasky Art Prize (1974), the National Art Prize (Mexico, 1975), a John Simon Guggenheim Memorial Fellowship (1975), the Victor and Erna Hasselblad Prize (1984), and the International Center of Photography's Master of Photography Award (1987).

The College Art Association is now pleased to present the Distinguished Artist Award for Lifetime Achievement

to Manuel Alvarez Bravo and to acknowledge his outstanding contributions to the art of photography.

Committee: Deborah Willis, chair; Rupert Garcia; Richard Hunt; Joyce Kozloff

CAA Committee on Women in the Arts Recognition Award

Presented by Judith E. Stein
Awarded to Agnes Gund

In the course of researching this award I've talked with many people whose lives have been touched and changed by Agnes Gund, and there's one unexpected result—I have inadvertently come upon some of the strongest rationales for cloning that I have ever heard. Let me share with you why we honor her today.

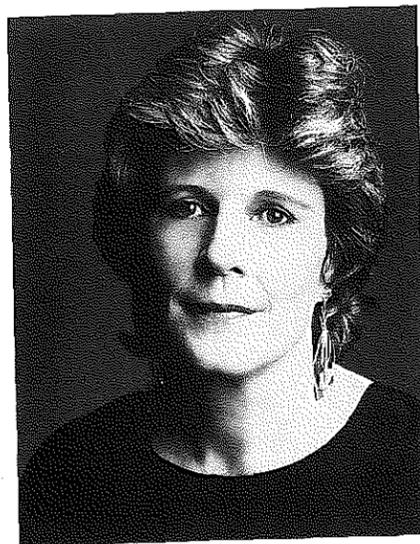
A native of Cleveland, Ohio, Agnes Gund received her B.A. from Connecticut College, and her M.A. in art history at the Fogg Museum, Harvard University. James Cuno, a fellow classmate of Aggie's, and today the Fogg's director, recounted to me a classic example of Aggie's ability to envision and generate change. As a graduate student, Aggie and Gabriella de Ferrari organized an influential set of installations in the courtyard of the Fogg, an institution with an erratic record of acknowledging contemporary art. Jim re-created for me the frisson one sensed looking at the stately, classic beauty of the travertine walls, bathed in a quiet, meditative light and hearing the buzzing, whizzing sounds of a lumber yard that rose up as Mary Miss and her co-workers sawed and hammered away in the formal elegance of the courtyard. It was a series that set the Fogg on its ear, and its eye.

A prominent collector of postwar art, Agnes Gund is today president of New York's Museum of Modern Art. She has been closely associated with the museum for over two decades. Elected to the Board of Trustees in 1976, she has served MoMA in a variety of capacities. During the course of her admirable stewardship of their Committee on Painting and Sculpture, she donated two major paintings by Jasper Johns, adding important recent works to their formidable holdings of earlier Johns; and she personally facilitated the acquisition of work by such artists as the late Ana

Mendieta, Roni Horn, and the African Mustapha Dine. Aggie takes a personal interest in the people who make MoMA MoMA. "She is a fearless activist who stands up for what she believes is right," in the words of curator Rob Storr.

In 1977, when budget cuts virtually eliminated arts programming in New York City public schools, Agnes Gund founded the Studio in a School Association, to ensure that art would continue to play a role in many children's lives. Chuck Close, a current and founding member of the advisory board, celebrates Aggie's "invention" as a boon to out-of-work artists who need teaching positions and who may not have full academic credentials. Today there are 130 elementary and high schools in five boroughs that participate in the program, and since its inception, it has reached 400 schools, and provided more than 20 million dollars for programming.

We have used Jim Cuno's words on the citation that we present to her: "Aggie is a woman of vision, an agent for change, when change means growing, expanding, moving in directions that build on the old and redefine it in a richer way. She possesses a rare combination of strength and character, confidence of eye and taste, modesty, and an undisguised empathy for the human condition. She is a model for us all."



Agnes Gund, CAA Committee on Women in the Arts Recognition Award

PHOTO: MUSEUM OF MODERN ART/TIMOTHY GREENFIELD-SANDERS

Board Honors Ball

The CAA Board of Directors, at its meeting, February 21, 1996, in Boston, honored CAA executive director Susan Ball for ten years of outstanding service.

Resolution: Whereas Susan Ball is celebrating her 10th anniversary as Executive Director of the College Art Association; and whereas, her management and leadership of the Association has been superb; and whereas, her personal style of respecting the various and varied constituencies of the Association, listening to the needs of those constituencies, and translating those needs into actions by the Board of Directors and the staff has contributed immeasurably to the well being of this Association; and whereas Susan Ball has been a major force, working in concert with the Board of Directors, to shape the College Art Association into a lively Association that fills a leadership position in American culture, Therefore, the Board of Directors wishes to express its gratitude to Susan Ball and also to express its admiration and affection for her as an individual.



Susan Ball
PHOTO: JOAN BEARD

CAA News

Categories for the Description of Works of Art

The Getty Art History Information Program and CAA have collaborated in sponsoring an initiative called the Art Information Task Force, which has developed *Categories for the Description of Works of Art*, a hypertext document that provides an emerging standard representing the consensus of communities that provide and use art information. Available in both PC and Mac formats, the *Categories* articulate an intellectual structure for information used to describe works of art and images of works of art. The *Categories* provide a model to which existing art information systems can be mapped and a basis on which new systems can be developed. The *Categories* can also assist those searching the Internet for art information, because they represent the perspective of art historians in the context of their research questions, independent of the way art documentation has been created or may be accessible on individual systems.

The *Categories* initiative is ongoing, and active liaisons are maintained with CAA's Committee on Electronic Information (CEI), the Art Libraries Society of North America (ARLIS/NA), the Visual Resource Association (VRA) Data Standards Committee, the Museum Computer Network, and the Computer Interchange of Information (CIMI) consortium.

A special two-volume issue of the journal *Visual Resources* (vol. xi, nos. 3 and 4) will be published on the occasion of the release of the *Categories*. The issue will contain six papers relating to the document and its practical applications, as well as a full list of the twenty-six categories with definitions and examples and a selected bibliography of controlled vocabulary resources.

For information about *Categories for the Description of Works of Art*: AITF, c/o Getty Art History Information Program, 401 Wilshire Blvd., Ste. 100, Santa Monica, CA 90401; aitf@getty.edu.

Survey on the Status of Women and People of Color

The College Art Association is undertaking a survey of art history and studio art departments to monitor the status of women and people of color in art professions. The questionnaire will initially be sent to M.A.- and Ph.D.-granting institutions and within the next few months every four-year art history department in the U.S. will be contacted.

The first and last survey of this kind dates from 1978-79 and was conducted by the CAA Committee on the Status of Women (see Mary Garrard, "Status of Women in Ph.D. Granting Institutions," *CAA News*, April 1981, pp. 7-9). Although similar, this early survey limited the field of inquiry to Ph.D.-granting institutions in art history with the express purpose of discovering the status of women within these institutions. As Garrard wrote in 1981, "since these forty-five departments collectively produce all American Ph.D.s in art history, it was our premise that a focused study of these departments, which formatively shape the profession, would reflect the realities of women art historians' professional status and opportunities at the most critical level." The results of this survey were revealing, directing attention to the ratio of female to male faculty, and the ratio of female and male faculty to female and male students. The numbers pointed to a disparity in these ratios which, perhaps, encouraged departments to evaluate hiring practices and policies, as well as to consider the importance of female role models for women entering the profession.

In the fifteen years since, the field of art history has been dramatically altered, and the current survey has been designed to reflect and explore these changes. The survey has been expanded beyond women to people of color, and will soon be expanded further to include studio art programs.

Moreover, the number of institutions to be surveyed has nearly quadrupled, and this is, perhaps, the most significant point. The growing number of individuals entering art professions, the realities of the job market, and the geographical and methodological diversities in the arts today demand that we look beyond the forty-five institutions surveyed in 1978.

There are several goals of this expansive survey. In addition to monitoring the status of women and people of color in our disciplines, the survey will also provide data that will allow us to examine the responses of our professions to such external circumstances as federal initiatives, and perhaps more importantly, to gauge our own responses to the changing nature of our disciplines. Once the numbers have been tabulated, the results will be made available to CAA members through *CAA News* and elsewhere. This published report will provide both the raw data as well as a contextual analysis of our findings. The importance of this survey should not be underestimated, and we urge department chairs to respond. All members of the College Art Association will, indeed, benefit from this close look at our professions today.

—Marjorie Och and Ann Meredith,
CAA Committee on Women in the Arts

CAA in the News

CAA Much Obsessed by Death

"The College Art Association (CAA) annual conference convenes later this month, attracting several thousand representatives of American art academe to a whirlwind of 125 scholarly sessions.

"Feminist and homosexual sessions are in no greater abundance than has become the norm, but flagrantly cryptic topics are, happily, on the wane (despite the presence of a session titled 'Visual Paraintentionality: Critical and Forensic Theory'). Asian themes are patently neglected, apparently supplanted by new ones such as 'Painters Who Don't Paint' and 'Contemporary Interpretations of Outer Space.' There appears also to

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Annual Conference 1996



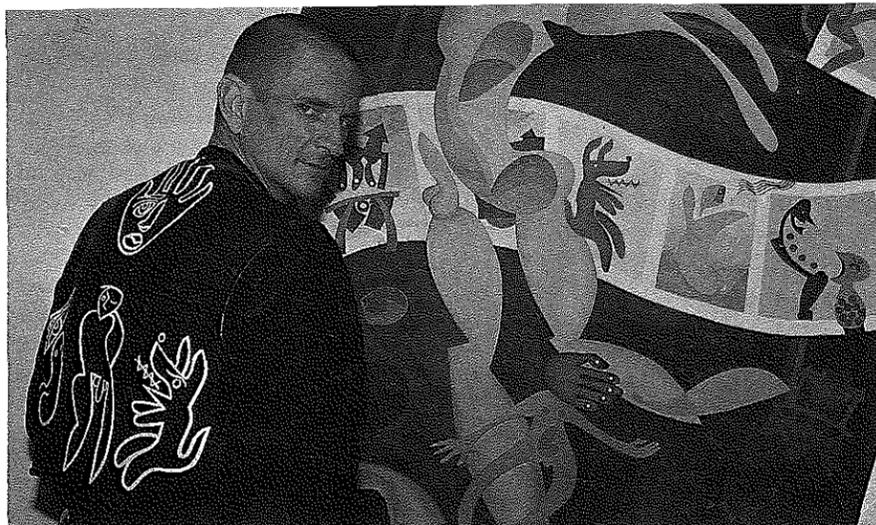
Former CAA president Judith Brodsky with artist Faith Ringgold
ALL PHOTOS: JOAN BEARD



CAA vice president John Clarke with president Leslie King-Hammond



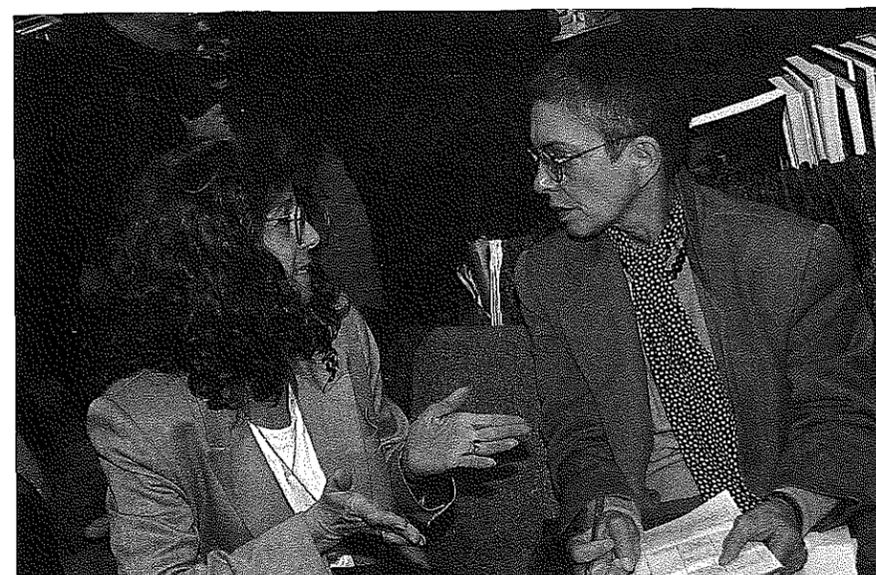
Conference attendees at M.F.A. exhibition



Copy Berg in front of his artwork in the exhibition *AIDS Communities/Arts Communities: Realizing the Archive Project*



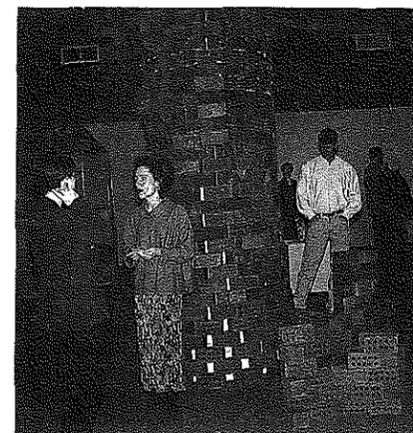
Conference attendees at Fogg Art Museum reception



CAA Monographs on the Fine Arts editor Debra Pincus talks to a prospective author

M.F.A. Exhibition a Success

The College Art Association-sponsored exhibition, *Selections from Regional M.F.A. Programs*, was a successful event. Ten regional M.F.A. programs participated, including Boston University, University of Connecticut at Storrs, University of Massachusetts at Amherst, University of Massachusetts at Dartmouth, Yale University, Bennington College, Vermont College of Norwich University, Rhode Island School of Design, Massachusetts College of Art, and the School of the Museum of Fine Arts, Boston. The exhibition, with students representing each school, was juried by Trevor Fairbrother, Mary Drach McInnes, and Barbara Krakow, and was open January 27-February 25, 1996. The CAA reception on February 22 hosted 650 visitors to the show, and 1,300 attended overall. —Kim Sichel, Boston University



Conference attendees at M.F.A. exhibition
PHOTO: JOAN BEARD

Annual Conference Update

1997 Call for Participation: Addition and Correction

For submission guidelines, see the general Call for Participation mailed to all members in February. The submission deadline (receipt, not postmark) for all sessions is April 10, 1996.

"Spiritual Manifestations? Or Just a Hunch." Chair: Maria Elena Gonzalez, 28 Tiffany Pl., Brooklyn, NY 11231.

Is spirituality present in contemporary trends of art today? If so, how: subject, content, practice, effect, or denial of such? Have more day to day political concerns, i.e., feminism, queerdome, human rights, and new technologies prevailed? If so, why? Are new technologies in artmaking more or less conducive to expressing spirituality? Has the need for spirituality been fulfilled through other activities, such as cults, new age religious organizations, the Internet, or home practices? And is there a need for spirituality in art today? How do artists, who consider the very practice of artmaking spiritual, convey spirituality? How does gender, cultural background, sexual orientation, and/or age determine the manifestation of spirituality in art?

In the call for the session, "Medieval Art and Ethnic Identity," the institutional affiliation and address of session co-chair Geneva Kornbluth were incorrect. Her affiliation is Center for Advanced Study in the Visual Arts, National Gallery of Art, and Youngstown State University. All proposals should be sent to her co-chair, Jane Carroll, Art History Dept., Dartmouth College, Hanover, NH 03755.

King-Hammond
CONTINUED FROM PAGE 1

fact that New York always draws the largest attendance. We look forward to an even greater array of sessions and events and a bigger crowd than in Boston.

Anybody interested in organizing a panel should start planning now for the 1998 conference in Toronto. In the summer CAA will issue a Call for Participation; this will be the time to present your topics. Anyone who missed the deadline for the New York conference should start planning now to submit suggestions for the Toronto conference.

More critically, on the immediate horizon of projects for the CAA membership is the mandate to match the challenge grants from the National Endowment for the Humanities and the National Endowment for the Arts. When completed, the challenge grants will endow two fellowships of the Professional Development Program in perpetuity. By June 30, 1996, we must raise \$333,841 in matching funds. If we do not, we forfeit a portion of the federal money. This means we stand to lose \$34,761 from the NEH and \$44,933 from the NEA. This may very well be the last time funding of this nature will be available for a project of this type. The Professional Development Fellowship Program is a critical aspect of CAA's commitment to nurture and mentor scholars and artists in the field. Your individual support is paramount to this project, either with a direct contribution or through the purchase of the Faith Ringgold print, *The Sunflower Quilting Bee at Arles*, and/or the Miriam Schapiro print, *In the Land of Oo-Bla-Dee: Homage to Mary Lou Williams*. I urge you to help us meet our commitment to the NEA and NEH, and more importantly to the future of our profession.

Periodically I will share with you concerns regarding the state of the arts as we approach the millenium. The next two years of my presidency are sure to be exciting and fascinating, and exhausting; I look forward with eager anticipation to the challenges of this tenure.

—Leslie King-Hammond

Advocacy in the Classroom

Advocacy received a lot of attention in 1995 as the topic of conferences and symposia and within the classroom in such programs as the University of Texas at Austin's 301 Project. In June, an interdisciplinary conference in Pittsburgh, "The Role of Advocacy in the Classroom," addressed the influence of advocacy on instructors' agendas in the college classroom. At its annual conference in San Antonio in November, the National Council of Art Administrators (NCAA) discussed advocating for art departments on campuses and in communities.

The 301 Project, organized by a group of graduate instructors, and featured in the fall 1995 *Art Journal* issue "Rethinking the Introductory Art History Survey," offers a new organizational approach to teaching the standard introduction to the visual arts course offered by most schools. Group members Anne F. Collins and David A. Cole attended the conference in Pittsburgh, where they delivered a paper describing the central role of advocacy in the 301 Project. I attended the NCAA conference as a representative of the 301 instructors. The 301 Project approaches art history in a way that coincides with the goals of both the artist administrators who comprise the NCAA and the professors who participated in the Pittsburgh conference. The organizers of the project are compiling a text book that will document their methods and findings.

The Pittsburgh conference, "The Role of Advocacy in the Classroom," was co-sponsored by more than fifteen academic societies, including the College Art Association, Modern Language Association of America, American Council of Learned Societies, and the American Association of University Professors, as well as professional organizations in philosophy, religion, anthropology, history, sociology, and law. The predominant

concern of the conference was the appropriateness of advocating a particular position in the classroom. Participants discussed, among other topics, whether or not cultural relativism should be taught and how historians should address imbalances and biases in scholarship. The conference generated valuable discussion among participants, both in the specialized break-out sessions and in the larger plenary sessions. Throughout the proceedings, one question repeatedly surfaced: "What about the students?" In most discussions, advocacy was addressed primarily from the instructor's standpoint. How does the student fit into the debate?

It is precisely in emphasizing the development of students' critical skills that the 301 Project contributes to advocacy in and for the visual arts. The curriculum is divided into fourteen units, each focusing on an issue specific to a historical period and geographic location. Students analyze how visual cultures respond to sociopolitical and cultural forces of a given time and place. By helping students consider some of the factors underlying artistic decisions—i.e., who is empowered to make decisions and why—the 301 Project teaches students that advocacy is an important factor in all cultural production.

In addition to studying the role of advocacy in determining visual culture in past civilizations, students learn that advocacy motivates decisions made in contemporary society. In studying the economics, politics, and class structure of nineteenth-century Paris, for example, students investigate how the wide boulevards designed by Napoleon III and Baron von Hausmann responded to such contemporary political concerns as the barricades built by revolutionaries, and to the economic and social advantages of less congested streets. These insights can then be applied to local and/or contemporary surroundings. At the University of Texas at Austin this lesson is supplemented by studying the campus plan. Students learn how the space of the West Mall was redesigned in the late 1960s in response to student demonstrations.

Because 301 is often the only art history course in which nonmajors enroll, it is an important opportunity to teach visual literacy. Strong critical and

visual skills give students the ability to understand ideologies in city planning, advertising, and architectural styles. The course helps students realize the potential of their own political agency, suggesting ways in which they can advocate for themselves.

The NCAA conference focused on visibility. The majority of the sessions addressed programs that make the accomplishments of art departments accessible to a wider audience or constituency. Panelists discussed public sculpture programs on campus, as well as off-campus exhibition sites, and advocacy for art departments in the larger community. Responding in part to negative publicity that has resulted from the NEA crisis and to the budget cuts that most colleges and universities face, there was a general consensus that the greater community needs a better understanding of and appreciation for the activities of college art departments; if art departments desire support from the public and private sectors, they cannot afford to remain isolated.

Jerry Allen, director of cultural affairs in San Jose, California, was the keynote speaker of the NCAA conference. A veteran of several public art programs, he chronicled the history of government-funded public art in the U.S. since the 1950s. He attended the conference in an effort to encourage art departments to provide training for artists to participate in public projects. Allen made a case for integrating the visual arts into the urban environment, pointing out that the involvement of artists enriches the industrial landscape. Allen and members of the panel on public sculpture programs also called attention to the ways in which public art educates communities about visual art.

Like the public sculpture programs on campus and the off-campus galleries advocated by NCAA, the 301 Project moves beyond the classroom. Rather than remaining passive consumers of art, students are encouraged to become active in making decisions surrounding production. The 301 Project also shares the concerns of instructors who question advocating a particular position by promoting student awareness of how ideologies influence all cultural production—including that of education and the teaching of art and art history.

—Saundra Goldman, University of Texas at Austin

Farewell Address

The following talk was delivered by outgoing CAA president Judith K. Brodsky at the convocation of CAA's 1996 Annual Conference in Boston. The address was illustrated with slides, some of which are reproduced here.

When I was a little girl, I certainly didn't envision myself as president of the College Art Association, maybe an artist, probably more likely a princess—my awkward self knew I couldn't be a ballerina and I wasn't interested in being a nurse, the usual aspirations of little girls in my generation. I thought being a princess would be all right. But here I am, finishing my presidency of the CAA—not as glamorous or romantic as a little girl's image of a princess, more like a dowager empress perhaps. It was at the Boston conference in 1987 that I first came onto the CAA board and it is certainly appropriate that I finish my two years as president and almost 10 years on the board, here in Boston again.

So next week, I become a civilian again, at least in CAA terms. As many of you may know but perhaps not all of you, I am an artist. I'm also known as someone who can't keep her hands off shaping institutions, not for the sake of the institutions themselves, but for what institutions can accomplish. Take the College Art Association. As an organization of almost 15,000 individual members, a figure which, by the way, has more than doubled during the last decade, and 2,000 institutional members, the CAA is a powerful voice in cultural affairs in the United States today, particularly when we join forces with other professional associations and learned societies. I envisioned many ways in which we could play a positive role in the world of the visual arts, and we have certainly done so. Some of them I'll talk about in a little while.

But I'm going to retire officially from institutions for a while and go back

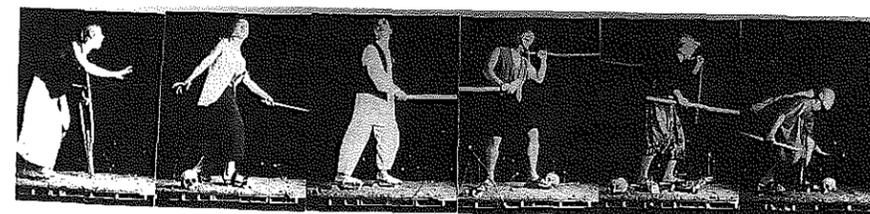
into the studio (although I do have a phone, a fax, and my computer in the studio. I can't withdraw from the world all at once).

But what kind of an art world do I go back to? I return to one that's under attack. Under attack from many quarters. I can't separate the world of institutions and the world of the artist. It's the very fact that we *are* artists and scholars that makes what we have to say in the world important. It's our artistic and scholarly insights that provide the impetus for our actions in the world of institutions. Who can shape our visual arts world as well as we can? I have to believe that we must take that responsibility.

How many so-called controversial exhibitions are going to be canceled before artists and scholars perhaps unconsciously, begin to censor their own ideas? How can the Congressional decree canceling NEA fellowships for individual artists not limit our creative lives? While government support implemented without censorship does not guarantee excellence, it does guarantee existence. I can't abandon the fight to restore such support. It's part of my life as an artist.

And I ask all of you not to think of your artistic and scholarly work in one compartment and your responsibilities as members of a society in the other, but to conceive of the two as a continuum. It is in your capacity as artists and scholars to make sure that CAA will continue its commitment to changing the world for the better.

Over the last few years we've been advocates for government support for the arts, the right to creative expression, and diversity. But better yet, we've not just responded to situations, we've taken the initiative to establish programs and positions that embody our principles.



Pipo Nguyen-Duy, *The Blind Leading the Blind*, 1994

Last year for the first time I presented to you the recipients of the CAA Professional Development Fellowships. I'd like to do that again. Their faces and their work speak more eloquently than my words for what we've accomplished. As you know, the program is designed to encourage outstanding students, particularly those from underrepresented communities, to study art and art history and pursue careers in the visual arts by bridging the gap between graduate work and professional life. Fellows are selected from a pool of applicants from graduate programs around the U.S. The recipients receive \$5,000 for their final year of graduate work. Then CAA works with partnership institutions to place the fellows in positions at museums, colleges, universities, or art centers. CAA subsidizes the positions through grants to the institutions that hire the fellows. Former fellows have been placed at the Metropolitan Museum of Art, the National Gallery of Art, the Getty Center for the History of Art and the Humanities, Williams College, Pomona College, and the University of Rochester, among others.

Amy Schlegel is a Ph.D. candidate in art history at Columbia University. In her dissertation titled "Voicing Rage: Nancy Spero, Feminist Art Practices, and Critical Discourses in New York City since 1969," she presents a historical and theoretical interpretation of the American Women's Movement in Art.

Pipo Nguyen-Duy is working toward an M.F.A. at the University of New Mexico. He came to the United States in 1975 as a refugee from Vietnam. Death and identity are underlying themes of his work as he explores his memories of violence and chaos of the Vietnam War and his assimilation into Western culture.

Blake Stimson is a doctoral candidate in art history at Cornell University. His dissertation is titled "Avant quoi? Neo-avantgardism in the Political Culture of the 1960s." He is considering how the Pop artists, Minimalists, and Conceptualists situated their work in relation to their audience and patrons. The slide shows a page from the January 1970 issue of *Vogue*, the article titled "Best Bets for the 70s." It shows football running back Calvin Hill, jazz drummer Tony Williams, and artist Robert Smithson, who is described as being "at the center of the artists who are taking art out of the galleries and museums" and quoted as saying "Art exists in thousands of dollars, but to give art real importance and timelessness artists have to begin to think in terms of millions." The *Vogue* editor's deadpan response is "A thought for the seventies." (They should only know what it's like in the 90s!)

Marie Watt is an M.F.A. candidate at the School of Art, Yale University. Most recently she has been exploring her Native American heritage through the use of traditional materials and techniques. Among her goals is learning Seneca, the language of her grandparents who tried to protect their children from racism by not passing on their Seneca traditions.



Marie Watt, *Untitled*

Jennifer Riddell is an M.A. candidate in art history, theory, and criticism at the School of the Art Institute of Chicago. Her thesis is titled "Natura Naturata versus Natura Naturans: The Use of Botanical Forms in Contemporary Art." This is a C print by Lynn Geesaman, one of the artists in Riddell's study.

Yaalieth Simpson is working toward an M.A. degree in arts administration at Teacher's College, Columbia University. Her thesis is titled "The New York City Department of Cultural Affairs during the Dinkins Administration, 1990-94, and Its Economic Impact on Four Community Museums." In this study, so pertinent to the difficult period we are presently in, she is researching the viability and survival of such arts organizations in the U.S. This slide is of course of the Whitney Museum, not a community museum.

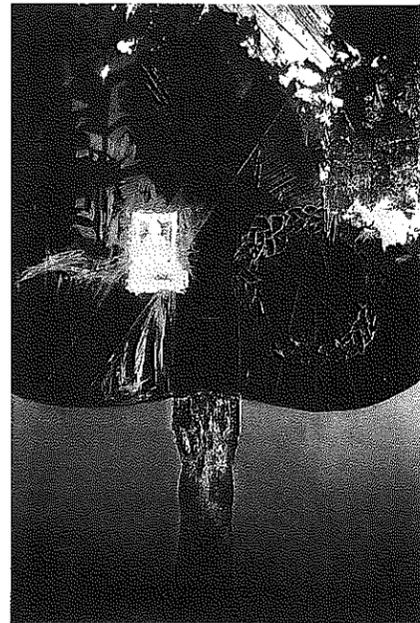
Anita Loomis Wilkinson is an M.F.A. candidate at the School of the Art Institute of Chicago. She is a performance artist concentrating on society's perceptions and responses to feminism and lesbianism. In 1992 she was awarded a grant from the National Fund for Lesbian and Gay Artists for her performance, "Money, Sex, Love, Art, and Public Transportation," an autobio-



Anita Loomis Wilkinson

graphical piece presented from the position of resistance, rather than confession.

Bryan Keith Thomas will receive his M.F.A. from the University of Tennessee, Knoxville. He celebrates his African American experience through historic symbols related to his Southern Baptist roots. He examines the significance of glass and mirrors in African American ceremonial objects and how one's reflection in these objects is treated as a glimpse of the immortal spirit.



Bryan Keith Thomas, *Church Fan*, 1994 (detail)

And finally, Marilyn Nance is a photographer and storyteller. An M.F.A. candidate at the Maryland Institute College of Art, she is utilizing photo storytelling techniques to document the history of African American spirituality in her thesis exhibition, "Spirit, Faith, Grace, Rage."

These nine students join the recipients from previous years for a grand total of twenty-two students who have received College Art Association Professional Development Fellowships.



Marilyn Nance, installation of photographs at the Studio Museum in Harlem

Judging by the fact that almost all previous fellows have continued beyond their fellowships terms at their partnership institutions, it's clear that they are already having impact in the profession.

How did CAA initiate this program? There is no question that the concept itself has seized the imagination of the profession and the program has become a model for similar programs in other fields. But it was fundraising that made it real. Gifts from the Nathan Cummings Foundation, the Getty, the Andy Warhol Foundation, and the Luce Foundation have added up to hundreds of thousands of dollars and challenge grants from both National Endowments have been key to the establishment of the fellowships. We've raised over \$750,000. However, we still have to raise \$216,000 by June 1996 and \$82,000 by June 1997 in matching funds for the challenge grants. If we don't, we lose the Endowment funds. Aside from the embarrassment we would incur, it would mean the end of the program. It would mean no more support for wonderful young people like those you have just seen on the screen. We need you to be angels, and we're trying to make it as painless as possible.

Two years ago Miriam Schapiro created a print for the benefit of the Fellowship Program. Now Faith Ringgold has donated a print created especially for CAA. The print shows famous African American women creating a sunflower quilt in Van Gogh's

field, with Van Gogh himself looking on.

Here is Ringgold in the studio working on the plates and master printer, Eileen Foti, inspecting Faith's work. The print is half price only for CAA members and total proceeds will fund the Fellowship Program. Both prints can be viewed as you leave the ballroom, and you can buy one or both on the spot! We also have mugs of tea from the original Boston Tea Party company, canvas bags that sport the CAA logo, and lobster stickers. Don't give what you can. Go into debt!

We want to disprove the statistics that have emerged in the last two weeks. Those who have worked against the funding of the endowments and have tried to kill them have argued that the private sector will pick up the burden of supporting the arts. However, the report issued two weeks ago by the President's Committee for the Arts and Humanities includes the depressing information that there is "an unusual drop in the rate of individual giving to cultural institutions in recent years despite a stronger economy. While average household donations to all philanthropic causes dropped by 11 percent in just six years from 1987 to 1993, the size of giving to the arts per household fell by 47 percent."

But the situation is far worse. The report goes on to talk about the sharp decline in audiences for the arts. The decline, at the moment, is masked by the

increase in population in the baby boomer generation. However, the projections for future audiences are very pessimistic.

From our perspective in the visual arts, the one bright note is the fact that museum attendance is bucking the trend. But how long will that last?

The lack of financial support for the arts on the part of Americans reflects their lack of interest in the arts themselves. It also mirrors the Congressional attacks and the distrust and demonization of the arts and humanities that characterize the present climate.

How can we turn the situation around? We must create positive interactions between the arts and humanities, artists and scholars, on the one hand, and the American public on the other. One way to accomplish that goal is to ensure that we have new generations of scholars and artists drawn from all segments of American society. And that those young scholars and artists are the smartest and the most original. By supporting the CAA Professional Development Fellowship Program you can do that.

But you must do more. You cannot say that your job is only to produce another painting or write another article. You must conceive of programs that will shape the future and overcome the anti-intellectualism of the current era. Only thinkers with the imagination and conceptual grasp of true scholars and artists can envision the future. I ask you to take on that responsibility.

While the Professional Development Fellowship Program is at risk, it is only one of the many efforts to come to fruition during my tenure as president that have brought me deep personal satisfaction.

The entire history of CAA is distinguished by the fact that the association has changed many times over its eighty-five years in existence to meet new needs of the field. Since 1987 we have transformed the association so that it can go forward into the 21st century.

We've come a long way. We've established programs that bring a wider range of cultural diversity into the field; we've reorganized the publications acknowledging board accountability; we've reaffirmed the commitment of the CAA to education; we've developed CAA as an effective advocacy organiza-

tion; and we are providing a broader range of services, benefits, and opportunities to members and the field.

We have been pursuing leadership in the area of information technology on the policy making level and also on the pragmatic front. On the policy making level, a paper outlining fair use of images and text on electronic information networks is nearing completion.

On the pragmatic front, we have gone online and have established a website, which should be very useful to our members and to the field of visual arts and art history.

Several exciting developments are occurring on the international scene. The board has approved an alliance between the College Art Association and the American National Committee of the Comité de l'Histoire de l'Art (CIHA). CIHA mounts major international art history symposia every few years, rotating from country to country. While many members of the American National Committee are also active in CAA, there was no formal connection between the two organizations. Now art historian members of the CAA Board of Directors will also sit on the American National Committee. Another international development has been CAA leadership in the effort to have the United States rejoin UNESCO. Susan Ball, executive director, was an official member of the American group invited to attend the 50th anniversary of the founding of UNESCO last fall.

I'm particularly proud of what we've accomplished in the area of diversity. Advocacy for underrepresented groups has been one of the principles of my personal philosophy. As many of you may know, I cut my baby teeth as an activist for women in art in the 1970s. The centerpiece of the CAA efforts to bring about greater inclusivity in the field is the Professional Development Fellowship Program, but we've also implemented other initiatives. The *Directory of People of Color in the Visual Arts* was a project initiated by Faith Ringgold when she was on the CAA Board of Directors. The first edition was published in 1992 and a second edition is in preparation.

We created the Annual Conference Travel Grant Program for Culturally Diverse Presenters and Their Protégés, which was funded for three years by the Rockefeller Foundation. This program

has brought a new generation of culturally diverse scholars and artists to the annual conference, including representatives from other countries. The protégés present their scholarly or creative work in a session devoted to them. These sessions over the last few years have proved to be highlights of the annual conference as I'm sure those of you who attended the protégés session today found out.

Another area of effort and accomplishment of the last few years has been in updating and fine tuning the governance of the association to make it more responsive to members' needs. CAA is far more representative of the membership and more democratic than it was ten years ago. Calls now go out to the membership for all committee and editorial board positions, and all committee and editorial board positions have terms so that there is governance rotation. Proportional voting by discipline will be instituted in the next Board election to ensure representation of all CAA constituencies on the Board.

One of the goals has been to find ways that the association can serve its artist membership community more fully. An activity that the visual arts members of the Board have long wanted to see is CAA sponsorship of exhibitions at the annual conferences. First we revived the M.F.A. exhibition and this year, for the first time, CAA has sponsored an exhibition of work by professional artists in cosponsorship with the Gay and Lesbian Caucus and the Archive Project. The show is at the Boston Center for the Arts and is titled *AIDS Communities/Arts Communities: Realizing the Archive Project*.

Another CAA leadership area is in establishing standards and guidelines for the fields of visual arts and art history in hiring, promotion, and ethics. These last two years have seen several documents take shape and approved. One is a revision of the Code of Ethics for Art Historians. We also developed Standards for the Retention and Promotion of Visual Arts Faculty and just approved a parallel document for art historians. A set of guidelines for Employment Conditions for Faculty in Computer Disciplines has also been passed and the very important Guidelines for Part-Time Faculty. I'm tremendously proud of what we've achieved as a board and an association over the last

few years. It's taken a great deal of time and effort. The rewards have been great, but the best reward has been working with wonderful people who will remain lifelong friends.

I am being succeeded as president by Leslie King-Hammond for whose energy, leadership qualities, and ideas, I have the utmost admiration, even awe. CAA will have an exciting time under her leadership, and I know she will, as I have, find the presidency of the College Art Association one of the highlights of her life.

My life has been enriched by participation and the opportunity for leadership in these experiences and I want to end by expressing my gratitude for the opportunity you've given me, and to wish Leslie and all of you the greatest success in carrying the fight forward on behalf of the human spirit.

—Judith K. Brodsky

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.

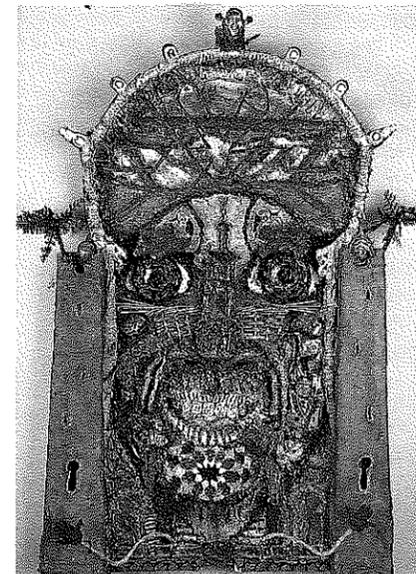
Photographs are welcome but will be used only if space allows. Photographs cannot be returned.

ABROAD/

Douglas Kenney. Gallery Cube, Shigaraki, Japan, February 14–28, 1996. "Plate Constructions."

MID-ATLANTIC/

Sidney Lawrence. Gallery K, Washington, D.C., February 27–March 30, 1996. "Recent Works."



Sidney Lawrence, Tom as Morocco, 1995, mixed media, 37" x 25 1/2" x 5"

Carol Veth Sky. National Oceanic and Atmospheric Administration, Silver Spring, Md., November 9–December 20, 1995. "Weather Paintings to Celebrate the 25th Anniversary of

NOAA." National Weather Service, Anchorage, Ala., November 20–December 7, 1995. "Weather Paintings." Prudential Gallery, Washington, D.C., February 2–March 31, 1996. "14 Ways to Know a Cloud." Glenview Mansion Art Gallery, Rockville, Md., March 31–April 30, 1996. "Home," drawings and paintings.

Tim Weaver. National Institutes of Health, Clinical Center Galleries, Lipsett Gallery, Bethesda, Md., March 5–April 30, 1996. "Familia cognoscere," mixed media.

MIDWEST/

Masahiro Arai. Moraine Valley Community College, Robert F. DeCaprio Art Gallery, Palos Hills, Ill., October 8–November 3, 1995. "Light and Shadow," lithographs. Wenniger Gallery, Rockport, Mass., January 2–31, 1996. "Dramatic Interiors."

Richard Beard. Freeport Art Museum and Cultural Center, Freeport, Ill., August 25–October 15, 1995. "Recent Works."

Dorothea Bilder. Freeport Art Museum and Cultural Center, Freeport, Ill., August 25–October 15, 1995. "Recent Works."

Martin Boyle. Cleveland Play House Art Gallery, Cleveland, January 22–February 18, 1996. Paintings.

Alan Fierro. Humanities Fine Arts Center Gallery, University of Minnesota, Morris, March 27–April 14, 1996. Constructions and works on paper.

Kirk Pedersen. Atrium Gallery, St. Louis, March 8–April 6, 1996. Paintings.

Charles Slatkoff. Klein Art Works, Chicago, February 17–March 23, 1996. "Infinite Tango."

Charles Timm-Ballard. Wriston Art Center Galleries, Lawrence University, Appleton, Wis., January 12–March 10, 1996. "Recent Work."

Mark Weber. Midtown Arts Center, St. Louis, January 19–February 24, 1996. "Layers: New Paintings by Mark Weber."

NORTHEAST/

Cecile Abish. Books and Co., New York, February 4–29, 1996. "Recent Photo Diptychs."

Sally Apfelbaum. Julie Saul Gallery, New York, January 18–February 10, 1996. "Into the Garden."

Joan Backes. Virginia Lynch Gallery, Tiverton, R.I., December 3, 1995–January 31, 1996. Paintings.

James Barsness. George Adams Gallery, New York, December 1995. "The Usual Difficulties," paintings and drawings.

Hugo Xavier Bastidas. Aljira Center for Contemporary Art, Newark, N.J., January 11–February 29, 1996. "Move Along and Other Recent Paintings." Nohra Haime Gallery, New York, March 12–April 13, 1996.



Robert Berlind, Convergence, 1995, oil on linen, 48" x 54"

Robert Berlind. Tibor de Nagy Gallery, New York, March 7–April 6, 1996. "New Paintings."

Susan Breary. Putney School Gallery Art Building, Putney, Vt., February 15–March 24, 1996. "New Work."

Judith K. Brodsky. Museum of Art, Rhode Island School of Design, Providence, February 23–April 28, 1996. "The Meadowlands Strike Back."

Jin Kyoung Chang. Edward Williams Gallery, Fairleigh Dickinson University, Hackensack, N.J., March 4–April 12, 1996.

Michael Chelminski. Blue Mountain Gallery, New York, March 22–April 10, 1996.

Anthony Cuneo. Amos Eno Gallery, New York, February 17–March 7, 1996. "Urban/Us: It/Landscape."

Virginia Cuppaidge. Mabel Smith Douglass Library, Douglass College, Rutgers, State University of New Jersey, New Brunswick, March 11–April 26, 1996.

Deborah Curtiss. Kling Lindquist, Philadelphia. "Prague Series," paintings and drawings.

Josh Dorman. 55 Mercer Gallery, New York, January 9–27, 1996. Paintings.

Jennifer Edwards. Towne Art Gallery, Wheelock College, Boston, January 26–March 1, 1996. Photography.

Nancy Friese. Pepper Gallery, Boston, Mass., January 19–February 24, 1996. Paintings.

Jim Goldberg. Addison Gallery of American Art, Phillips Academy, Andover, Mass., January 13–March 24, 1996. "Raised by Wolves: Photographs and Documents of Runaways."

Penny Kronengold. First Street Gallery, New York, March 26–April 13, 1996. "Landscapes—Terra-cottas—Paintings of the Artist's Sculptures in Imagined Settings."

Stephen Lane. OK Harris, New York, February 10–March 2, 1996.

Kwi Hoon Lee. Franklin and Marshall College, Lancaster, Pa., January 25–February 18, 1996. "Genesis," electronic and light installation.

Jacqueline Lima. 55 Mercer Gallery, New York, February 20–March 9, 1996. "Perception: A Taking In," paintings and drawings.

Melissa Marks. Mabel Smith Douglass Library, Douglass College, Rutgers, State University of New Jersey, New Brunswick, February 9–March 4, 1996.

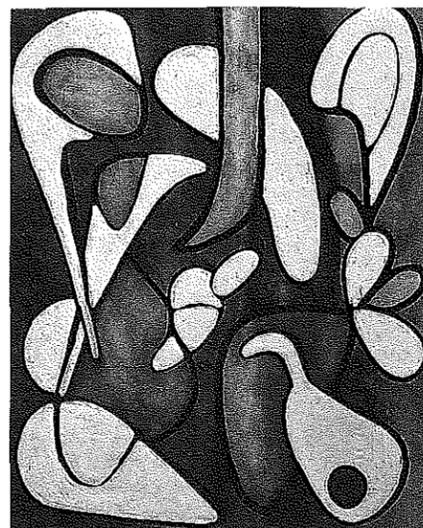
Iain Machell. Gallery at Dieu Donn  Papermill, New York, December 23, 1995–January 27, 1996. "Objets Perdus," installation of handmade books and cast paper sculptures.

Ann Meredith. Gallery at Nontraditional Employment for Women, New York, March 1–31, 1996. "Don't Call Me Honey: Photographs of Women and Their Work."

Fran Miller. Midtown Y Photographic Gallery, New York, March 21–April 21, 1996. "TV Stills."

Steven Miller. Veem Gallery, Philadelphia, April 1–30, 1996. "Recent Paintings."

Pat Feeney Murrell. NoHo Gallery, New York, February 21–March 10, 1996. "Body Mystery Manifestation."



Steven Miller, *The Lover*, 1994, oil on canvas, 18" x 14"

Barthosa Nkurumeh. Philip and Muriel Berman Museum of Art, Ursinus College, Collegeville, Pa., December 5, 1995–March 17, 1996. Reading Museum, Reading, Pa., February 4–March 1, 1996. "Home Stories: The Art of Barthosa Nkurumeh."

Mimi Oritsky. Amos Eno Gallery, New York, April 20–May 9, 1996. Paintings.

Jennifer Pepper. Cummings Art Center, Connecticut College, New London, January 29–March 5, 1996. "Merging Presence," sculpture/drawing.

Raquel Rabinovich. INTAR Gallery, New York, April 15–June 7, 1996. "Drawings: 1978–1995."

Anne Seelbach. Kouros Gallery, New York, March 16–April 13, 1996. "The Gasket Paintings."

Sandra Sider. Longwood Arts Gallery, New York, January 13–February 24, 1996. "Women at Work and Play," mixed-media quilts.

Shazia Sikander. SARD, New York, December 1–23, 1995. "Fourth Space."

E. E. Smith. Kim Foster Gallery, New York, March 16–April 13, 1996. "Interior Journal."

Karen Chasen Spitzberg. Interchurch Center, New York, March 18–April 12, 1996. "... Variations," mixed-media portraits.

Kim E. Tester. St. Marks School, Southborough, Mass., January 8–31, 1996.

Tom Wagner. MacDonald Gallery, College Misericordia, Dallas, Pa., April 9–30, 1996. "Visual Imagery and Our Region's Past," paintings.

Jim Williams. Cabrini College, Philadelphia, March 20–April 17, 1996. Paintings.

SOUTH/

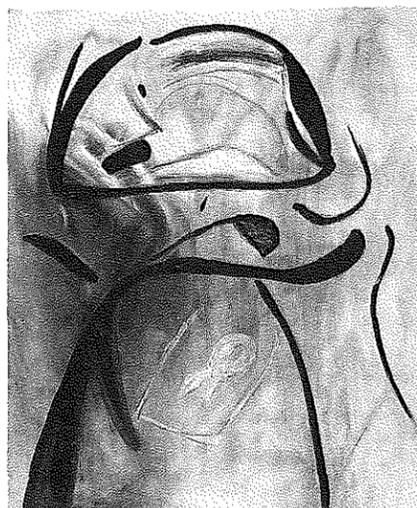
Cora Cohen. Sarah Moody Gallery, University of Alabama, Tuscaloosa, April 1996. "Paintings and Altered X-Rays, 1983–1996."

Gloria De Duncan. Concourse Gallery, University of Tennessee-Knoxville, February 15–March 15, 1996. "Dreams and Memories," paintings.

M. Anna Fariello. Armory Art Gallery, Virginia Polytechnic Institute, Blacksburg, January 23–February 23, 1996. "The Sacred and the Mundane," mixed-media constructions.

Joy L. Flynn. Bismarck State College, Bismarck, N.Dak., January 25–March 12, 1996. "Pillowsapes: Remembered Heavens." Brenau University, Gainesville, Ga., January 29–March 31, 1996. "Color: Memory and Passion."

Kay Kang. Broward Community College, Pembroke Pines, Fla., March 14–April 26, 1996. "Jachui-Vestiges," paintings.



Kay Kang, *Personage Y*, 1995, oil on canvas, 63" x 52"

Carolyn Manosevitz. St. Edward's University, Austin, Tex., November 16–December 7, 1995. Incarnate Word College, San Antonio, Tex. "Faces and Masks: The Second Generation," installation.

John L. Moore. Montgomery Museum of Fine Arts, Montgomery, Ala., March 23–June 2, 1996. Paintings and drawings.

Conrad Ross. Center Gallery, University of Alabama, Huntsville, February 20–March 15, 1996. "The Rhein: A Series of Ten Landscapes in Two Parts," paintings, drawings, prints, construction.



Conrad Ross, *Rhein #3—Lorelei*, 1991, oil, 44" x 34"

Virginia Scotchie. Etherredge Center Gallery, University of South Carolina, Aiken, Spartanburg, January 17–February 21, 1996. "Scatter." Hanes Gallery, University of North Carolina at Chapel Hill, January 18–February 9, 1996. "Object Lessons." Milliken Gallery, Converse College, Spartanburg, S.C., March 5–29, 1996. "Blind Desire." McKissick Museum, Columbia, S.C., March 30–June 5, 1996. "Object Lessons."

Therese Zemlin. University of South Carolina, Spartanburg, March 1–28, 1996. Handworkshop, Virginia Center for the Craft Arts, Richmond, June 7–August 24, 1996. Sculpture.

Gregory Zeorlin. Cole Pratt Gallery, New Orleans, March 2–31, 1996. Ceramics and mixed media.

WEST/

Didi Dunphy. Dan Bernier Gallery, Santa Monica, Calif., February 23–March 23, 1996. "Samplers."

Marc Lancet. Bucheon Gallery, San Francisco, February 2–28, 1996. Sculpture.

People in the News

In Memoriam

Jean Bony, an art historian with expertise in medieval architecture, died July 7, 1995, at the age of 86. Born in Le Mans, Bony first studied history and geography at the Sorbonne. The lectures of Henri Focillon attracted him to art history, however, and by the mid-1930s Bony had begun the study of medieval architecture that would define his career. Returning from war service in 1945, Bony was lecturer in art history at the Institut Francais in London from 1946 until 1961. During this time he lectured tirelessly at universities in the United Kingdom and the Irish Republic and was much in demand as an examiner. In 1962 Bony went to the University of California at Berkeley and remained there until his retirement in 1980. As professor emeritus he held several freelance teaching appointments that extended his teaching career for another eight years. While in America he published his two major books: *The English Decorated Style* (1979) and *French Gothic Architecture in the 12th and 13th Centuries* (1983), both of which were based on prestigious courses of lectures—Wrightsmen and Mathews, and both won prizes as the outstanding publication of the year in its field.



Jean Bony, 1908–1995



Annabelle Simon Cahn, 1936–1996

Annabelle Simon Cahn died in Bakersfield, California, on January 14, 1996. Born in New York in 1936, Cahn received her B.A. from City College in New York and completed the Ph.D. at Columbia University in 1978. She taught at Connecticut College, Bennington College, the State University of California at Chico and at Bakersfield. At her death, she was also director of the Todd Madigan Gallery at the State University of California, Bakersfield, and executive director of the Kern County Arts Council in the same city. Annabelle Simon Cahn's major field of interest was Islamic art. She was also very active in matters relating to art policy and art education. A panel that she chaired at the 1989 CAA annual conference in San Francisco was titled "Teaching Art History in the Boondocks." She served CAA as an advisor on historic preservation, contributing columns on current issues in this area to *CAA News*. She courageously struggled with breast cancer and sought to encourage a greater awareness and understanding of this disease. —Walter Cahn

Walter Horn, historian of medieval architecture, died December 26, 1995. He was 87. Horn grew up in Heidelberg, Germany, and studied at the universities of Heidelberg and Berlin and received his doctorate in art history at the University of Hamburg, where he studied under Erwin Panofsky. After immigrating to the U.S. in 1938, Horn began teaching art history at the University of California at Berkeley, where he remained until his retirement in 1975. He was known for his studies of three-aisled timber structures found in medieval churches, market halls, and manor halls. His most ambitious work, *The Plan of St. Gall* (1979), a three-volume study, was produced in collaboration with San Francisco architect Ernest Born. Horn was a

fellow of the American Academy of Arts and Sciences and of the Medieval Academy of America. He served on the board of CAA from 1950 to 1953, and on the board of the Fine Arts Museums of San Francisco for many years.

Academe

Don Bacigalupi is director at Blaffer Gallery, University of Houston.

Brigid Doherty is assistant professor of modern art at Johns Hopkins University.

Jeff McMahon will teach Performance Art Practice and Theory at Kutztown University, Kutztown, Ohio, winter/spring 1996 semester.

Museums and Galleries

Anthony Bannon is director of the George Eastman House in Rochester, N.Y.

Jennifer Russell is deputy director for exhibitions and collections support at the Museum of Modern Art, New York.

Pamela Sienna is director of Kougeas Gallery, East Boston, Mass.

Organization

Ronald D. Rarick is serving as 1996 president of the Midwest American Society for Eighteenth-Century Studies.

Grants, Awards, & Honors

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

Isabel S. Cooper won first prize for sculpture at the Art Society of Old Greenwich eighth annual photo/sculpture show.

Julie Couzens was awarded a Louis Comfort Tiffany grant by the Louis Comfort Tiffany Foundation.

Lisa Davis won a 1995 NEA visual artists fellowship grant.

Jeffrey Hamburger has been appointed to the *conseil scientifique* for the catalogue of German illuminated manuscripts of the Bibliothèque Nationale, Paris.

Jo Mannino Hockenhull was awarded the 1996 Women's Caucus for Art President's Award.

Marilyn E. Heldman received a 1996 research grant from the American Philosophical Society

to complete fieldwork for her monograph on the dynastic church of Emperor Yekunno Amlak, founder of Ethiopia's Solomonic dynasty.

Robert Hromec won first prize at the 40th National Print Biennial at Silvermine Galleries, New Canaan, Conn., for his monoprint *First Kiss*.

Irma B. Jaffe has been honored with the rank of *Cavaliere* in the Order of Merit of the Republic of Italy in recognition of her books, articles, and symposia dealing with Italian and Italian-American art.

Eduardo Kac received two awards for his electronic art: a 1995 Shearwater Holography Award for his 12-year development of Holopoetry, and the 1996 Al Smith fellowship from the Kentucky Arts Council for his work in computer art.

Jeff McMahon has been awarded a 1996 choreographer's fellowship from the National Endowment for the Arts.

Sungmi Naylor was awarded a 1996 artists fellowship grant by the Illinois Arts Council.

Norman E. Pendergraft has been awarded the Outstanding Achievement Award given annually by the North Carolina Museums Council to a member who has given exemplary service to the community and profession.

Derin Tanyol has received a 2-year Samuel H. Kress Foundation fellowship in the history of art to complete her dissertation in Paris.

Kim E. Tester was awarded the Johnson and Johnson Purchase Award at the 39th National Print Exhibition, Hunterdon Art Center, Clinton, N.J.

Glenn Willumson is a John and Dora Haynes Fellow of the Huntington Library in 1996. During his residence he will work on a project on the visual culture of landscape and technology of the first transcontinental railroad.

Michael Young has been awarded a fellowship for College Teachers and Independent Scholars from the National Endowment for the Humanities for the completion of his book *The Architecture and Patrons of J. B. Santini-Aichel: The Flowering of the Esoteric Architectural Tradition in Eighteenth-Century Bohemia*.

Nancy E. Zinn was awarded a Presidential Fellowship, Ohio State University, for completion of her dissertation "Jacques Daret: Beyond the Arras Altarpiece."

Conferences & Symposia

Calls for Papers

Foundations in Art: Theory and Education (FATE) will hold its next biennial conference in Richmond, Va., March 12-15, 1997. This conference is devoted to foundation art programs and college-level education, and will feature speakers, panels, workshops, and gallery tours. Over 30 panels will address all aspects of freshman education: curriculum, mentoring, computer applications, multicultural education, creativity, art history survey, and traditional and innovative approaches to drawing. Panel ideas/topics are invited. Send 100-word abstract to: Mary Stewart, 1022 E. Colvin St., Syracuse, NY 13210; mrstewart@mail box.syr.edu. *Deadline: March 20, 1996.*

Alfred Stieglitz as Photographer is the theme of a symposium to be held at the San Francisco Museum of Modern Art on September 21, 1996. Papers of approx. 30 minutes in length on any aspect of Stieglitz's photographic career are invited. Send 1-page abstract to: Douglas Nickel, San Francisco Museum of Modern Art, 151 Third St., San Francisco, CA 94103. *Deadline: April 15, 1996.*

Mid-Atlantic Region/Association for Asian Studies. Annual meeting to be held October 25-27, 1996, Seton Hall College, South Orange, N.J. Papers and panel proposals are sought in all fields of the arts, humanities, social sciences, and

natural sciences. All panel participants must preregister for the meeting and be members in good standing of MAR/AAS before June 1, 1996. For information: Vinay Bahl, South Asia Regional Studies, 820 Williams Hall, University of Pennsylvania, Philadelphia, PA 19104-6305; 215/386-0624. *Deadline: April 16, 1996.*

Technology, Interdisciplinary Art, and Teaching: Hybrid or Low-Bred? is the theme of the School of Visual Arts' 10th annual conference on liberal arts and the education of artists. Participants are invited to submit proposals for open sessions on the following topics: art in the age of electronic reproduction; sources of inspiration in a digital world; naming new traditions; legal quandaries in an age of multiple authors; virtual aesthetics; computer-assisted instruction, interactive media; the Internet; and communications. Send 200-word publication-ready proposal and 50-word abstract to: Laurie Johnning, SVA, 209 E. 23rd St., New York, NY 10010. *Deadline: April 19, 1996.*

Bringing the Renaissance Home: Domestic Arts and Design in Italy ca. 1400-ca. 1600, March 15-16, 1997, is an interdisciplinary conference to be held in New York, sponsored by the Cooper-Hewitt National Design Museum, Smithsonian Institution, and the American Academy in Rome. Proposals for papers on the decorative arts and material culture in 15th- and 16th-century Italy are invited. In addition to studies of the cultural context of objects, topics could include social rituals of secular life (e.g., dining, costuming, gift giving); transformation and decoration of domestic spaces; the nexus between ideals of decorative arts design and ideals of culture. Send cover letter, c.v., and abstract (2 pp. max.) to: Renaissance Conference Committee, c/o Master's Program, Cooper-Hewitt, National Design Museum, Smithsonian Institution, 2 E. 91st St., New York, NY 10128. *Deadline: April 30, 1996.*

Decorative Arts Council of the San Diego Historical Society invites abstracts for a daylong symposium, October 19, 1996, exploring the material culture of Southern California and Baja California. Research devoted to issues surrounding the material culture or history of decorative arts practices in the region is encouraged. Send 300-word abstract and c.v. to: Derrick Cartwright, Dept. of Fine Arts, University of San Diego, 5998 Alcalá Pk., San Diego, CA 92110-2492. *Deadline: May 1, 1996.*

Material Culture is the theme of the 1996 Midwest American Society for 18th-Century Studies conference, October 17-19, in Indianapolis. Any proposal on the long 18th century (1660-1815) will be considered. Preregistration and membership in MWASECS (dues \$5.00) required. For information: Ron Rarick, Art Dept., Ball State University, Muncie, IN 47306-0405. *Deadline: May 1, 1996.*

Writing Cultures/Making Cultures: Sites, Stages and Scenarios of Medieval Studies is the title of a conference at Binghamton University, State University of New York, October 18-19,

1996. It will engage the domain of medieval studies by examining the reception by medievalists of newer theoretical paradigms and will examine the involvement, active or potential, of medieval studies in the production of culture, in various sense of the word. For information: Charles Burroughs, Binghamton University, PO Box 6000, Binghamton, NY 13902-6000; 607/777-2730; cemers@bingsums.cc.binghamton.edu. *Deadline: June 1, 1996.*

Redefining Italian Gothic in Italian Gothic Art is the theme of the Italian Art Society-sponsored session at the 1997 CAA conference. In much of current art historical interpretation, the art of Italy between Nicola Pisano's arrival in Tuscany ca. 1260 and the early 1400s seems to exist in a state of limbo, characterized either as continuing medieval traditions or as advancing technologically toward the achievements of the Renaissance. Despite Pope-Hennessy's argument in *Italian Gothic Sculpture* that the period is distinguished by a unique language and identity, beginning students continue to learn that this art belongs to a proto-Renaissance or the first stage of the Renaissance.

This session will consider to what extent these views are justified and explore the period's own goals. Should questions of typology, patronage, context, regional contributions, and tendencies toward eclecticism and the vernacular enter into the discussion? Should a new label—gothic classicism and medieval modernism have been suggested but not widely accepted—be sought? Proposals are welcome that might contribute to a theoretical (if tentative) definition and/or an effective characterization of Italian Gothic. Send to: Anita Moskowitz, 420 Riverside Dr., Apt. 436, New York, NY 10025. *Deadline: June 20, 1996.*

Andy Warhol's Sex is the subject of a conference at the Andy Warhol Museum in Pittsburgh, in April 1997. Although sexuality in Warhol's work has been the subject of some scholarly inquiry, this conference will explore the topic in fuller detail and from a broad variety of perspectives. Topics might include the gay male creative tradition; sexual themes in Warhol's paintings, drawings, and films; Warhol's attitudes toward gender and sexuality; the convergence of sexuality with popular culture; and the legacy of these ideas in art and culture. Send a letter of intent and abstract (500 words max.) to: Conference Committee, Andy Warhol Museum, 117 Sandusky St., Pittsburgh, PA 15212-5890. *Deadline: August 1, 1996.*

To Attend

Middle Atlantic Symposium in the History of Art will be held April 12-13, 1996, at the University of Maryland at College Park. Graduate students from mid-Atlantic universities will present papers on a variety of art historical topics. For information: Meredith Gill, Dept. of Art History and Archaeology,

University of Maryland at College Park, College Park, MD 20742; 301/405-1482.

How Does History Lie? This symposium, April 13, 1996, is sponsored by the M.F.A. painting and sculpture departments of Parsons School of Design, in celebration of its centennial. Why is history so hard to grasp? How does the material record function as representation? How is memory, both individual and collective, written into history? Is history a stable entity or is it pliable, a product of the politics of culture? This conference will address these issues. For information: R. Shepherd, 212/229-8942.

Out of Order: Culture and the Three Worlds Theory is the 1996 W. Hawkins Ferry Symposium at Wayne State University in Detroit, April 13. It will focus on the ways in which culture can work to undermine the hierarchy of the three worlds theory by strategic dis-order, and explore how culture can question the ideology that preserves this political and economic division despite the global influence of the first world, the co-optation of the second world by capitalism, and the increasing presence of third world poverty in first world countries. For information: Jane Blocker, Art and Art History Dept., 150 Art Bldg., Wayne State University, Detroit, MI 48202; 313/577-2980.

Colonial Silver and Silversmithing in New England, 1620-1815, is a symposium on early American silver April 19-20, 1996, at the Museum of Fine Arts, Boston. Lecture topics will address the social context of silver in the colonial era, including its use in newly formed churches, as class gifts to Harvard tutors, and as important elements of trade and negotiation with Native American peoples. For information: Jeannine Falino, 617/369-3215.

Critical Reflexivity and Visual Culture: Attending to Method, Process, and Agenda is the 3rd annual art history symposium sponsored by the Graduate Center of the City University of New York, April 26, 1996. It will focus on methodological strategies and subjectivity in the process of writing art and cultural history. Papers addressing diverse periods, nations, and cultures with varied methodological means will be presented. For information: Graduate Center, Art History Dept., 212/642-2865.

Brieger Symposium in Memory of Robert Deshman will be held May 3-4, 1996, at the University of Toronto. Papers on medieval art will be presented. For information: Philip Sohm, Dept. of Fine Art, University of Toronto, Toronto, Ont. M5S 1A1, Canada; 416/978-8105; fax 416/978-1491; p.sohm@utoronto.ca.

Aesthetics and Presentation in Byzantine Literature, Art, and Music is a Dumbarton Oaks Byzantine Symposium, May 3-5, 1996. Invited speakers will examine a wide range of religious and secular works from the 6th to 14th centuries, exploring aesthetic issues and questions of form, presentation, and style. For information: Allison Sobke, Byzantine Studies, Dumbarton Oaks, 1703 32nd St., NW, Washington, DC 20007.



Robert Hromec with his monoprint *First Kiss*

The Landscape of Theme Parks and Their Antecedents is the topic of the next Dumbarton Oaks Studies in Landscape Architecture symposium, May 17-18, 1996. The symposium will deal with the role of landscape architecture in the design of theme parks. For information: Studies in Landscape Architecture, Dumbarton Oaks, 1703 32nd St., NW, Washington, DC 20007.

Asian Ceramics: Functions and Forms: Field Museum, Chicago, will host a conference May 24-26, 1996, where specialists will discuss the impact of changing cultural influences on the design, use, and appreciation of Asian ceramics during the past two millennia. For information: Asian Ceramics Conference, Field Museum, Anthropology Dept., Roosevelt Road at Lakeshore Dr., Chicago, IL 60605; 312/922-9410, ext. 832 or 444; fax 312/427-7269.

Collaboration in the Visual Arts is the topic of the annual meeting of the American Institute for Conservation of Historic and Artistic Works, June 12-15, 1996, to be held at the Norfolk Waterside Marriott, Norfolk, Va. Speakers will address collaborative efforts between conservators, scientists, artists, designers, fabricators, and architects. Topics to be discussed include the selection of stable, long-lasting materials and the handling, storage, and treatment of objects. For information: American Institute for Conservation of Historic and Artistic Works, 1717 K St., NW, Ste. 301, Washington, DC 20006; 202/452-9545; fax 202/452-9328; jennaic@aol.com.

Veiled Histories: The Reinterpretation of Place through the Work of Contemporary Public Artists is an international conference hosted by the San Francisco Art Institute, July 8-13, 1996. This will be a week-long exploration into the nature of history as a series of veiled constructs. Through keynote addresses, panel discussions, site visits, and special exhibitions, the conference will provide a unique opportunity for some of the seminal artists of this genre to meet and discuss provocative issues in their own work and how these are played out within various systems of cultural dissemination. For information: Anna Novakov, San Francisco Art Institute, 800 Chestnut St., San Francisco, CA 94133; 415/771-7020; fax 510/548-5431.

Popular Culture Association in the South will meet October 17-20, 1996, in Savannah, Ga., to celebrate their 25th anniversary. For information: Dennis Hall, Dept. of English, University of Louisville, Louisville, KY 40292; 502/852-6896; fax 502/852-4182; drhall01@ulkyvm.louisville.edu.

Art History in the Age of Bellori is a conference to be held in Rome, November 20-22, 1996, commemorating the 300th anniversary of the death of Giovanni Pietro Bellori (1613-1696), art theorist, historian, and antiquarian. Sponsored by the Association for Textual Scholarship in Art History (ATSAH), the American Academy in Rome, and the Samuel H. Kress Foundation. For information: Janis Bell, 320 Oakland Park Ave., Columbus, OH 43214; fax 614/427-3077; jcbell@postbox.acs.ohio-state.edu.

Opportunities

Award

Metalsmithing magazine is soliciting submissions for its annual Award for Excellence in Critical Writing in the field of metalsmithing and/or jewelry. The award of \$500 is augmented by a \$500 publishing stipend, and the selected essay will appear in *Metalsmithing*. Submission of up to 4,500 words should focus on contemporary or historical issues in metalsmithing, or a critically significant examination of an artist's oeuvre or recent body of work. For information: Frank Lewis, *Metalsmithing*, 414/332-6375. *Deadline: December 31, 1996.*

Calls for Entries

SPACES, northeast Ohio's artist-run, alternative gallery, is accepting applications for its 1996-97 season from artists in all media including video and installation. Proposals to curate exhibitions are encouraged. Honoraria for artists and curators available. Students eligible only for SPACE lab exhibitions. Send 15 slides, résumé, and SASE to: SPACES, 2220 Superior Viaduct, Cleveland, OH 44113; 216/621-2314. *Deadline: April 5, 1996.*

Minority artists needed for 1- or 2-person exhibition during fall 1996 season and beyond. Small stipend. Send 20 slides, résumé, statement of work, and SASE to: John Bohac, Division of Fine Arts, Northeast Missouri State University, 100 E. Normal St., Kirksville, MO 63501. *Deadline: April 15, 1996.*

National competition, June 18-July 6, 1996. Send SASE for prospectus to: First Street Gallery, 560 Broadway, Rm. 402, New York, NY 10012. *Deadline: April 25, 1996.*

Alternative Museum, SoHo, New York, seeks artists in all media for a national exhibition. Send SASE for prospectus to: Exhibition Committee, Dept. 100, Alternative Museum, 594 Broadway, Ste. 402, New York, NY 10012. *Deadline: April 27, 1996.*

ARC Gallery is jurying for solo and group exhibitions for 1996-97 year. Categories include all media, including performance, video, and film, and Raw Space, a dedicated installation space. Send SASE for prospectus to: ARC Gallery, 1040 W. Huron, Chicago, IL 60622; 312/733-2787. *Deadline: April 30, 1996.*

Encyclopedia of Living Artists cover contest: intended to encourage interaction between art

world professionals and fine artists, the encyclopedia is a widely referenced book. The grand winner will have artwork showcased on front cover; up to five runners-up will be showcased on the back cover, and five entrants will be showcased in front editorial section of the book. Entry fee, \$35/3 slides, \$5 each additional. Send SASE for prospectus to: ArtNetwork, Cover Contest, 18757-99 Wildflower Dr., PO Box 1268, Penn Valley, CA 95946; 916/432-7630; fax 916/432-7633. *Deadline: April 30, 1996.*

All media: 2- and 3-d works sought for 5th annual North American Summer competition exhibition at nonprofit art center gallery. Entry fee, \$16. Send 55¢ stamp for prospectus to: Contemporary Artists Center, Historic Beaver Mill, 189 Beaver St., North Adams, MA 01247; 413/663-9555. *Deadline: May 1, 1996.*

Florida's Art in State Buildings Program requires that up to .5 percent of the costs for constructing new state buildings be set aside for the purchase or commission of artwork for permanent display. Proposals for public commissions are now being solicited. Entries will be considered by local selection committees who will conduct an initial blind review of the first five slides from each artist in order to judge artistic quality and appropriateness to the site. Entries will be pared down and final committee selections will be reviewed by the Florida Arts Council at their quarterly meeting. For information: Robin Franklin Nye, 904/644-1253. *Deadline: May 1, 1996.*

Indiana Directions, a juried exhibition for artists within the state of Indiana, is accepting entries. Entry fee, \$20/5 works. Honorarium, illustrated catalogue. For prospectus: S. Robertson, Indianapolis Art Center, 820 E. 67th St., Indianapolis, IN 46220; 317/255-2464; fax 317/254-0486; inartctr@inetdirect.net. *Deadline: May 10, 1996.*

Photo Review 1996: 12th annual photography competition. All accepted entries will be reproduced in summer 1996 issue of *Photo Review*, and will be installed as part of an exhibition. One photographer will be chosen as winner and will receive a one-person exhibition at the Print Center, a Philadelphia gallery for works on paper. Entry fee, \$20/up to 3 prints or slides, \$5 each for up to two additional. Send SASE for prospectus to: Photo Review, 301 Hill Ave., Langhorne, PA 19047; 215/757-8921. *All entries must arrive between May 15 and May 31, 1996.*

Light through Glass '96 is a competition sponsored by the Stained Glass Association of America, open to members of the Stained Glass Association of America and Art Glass Suppliers Association. Entry fee, \$50. For entry form: Kathy Murdock, SGAA, 800/888-7422. *Deadline: May 24, 1996.*

What's in the Air? invites submissions from artists under the age of 40. The exhibition will coincide with the Surface Design Association

National Conference, May 30-June 2, 1997. Send résumé, slides, and statement to: Surface Design Conference Exhibitions, S. Cromwell-Lacy, 4-E Lakeshore Dr., Lake Lotawana, MO 64086. *Deadline: June 1, 1996.*

Midwest Focus '96: a juried competition for photographers residing in Michigan, Ohio, and Indiana. \$500 Best of Show award, Art Center Collection purchase award, plus other cash awards. For prospectus: Midwest Focus, Art Center of Battle Creek, 265 E. Emmett St., Battle Creek, MI 49017; 616/962-9511; fax 616/969-3838. *Deadline: June 2, 1996.*

Aljira National II: open to 2- and 3-d works in all media. Prize is solo exhibition in 1997-98. Send SASE for prospectus to: Aljira, A Center for Contemporary Art, 2 Washington Place, Newark, NJ 07102. *Deadline: June 7, 1996.*

Wheelchairs and Crutches part of your work? Preliminary search for upcoming show on mobility and meaning. Will focus on art with or about these elements. Likely to tour. Send slides, résumé, SASE, artist's statement to: Museums Collaborative, 6819 Greene St., Philadelphia, PA 19119.

Calls for Manuscripts

Rutgers Art Review, Journal of Graduate Research in Art History is accepting full-length articles and shorter research notes on a wide range of topics concerning the history of art and architecture, material culture, art theory and criticism, aesthetics, film, and photography. All graduate students, including those who have completed their doctoral degrees within a year of the date of submission, are eligible to submit papers. Manuscripts must be original scholarly contributions and should conform to style guidelines established by the *Chicago Manual of Style*. Send 2 copies of manuscript to: Gabrielle Rose/Kelly Winquist, Rutgers Art Review/Voorhees Hall, Rutgers, State University of New Jersey, New Brunswick, NJ 08903. *Deadline: March 31, 1996.*

Art Journal is seeking manuscripts for an issue titled "Race and Visual Representation," to be edited by James Smalls and Judith Wilson. Looking beyond familiar frames of essentialized identity, it will consider how "race" works in and on visual representation. How might we examine the interface of race and visual representation without reducing a complex field of significations to the poles of affirmation versus denigration? We are particularly interested in new theoretical, critical, and visual approaches to the history, historiography, and theory of art/aesthetics in this regard, as well as in work along these lines by artists, critics, and historians from all parts of the globe. Especially welcome are papers that focus on the intersections of race and gender, class (post)colonial institutions/structures, and/or hetero-/homo-/bi-/trans-sexualities.

Send 1-2-page proposal to each editor. Authors will be invited to participate by September 1, 1996, with completed manuscripts due by February 1, 1997. Send to: James Smalls, Rutgers University, Voorhees Hall, Rm. 112, New Brunswick, NJ 08903; and Judith Wilson, History of Art Dept., Yale University, PO Box 209272, New Haven, CT 06520. *Deadline: June 15, 1996.*

Grants and Fellowships

Peter Krueger-Christie's Fellowship is available to a scholar with an M.A. who has not yet received a Ph.D., to pursue research in a field that complements the National Design Museum's interests and resources: drawings and prints, textiles, wall coverings, European and American decorative arts, contemporary art, etc. \$15,000 maximum 12-month stipend; \$2,000 research-related travel stipend. For information: Caroline Mortimer, Cooper-Hewitt National Design Museum, Smithsonian Institution, 2 E. 91st St., New York, NY 10128. *Deadline: April 30, 1996.*

William Morris Society in the U.S. offers fellowships to support projects on the life and work of William Morris. Up to \$1,000 per year is granted to individuals for research and other expenses, including travel to conferences. Projects may deal with any subject and may be scholarly or creative in nature. Available only to U.S. citizens or permanent residents. Send résumé and 1-page proposal; 2 letters of recommendation should be sent separately. For information: Mark Samuels Lasner, William Morris Society in the U.S., 1870 Wyoming Ave., NW, Apt. 101, Washington, DC 20009; 202/745-1927; BIBLIO@AOL.COM. *Deadline: June 1, 1996.*

Fulbright Scholar Awards for U.S. Faculty and Professionals: opportunities for lecturing or advanced research in over 135 countries are available to college and university faculty and professionals outside academe. Basic eligibility requirements for a Fulbright senior scholar award are U.S. citizenship and the Ph.D., or comparable professional qualifications, for certain fields such as the fine arts the terminal degree may be sufficient. Applications are encouraged from professionals outside academe, faculty at all types of institutions and of all ranks, and from academic administrators, independent scholars, artists, and professionals from the public and private sectors. For information: USIA Fulbright Senior Scholar Program, Council for International Exchange of Scholars, 3007 Tilden St., NW, Ste. 5M, Box G News, Washington, DC 20008-3009; 202/686-7877; <http://www.cies.org/>; cies1@ciesnet.cies.org (requests for mailing of application materials only). *Deadline: August 1, 1996.*

Internship

Internships International offers internships in all fields for art history/studio art majors. Internships are nonpaying and full-time, for college graduates or graduate students. Possible placements include universities, art institutes, auction houses, galleries, museums, advertising agencies, and others, in such cities as London, Paris, Florence, Budapest, Santiago, Stuttgart, Dublin, and Mexico City. \$500 placement fee. For information: Internships International, 1116B Cowper Dr., Raleigh, NC 27608; 919/832-1575; intintl@aol.com.

Online

As a new regular feature, CAA News will list Internet offerings and website addresses of interest to artists, art historians, curators, art educators, and others that make up our constituency. Feel free to contribute information.

Arts Wire

<http://www.artswire.org/Artswire/www/awfront.html>

Arts Wire is the first online communications network designed to enable artists, individuals, and arts organizations to better communicate, share ideas, and information, and coordinate their activities.

Electronic Frontiers Foundation

<http://www.eff.org/>
A nonprofit civil liberties organization working in the public interest to protect privacy, free expression, and access to online resources.

National Association of Artists' Organizations

<http://artswire.org/Artswire/naao/index.html>
NAAO is a nonprofit organization dedicated to serving and promoting artists-run organizations: the primary makers, presenters, and supporters of new and emerging work in the visual, performing, literary, and interdisciplinary arts.

New York Foundation for the Arts

<http://www.artswire.org/Artswire/wwwnyfa.html>
NYFA is a nonprofit arts service organization, one of the largest providers of grants and services to individual artists and their organizations in all artistic disciplines in the U.S. NYFA provides leadership, advocacy, financial, general information, and collaborative support to others committed to the arts in New York state and the U.S.

Publications

Accreditation: A Statement of Principles, first published by the Committee on Institutional Cooperation in 1985, has been published in an updated edition. The statement, periodically

reviewed, updated, and reconfirmed by committee members (University of Chicago, University of Illinois, Indiana University, University of Iowa, University of Michigan, Michigan State University, University of Minnesota, Northwestern University, Ohio State University, Pennsylvania State University, Purdue University, and University of Wisconsin-Madison), describes the standards accreditation must meet to serve the universities, their students, and the public. Committee on Institutional Cooperation, 302 East John St., Ste. 1705, Champaign, IL 61820-5698; 217/333-8475; fax 217/244-7127.

"Alternatives for Art Historians" is a small pamphlet that may be obtained by sending a SASE to: Charles Rosenberg, Art Dept., University of Notre Dame, Notre Dame, IN 46556; borso@irishmvs.cc.nd.edu.

1996 Archaeological Fieldwork Opportunities Bulletin, published by the Archaeological Institute of America (AIA), is a comprehensive guide to excavations, field schools, and programs with openings for volunteers, students, and staff throughout the world. The AFOB has over 250 opportunities listed, divided into geographical regions including the U.S., Canada, Latin America, continental Europe, the U.K., the Republic of Ireland, the Eastern Mediterranean and Near East, the Commonwealth of Independent States, Africa, and Asia. \$9.00 for AIA members; \$11.00 for nonmembers, plus \$4.00 for shipping and handling for the first copy, 50¢ each additional. Kendall/Hunt Publishing Company, Order Dept., 4050 Westmark Dr., Dubuque, IA 52002; 800/228-0818 (credit card orders).

Introduction to Imaging: Issues in Constructing an Image Database by Howard Besser and Jennifer Trant, published by the Getty Art History Information Program, is a primer that introduces the technology and vocabulary of digital imaging as applied to the management of digital-image databases, introducing curators, librarians, collection managers, administrators, scholars, and students to the basics of creating databases of digital images. It also identifies such fundamental issues as how to integrate an image database with other information resources and how to interchange visual information along a variety of computerized systems. \$7.95 plus \$3.00 shipping and handling for each order (\$5.00 outside the U.S.). Telephone credit card orders: 800/223-3431; fax 310/453-7966.

Residencies

Tennessee Tech Appalachian Center for Crafts offers 9-month residencies. In exchange for 20 hours of work, emerging professional artists receive free housing, studio space, and access to facilities. Residents serve in one of six areas: glass, ceramics, fibers, metals, wood, or arts administration. Applicants must hold at least a

B.A. or equivalent experience in chosen medium; M.A. is preferred. For information: 615/372-3034. *Deadline: April 15, 1996.*

Chowan College Artist-in-Residency Program offers visual artists (holding an M.A. or M.F.A.) one semester of open time to create art in a spacious studio with apartment and food program provided, with the exception of teaching one basic course. \$2,275 stipend. Send SASE, cover letter, slides, and résumé to: C. Rupsch, Visual Artist Residency Program, Div. of Visual Art, Chowan College, PO Box 1848, Murfreesboro, NC 27855; 919/398-6306. *Deadline: June 15, 1996.*

Schools and Workshops

Archaeological fieldwork opportunity: 3-week fieldwork and lecture plus 1-week tour in Xian, China, in cooperation with Xian Jiaotong University and the Fudan Museum Foundation, Ambler, Pa. For information: Alfonz Lengyel, Fudan Museum Foundation, 1522 Schoolhouse Rd., Ambler, PA 19002; 215/699-6448.

Real Estate Institute of New York University offers a summer program in classical design for architects, designers, preservationists, builders, educators, and students in design professions. The session will run June 15–July 27, 1996, and will cover such topics as design, proportion, building, literature, theory, rendering, and figure drawing, in addition to daily workshops and field trips to New York institutions and artisans' facilities. Base tuition \$1,700. For information: Summer Program in Classical Architecture, Real Estate Institute, New York University, 11 W. 42nd St., Rm. 522, New York, NY 10036, 212/790-1608; fax 212/790-1690. *Deadline: May 24, 1996.*

Fine Arts Work Center in Provincetown offers workshops and residencies in creative writing and the visual arts for summer 1996. Weekend and week-long courses available, June 23–August 31. Scholarship opportunities are available for minority candidates. For information: Peter Ho Davies, Fine Arts Work Center in Provincetown, 24 Pearl St., Provincetown, MA 02657; 508/487-9960; fax 508/487-8873.

Miscellany

Ukmerge School of Art in Lithuania wishes donations of art books, magazines, and materials. Also seeks information about teaching methods and materials used in U.S. art schools. Kathy Luscheck, Peace Corps, Ukmerge Regional Government, Kestucio A. 3, Ukmerge 4120, Lithuania.

Visual Artists Program Fellowship Archive: National Endowment for the Arts is celebrating its 30th anniversary by launching the Visual Artists Program Fellowship Archive, a joint endeavor with the Smithsonian's National Museum of American Art, which will make available the work of over 5,000 artists who have received fellowships since 1967. The National Museum of American Art will house a slide and electronic image archive that will make the work of thousands of award recipients publicly available. The museum will also digitize the collection and make it available online. The first step in the project is to contact artists and secure permission to include their work in the archive. Artists who have received fellowships are encouraged to call the NEA at 202/682-5448.

Information Wanted

Giovanni Giacometti: Catalogue Raisonné. Project to document all of Giacometti's paintings being organized by the Swiss Institute for Art Research, Zurich. Owners of paintings not already inventoried are kindly requested to contact Paul Müller or Viola Radlach, PO Box CH-8032, Zurich; fax 10381 52 50.

Mackinley Helm (1896–1963): Seeking biographical information, correspondence, photographs, or any other information pertaining to his activities as scholar, writer, collector, and curator, in both the U.S. and Mexico. Cathy Paquette, 1110 Las Olas Ave., Santa Barbara, CA 93109; 6500cmp0@ucsbuxa.ucsb.edu.

Ernst Ferdinand Oehme (1797–1855): Information is sought regarding his painting *Herbstabend. Verfallene Warte am See*, 1841. Records indicate it has been privately owned in the U.S. since 1980. Wanted for retrospective being organized by the Staatliche Kunstsammlungen Dresden—Gemäldegalerie Neue Meister, spring 1997. Staatliche Kunstsammlungen Dresden—Gemäldegalerie Neue Meister, 01006 Dresden, Postfach 12 05 51.

Seeking slides and biographies of artists that utilize blood as an element in their artwork or performance art. Slides and information will be used in papers, lectures, and for future publication. Dawn Perlmutter, Asst. Prof. of Art and Philosophy, Dept. of Fine Arts, Box 526, Cheyney University of Pennsylvania, Cheyney, PA 19319.

William and Marguerite Zorach (1887–1966 and 1887–1968): American modernists. For Ph.D. dissertation on their prints, any personal or professional information regarding location of works, reproductions, and correspondence related to this aspect of their oeuvre would be greatly appreciated. Efram Burk, 1701 Nittany Apts., 600 E. Pollock Rd., State College, PA 16801; elb117@email.psu.edu.

Datebook

March 29
Deadline for submissions to May/June CAA News

April 5
Deadline for submissions for May Careers

April 10
Deadline for submitting paper proposals to sessions chairs for 1997 annual conference in New York

May 30
Deadline for submissions to July/August CAA News

June 5
Deadline for submissions for July Careers

July 26
Deadline for submissions to September/October CAA News

February 12–15, 1997
CAA annual conference, New York

February 25–28, 1998
CAA annual conference, Toronto

CAA in the News
CONTINUED FROM PAGE 9

be an unprecedented strain of fatalism in this year's offerings, with scholars discussing "The Death of the Author and the Life of the Artist," "The Death of the Artist's Book," "Painting: Dead Again/Born Again?" and "Abstract Painting: Dead or Alive?"
—*Art Newsletter*, February 1996, p. 4

Classified Ads

The CAA newsletter accepts classified ads of a professional or semiprofessional nature. \$1.25/word (\$2/word for nonmembers).

Art Editors. Directory lists 95 editors with their areas of free-lance specialty. \$6.00 + \$2.00 mailing charge; prepaid only (payable to AAE). V. Wageman, 360 Ridgeview Rd., Princeton, NJ 08540.

Art slides for sale: approximately 10,000+ slides, slide cabinets, viewer notes. Slides cover art appreciation, art history I and II. "Gepe" glass mounts. Retired art professor. 908/681-3013.

Art Workshop International, Assisi, Italy. Two three-week sessions: June 28–July 18/July 19–August 8, 1996. Live/work in a 12th-century hill town surrounded by the Umbrian landscape. Courses: painting, drawing, art making, all media, art history. Creative writing, playwriting, and screenwriting. Independent program for professional/advanced painters/writers. Grace Paley, writer-in-residence. 4-, 5-, or 6-week sessions available. Housing, most meals, studio space, critiques, lectures. Art Workshop, 463 West St., New York, NY 10014; tel./fax 212/691-1159; http://www.vacation-inc.com/artworkshop.html.

Atelier du Jazz and Art, Switzerland: July 28–August 19, 1996. Painting, drawing, fresco painting critique program. Museum trips, guest lecturers. For professionals, teachers, students. Atelier du Jazz and Art, 55 Bethune St., B645, New York, NY 10014; 212/727-1756.

Books on the Fine Arts. We wish to purchase scholarly o.p. books on Western European art and architecture; also review copies. Andrew D. Washton Books, 411 E. 83rd St., New York, NY 10028; 212/481-0479; fax 212/861-0588.

Charming 19th-century barn: renovated into art studio, 1 acre. \$259,000. Perfect living/work area for sculptor/painter/photographer. Big central area, two lofts, kitchen, darkroom, large basement, skylight studio with cement floor.

Garage/shed. Near North Fork vineyards, beaches, Cutchogue, Long Island. 90 miles NYC. 516/323-3851.

Editor: editing, copyediting, proofreading, ms evaluation, research, writing, general art history, architecture, design, decorative arts. Scholarly and reference books. Exhibition catalogues. Magazine and journal production. Twenty years experience in publishing. Member: CAA/Association of Art Editors, Editorial Freelancers Association. 914/358-6012.

For rent: 2,000-square-foot-loft near Guggenheim SoHo. Available Memorial Day to Labor Day. \$2,500/month. Security deposit required. 212/966-0865.

For rent. Attractive furnished bedroom. NYC, upper East Side near museums. Suitable visiting woman scholar. Doorman building. Good transportation. Security and references required. \$200/week; minimum three weeks. Call DG Associates, 212/996-4629.

For rent: fully furnished Rome apartment near American Academy. 2 bedrooms, living/dining, study, eat-in kitchen, bath, central heating, dish/clothes washers. Spring 1997 semester. \$1,500/month, plus utilities. Professor Jack Wasserman, 215/625-3902.

For rent: large Umbrian (Italy) home. \$650/month; 6-month minimum or summer. Ideal for sabbatical. 812/855-0578, or 812/336-3860.

Fresco and Scagliola Workshops—Ceri, Italy (40 km from Rome) August 1-21, 1996. Live/work in an unusual 16th-c palazzo amidst magnificent Etruscan landscape. All aspects of these techniques covered; field trips included. Write/call for brochure: Accademia Caerite, Inc., 135 Greene St., New York, NY 10012; 212/473-5657; fax 212/777-7551; or tel./fax 914/271-3380.

Greenwich Village B & B: in stunning loft with lovely garden. Minutes to SoHo. 212/614-3034; fax 212/979-7007.

Gulf Islands, British Columbia: 2 bedrooms plus loft. Woods setting, five-minute walk to beach, sunshine, wildlife, easy access to Vancouver and Victoria. \$800/month. Weekly or long-term possible. Katherine, 607/324-0016.

Robert Beverly Hale on videotape. Hale's famous series of ten original demonstration lectures on artistic anatomy and figure drawing given by him at the Art Student's League, New York (1976). Fourteen hours of instruction. Jo-An Pictures Ltd., Box 6020 FDR, New York, NY 10150; 212/532-5003.

Italy: rustic Umbrian house. Wonderful views, quiet. Ideal for painter, writer. \$600/month. 408/427-0340.

Italy: Tuscan farmhouse for rent. Close to Pietrasanta, Pisa, Florence, and beach. Fully furnished, sleeps four. \$1,000/month for summer; \$800/month September-April. 501/521-2919.

Landscape Painting Workshops—Tuscany: idyllic San Gimignano farm. 212/663-0770; 102175.3471@compuserve.com.

Live-in studio at Santa Fe art colony: 1,800 square feet, 3 skylights, 3 ceiling fans, small backyard, cable TV, security parking, upstairs loft, laundry. Key fee to move in. \$687/month. 213/581-6096, leave message.

Loft in Hoboken, N.J., available June 21-August 21, minutes to NYC. A/C, first floor, 1,300 square feet, \$900/month. 201/656-1475.

London: quiet Georgian square. Sunny, cozy, small 3-bedrom house, 20-minute walk to Parliament, 2 blocks from tube, garden, parking, modernized. \$2,300 monthly; weekly July-August. 805/969-1951.

Lovely Manhattan apartment: Seaport area, terrace, A/C, views, July-August (possibly June). \$1,600/month. Amy, 212/285-1813.

Manhattan summer sublet: Lower East Side. Large, comfortable, furnished loft apartment with roof top garden. Mid-May through August (possibly September). \$1,100/month, plus utilities and water garden. References please. 212/925-0647.

Paris apartment: research/sabbatical; 4eme, Isle St. Louis, minutes to libraries/archives. Two rooms plus mezzanine; historic 17th-c building. Quiet, sunny, attractively furnished, fully equipped. \$1,500/month, includes

cleaning and utilities. Security deposit. Available January/February 1996; June and August 1996; September 1996-May 1997. 416/961-4190; fax 416/961-0162.

Paris 9e, 46 rue LaFayette (2-20-minute walk Bibliothèque Nationale, Louvre), 4th-floor (elevator), 2-bedroom apartment. Quiet, completely furnished, clothes washer. \$800/week; \$2,500/month, including cleaning and utilities. Security deposit. Anne van Buren, 011-33-148.00.98.81. After April 15, fax 207/348-6761.

Pietrasanta, Italy (Tuscany): house with studio, inspirational location by waterfall, foot of marble mountains, minutes from beach. Choice of 4-bedroom apartment or studio apartment. \$200-\$1,000/week, less expensive monthly, off-season. Craig Schaffer, PO Box 270, Pataskala, Ohio 43062; tel./fax 614/927-4102.

Promo cards, postcards, exhibition announcements: full-color offset litho, top quality and economical, 4-color and varnish on front/black on reverse/10 pt. C1S. Call for samples. Graphic fine arts, 716/882-0301.

Summer Sublet: one block Columbia University. Spacious, sunny 1-bedroom + hidabed. 24-hr. doorman. June 1-August 25. \$1,400/month plus utilities; deposit. 212/316-3438.

Support the Arts—your art! Print full-color postcards, exhibition announcements, catalogues, and posters. 200-line separations, coated 12-pt. stock. Write for samples: Images for Artists, 2543 Cleinview St., Cincinnati, Ohio 45206; fax 513/961-5655.

Wanted: Rome, Italy, Centro Storico furnished apartment, June 1-July 15, or portion. Will pay rent or option to trade spring/summer dates for small terraced apartment overlooking Mediterranean in Sperlonga. mtanner@ix.netcom.com, or fax, 212/517-4626.



CAA RECORDED LIVE

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

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