



May/June 1994

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

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Art Bulletin Editorial Board Reorganizes

The editorial board of the *Art Bulletin* has completed a reorganization process begun in the early 1990s, partly in order to introduce direct representation from the CAA membership at large. In addition to the scholarly experience and breadth that are relevant to the editorial practice and policy of a learned journal, in seeking new board members from the membership at large, the board aims to address the geographical, institutional, gender, ethnic, and methodological range of CAA's membership. Previously the board consisted only of the past and present editors-in-chief, book review editors, and editors of the CAA monograph series. Members remained on the board for life.

A formal plan for governance of the *Art Bulletin*, developed by the editorial board over the last few years, was approved by the CAA board of directors in the fall of 1993. The new board structure calls for a thirteen-person board, with five members selected from nominations from the membership at large, three members selected by the

board from among past editors, and five *ex officio* members (*Art Bulletin* editor-in-chief, immediate past editor-in-chief or editor designate, book review editor, monograph series editor, and chair of the CAA Art Historians Committee). The elected board members will serve three-year terms, renewable once.

New board members, who will serve from July 1994 to June 1997, were elected in February. So that all board members won't come up for renewal at the same time, the terms for several of the new members have been adjusted, as noted below.

There were thirty-two nominations from the membership for new positions on the editorial board. From these, and the pool of previously appointed board members at large, the following board members were named: Janet Berlo (University of Missouri-St. Louis), Patricia Mainardi (Brooklyn College, and Graduate Center, CUNY), Lawrence Nees (University of Delaware), Richard Shiff (University of Texas, Austin), and Marianna Shreve Simpson (Arthur M. Sackler Gallery, Smithsonian Institution). Of these board members, three people will serve until 1997 and two will be up for second three-year terms.

The following were appointed from the pool of past editors: Creighton E. Gilbert (term ends 1999), James Marrow (term ends 1997, not renewable), and Lucy Freeman Sandler (term ends 1998).

Continuing on the board as *ex officio* members are: Nancy J. Troy (editor-in-chief), Richard Brilliant (immediate past editor-in-chief), Joseph Koerner (book review editor), Robert S. Nelson (monograph series editor), and John R.

Art Journal Seeks Guest Editors

At the CAA annual conference in February it came to the attention of the *Art Journal* editorial board that many CAA members do not know that the board welcomes unsolicited proposals and works actively with guest editors to develop their ideas. Each issue of *Art Journal* is organized thematically under the supervision of a designated guest editor and addresses a specific subject in art or art history. Proposals on 19th- and 20th-century art, architecture, and photography are encouraged. *Art Journal* issues also may be devoted to non-Western art, critical theory, education, or any subject of interest to modernist art historians and artists.

Proposals should consist of an overview of a particular theme and a list of possible authors and their topics (maximum two pages). After an issue has been accepted, a call for manuscripts from the CAA membership is usually published in *CAA News*. Send proposals to Lenore Malen, *Art Journal* executive editor. Guidelines for guest editors are available from the CAA office.

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

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New York, New York 10001
Telephone: 212/691-1051
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Printed on recycled paper.
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CAA News

Subscription Discounts

After publishing the 1994 Reduced Rate Subscription Coupons, several publishers notified CAA of a change of address or corrected subscription rate. Subscriptions to *Studies in the Decorative Arts* should now be addressed to: *Studies in the Decorative Arts*, Bard Graduate Center, PO Box 3000, Denville, NJ 07834-3000. Checks must be payable to: *Studies in the Decorative Arts*, Bard Graduate Center. Payment may also be made by Visa, MasterCard, and American Express credit cards. When paying by credit card, provide the card number, expiration date, daytime phone number, and signature. New subscription rates apply to *Parkett Art Magazine*, Parkett Publishers, Inc., 636 Broadway, Rm. 1206, New York, NY 10012; 4 issues: regular, \$75.00; members, \$67.00; U.S. postage only; no cancellations (discounted rates apply to individuals only). Full details available in the 1994 Reduced Rate Subscription Coupons, sent to new and renewed 1994 CAA members.

Conference Attendee Wins Tickets

Two round-trip airline tickets to any American Airlines destination in Europe or South America were won by Helen Zakin, of Oswego, New York. Zakin was randomly selected from among the conference goers who flew on American Airlines to College Art Association's 1994 annual conference in New York. To be eligible for the drawing, travel to New York had to be on American Airlines, the association's official carrier, and tickets had to have been purchased through CAA's travel agency, Zenith Travel. The free tickets are for business-class travel.

Each year CAA negotiates with air carriers to get the lowest fares available to a particular conference site. The airline offering the best combination of service and discounts is designated the official conference airline. By traveling

on the conference airline, conference attendees save money through discounted fares while also helping CAA earn credits toward free tickets that would otherwise have to be purchased.

CAA Statements and Guidelines

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

A Code of Ethics for Art Historians and Guidelines for the Professional Practice of Art History (adopted 1973; revised 1974, 1975)

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

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

A Statement on Standards for Sculptural Reproduction and Preventive Measures to Combat Unethical Casting in Bronze (adopted 1974)

Art Bulletin Style Guide (1993)

Art Journal: Guidelines for Contributors (1993)

Art Journal: Guidelines for Guest Editors (1993)

Fair Use of Visual Materials: Reproduction Rights in Scholarly Publishing (adopted 1986)

Grievance Procedures (adopted 1978)

Guidelines for Part-Time Employment (adopted 1976)

Millard Meiss Publication Fund Guidelines and Application

Printmakers' Contracts (adopted 1978)

Professional Practices for Artists (adopted 1977)

Public Art Works (adopted 1987)

Resolution Concerning the Acquisition of Cultural Properties Originating in Foreign Countries (adopted 1973; reaffirmed 1991)

Resolution Concerning the Sale and Exchange of Works of Art by Museums (adopted 1973)

Standards for Professional Placement (adopted 1977)

Standards for Retention and Tenure of Visual Arts Faculty (adopted 1993)

Standards for the B.A. and B.F.A. Degrees in Studio Art (adopted 1979)

Standards for the M.F.A. Degree in Visual Arts (adopted 1977; revised 1991)

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

Annual Conference Update

New 1995 Affiliated Society Session

The following session will last 1 1/2 hours and will be scheduled between program sessions:

"Schlosser Re-visited: Art Literature in Art History" (sponsored by Association for Textual Scholarship in Art History). Chairs: Janis C. Bell, Kenyon College; and William Diebold, Reed College. Send abstract and c.v. to William Diebold, Art History and Humanities, Reed College, Portland, OR 97202; E-MAIL: WILLIAM.DIEBOLD@DIRECTORY.REED.EDU. *Deadline: July 15, 1994.*

Search for 1997

Program Chairs Begins

Nominations and self-nominations are sought for CAA annual conference program chairs—art history and studio art—to organize and coordinate the program for the 1997 conference, to be held in New York.

The program chairs will formulate, develop, and produce the 1997 annual conference program in consultation with the Annual Conference Program Committee and the CAA Board of Directors; select and oversee session chairs; and work with the CAA conference coordinator to produce conference publications and ensure smooth running of sessions during the conference. This position offers the opportunity to draw together a variety of methodologies and topics to provide a stimulating venue for discussion.

Requirements include: CAA membership; practicing artist/art historian with academic or museum affiliation; wide knowledge of the field and practitioners, as well as sensitivity to the needs and interests of CAA's diverse, 13,000-strong membership; strong communication skills—written

and verbal; attention to detail; and dedication. Chairs must live and work in the northeastern United States. Duties may be divided between co-chairs, but at least one chair for art history and one for studio art must be from the New York metropolitan area and be employed at a college, university, art school, or museum. Institutional approval and support in the form of release time, telephone, photocopying, and postage are customary. The term is February 1995–February 1997. Appointments will be made in fall 1994.

Additional Audiotape Available

As a result of extensive interest on the part of conference attendees, an audiotape of the 1994 session "New Directions in the Support of the Arts and the Humanities: The Arts and Humanities in the 21st Century" (chair: Beverly Jacoby, Arts Advisory Committee, 14th Congressional District) is now available. Speakers in the session were Sheldon Hackney, chair, National Endowment for the Humanities; Representatives Carolyn Maloney and Jerrold Nadler; Judith Golub, executive director, American Arts Alliance; John Hammer, director, National Humanities Alliance; Daniel Biederman, president, Grand Central Partnership; Eduardo Diaz, director, San Antonio Department of Arts and Cultural Affairs, and CAA President Judith Brodsky. \$9 plus \$4 postage and handling (\$6 postage and handling for orders outside the U.S.). To order: Audio Archives International, Inc., 3043 Foothill Blvd., Ste. 2, La Crescenta, CA 91214; 800/747-8069 (in California: 818/957-0874), and request tape # I40216-025.

CAA in the News

Here's the Poop

"That scent wafting through the halls of the College Art Association's *Art Journal* is refreshingly sweet, borne as it is on the brisk winds of free discussion. The source of this breeze is the *Journal's* fall 1993 issue, devoted to scatological art.

"Inside its brown cover with the word 'Merdre' superimposed in yellow, articles such as Elizabeth Menon's 'Potty-Talk in Parisian Plays: Henry Somm's *La Berline de l'émigré* and Alfred Jarry's *Ubu roi*' (Ubu's exclamation, *Merdre*—'shit' in English—is the source of the misspelled cover), and 'Some Penetrating Insights: The Imagery of Enemas in Art,' by Laurinda Dixon, take scholarly aim at this baggage-laden subject.

"The *Journal* issue grew out of a symposium on scatology held at the CAA's 1991 convention that was chaired by Gabriel Weisberg, a professor of art history at the University of Minnesota. Weisberg was then invited to edit an issue of the *Journal*.

"The CAA took the bull by the horns, and whether it is to be congratulated for having done so is a matter of discussion. Two letters—one to Weisberg, the other to Petra ten-Doesschate Chu, author of 'Scatology and the Realist Aesthetic'—illuminate the controversy. Both letters, interestingly, came from men in their 80s. Writing to Petra Chu, William Heckscher, a former professor of art history at Princeton University, was pleased that 'finally an art historical volume is devoted to hindsight—analysis of essentialia.' He noted that the 'merde collection gives one hope that this our shabby world isn't all censorship and Puritanism . . . [which] is for the extremes—both Hitler and Stalin did their best to eliminate free and uninhibited thinking.'

"Censorship was also on the mind of Joseph Sloane, professor emeritus at the University of North Carolina at

Chapel Hill—and president emeritus of the CAA. Sloane voiced his 'dismay' over the issue in a letter to Weisberg, saying he was 'somewhat fearful of the very considerable power exerted by Senator Jesse Helms. . . . First Mapplethorpe, and now shit. . . . You have handed him too perfect a weapon to be ignored.' Sloane feared it might propel the senator to 'violent action against the government support we all need so badly.'

"But that is precisely the point of the issue, notes Weisberg: 'If we only print things that people want to see, we're all going to be mired in sameness—and in shit.'" —Peter Slatin, "Vasari Diary," *Artnews*, March 1994

The Passion of Mark Rothko

"Mark Rothko: A Biography" . . . displays an impressive command of the private and professional worlds in which the painter moved. . . . [James E. B.] Breslin has a real mastery of the diverse milieus that shaped Rothko's life and the conflicted feelings they induced. . . .

"Biography is, after all, a literary genre, and its primary requisite is an ability to reconstruct imaginatively the inner life of a subject on the basis of all the knowable external evidence. This is not something you are likely to hear much discussed at the meetings of the College Art Association, where political theory now dominates and individual talents are classified on the basis of class, race and sex. For a biographer, however, it is the individual life and talent that must be given priority." —Hilton Kramer, "The Passion of Mark Rothko," *New York Times Book Review*, December 26, 1993

Hot Type

"Demands by Diane Arbus's estate amounted to censorship and prevented the inclusion of her photographs with an article in *October*, the editors write in their latest issue. . . .

"Despite threats of a lawsuit, *October's* editors considered running the Arbus photographs anyway, but decided against it. That disappointed Barbara Hoffman, who serves as special counsel to the College Art Association. 'It was pretty cowardly of *October* not to just go ahead and do it,' says Ms. Hoffman, who argues that the 'fair use'

exemption in copyright law allows such reproduction for scholarly purposes.'" —*Chronicle of Higher Education*, December 15, 1993

Art Auction Benefits Fellowship Program

A silent auction was held on March 9, 1994, to benefit College Art Association's Professional Development Fellowship Program for artists and art historians. The auction was held at the home of Clarence and Jacqueline Avant in Beverly Hills, California. Past CAA president Ruth Weisberg and former board member Samella Lewis organized the event along with Avant, which netted over \$25,000 for the CAA fellowship program.

A total of thirty-six original artworks, donated by eighteen artists, were installed in the Avant's home for the event. Participating artists included Yinka Adeyemi, Richmond Barté, Phoebe Beasley, Elizabeth Catlett, Claude Fiddler, Sam Gilliam, Leon Hicks, Varnette Honeywood, Mildred Howard, Suzanne Jackson, Artis Lane, Richard Mayhew, Joe Ray, Betye Saar, Miriam Schapiro, Alma Thomas, Mildred Thompson, and Ruth Weisberg. Proceeds from the auction will go

toward matching National Endowment for the Arts and the National Endowment for the Humanities Challenge grants, awarded to CAA in 1993.

CAA wishes to thank all of the donors who contributed to the success of this event: Patricia E. Bath, Daved Boyd, Jheryl Busby, Countess P. Jeffries, Joe Ray, Gerard Riveron, Sonia Salzman, Dora L. Smith, Phyllis Wayne, Georgia Zweber, and all of the artists. Special thanks are extended to Clarence and Jacqueline Avant, Samella Lewis, and Ruth Weisberg for their generosity, dedication, and hard work.

Samella Lewis plans to hold a second fund-raising event, to take place later this summer, and possibly a third.

The Professional Development Fellowship Program is part of CAA's larger Capital Campaign effort. For information on how to give to the Capital Campaign and opportunities for designating gifts or to share ideas and become involved, call the CAA Development Office. Direct donations can be sent to CAA, attn: CAA Capital Campaign.



Willette Klausner, Jacqueline Avant, and Phoebe Beasley in front of Beasley's donated work *Fine China*.

Legal Update

Fair Use

My column this month focuses on several recent copyright cases that confront the essence of intellectual property law: to define the difficult balance between the constitutional mandate that gives to Congress the power to promote the useful arts by granting to authors a limited monopoly in their creations and the fact that creativity is impossible without a rich public domain. Certain concepts such as the idea/expression dichotomy, the noncopyrightability of facts, and the doctrine of fair use help to achieve that balance; yet, a narrow or restrictive interpretation of these concepts can have the effect of limiting free expression without necessarily serving the economic incentives that copyright was meant to create. Moreover, a narrow interpretation can give rise to serious First Amendment concerns in light of the fact that the current judicial approach is to give voice to such concerns within the context of intellectual property doctrine and not as an independent First Amendment defense.

For this reason, the recent Supreme Court decision in *Acuff Rose v. Campbell*, at first analysis, is a welcome victory for those who champion freedom of artistic expression. Justice David Souter writing for the Court reversed the Sixth Circuit Court of Appeals decision that ruled that 2 Live Crew's parody of Roy Orbison's song "Pretty Woman" could not be fair use because of its commercial nature. The fair use doctrine, an exception and defense to the law of copyright infringement, is codified in section 107 of the copyright law, which identifies four nonexclusive factors as

the starting point for fair use analysis: (1) purpose and character of the use; (2) nature of the copyrighted work; (3) amount and substantiality of the portion used; and (4) the effect on the market for the copyrighted work. Readers may be surprised to learn that, although originally a judicial doctrine, the Supreme Court did not consider fair use until 1984 in the case of *Sony Corporation v. Universal City Studios, Inc.*, which involved verbatim copying of television programs by VCR owners. Although the Supreme Court found Betamax copying for home use fair, it stated "every commercial use of copyrighted material is presumptively an unfair exploitation of the monopoly privilege that belongs to the owners of copyright." It was this presumption that the Supreme Court reversed in *Acuff*.

Acuff is important for several reasons: Justice Souter's opinion extends to parody entitlement to claim fair use protection. "Like less ostensibly humorous forms of criticism, parody, like scholarship and criticism, can provide social benefit by shedding light on an earlier work, and in the process, creating a new one." The Supreme Court rejected evidentiary presumptions that precluded a case by case analysis of the fair use factors and instructed the lower courts to use a flexible approach that sensitively balances the four factors in light of the purpose of the copyright law to promote creativity. Once the second user establishes a parodic purpose, the parody has to work its way through the factors, without any one factor given predominance. By focusing the analysis on the interrelatedness of the factors, the Court's approach helps broaden protection afforded to parody and criticism under the fair use doctrine. For example, the Court rejects an approach that automatically finds excessive copying if the secondary user copied the total or "heart" of the copyrighted work and recognizes that once enough is taken to ensure audience recognition of the original, how much more is reasonable will depend on the interrelationship of the factors, including the degree to which the new work acts as a market substitute for the original. Similarly, a parody may more loosely target the original if there is little or no risk of market substitute. The definitions of market substitute and transformative purpose will be key to fair use as applied to the visual arts. In this respect,

there is evidence of a potential gap between legal culture and art historical culture. For example, many contemporary art historians have little difficulty in identifying the transformative purpose of the appropriation artist. Most judges and lawyers, on the other hand, don't seem to get a transformational purpose when the transformation is in the eye of the beholder and the secondary users' goal is to challenge traditional notions of authorship and originality. As Justice Anthony Kennedy in a concurring opinion cautions, the invocation of the term parody cannot be invoked post hoc to justify piracy. He cites with approval the *Rogers v. Koons* case where Koons didn't even get to first base on the parody question because he parodied a generic style and mass culture at large. In *Koons*, the object of the parody was not well known nor was the photograph the direct object of the parody.

An ongoing fair use issue involves scholars' rights to use photographs without permission. CAA past president Larry Silver and I recently authored a letter to comment on the failure of *October* magazine to publish certain photographs by photographer Diane Arbus in connection with an article about her. Arbus's estate requested high permission fees and editorial changes. In our view, the doctrine of fair use should have been broad enough to permit use of the photographs, so long as the article commented on the photographs and the *October* article did not serve as a market substitute for the monograph (see "Hot Type," page 4). Federal Court of Appeals Judge Pierre N. Leval, participating on a CAA panel on appropriation, also stated the opinion that the use of the photographs might be fair use, although other judges might not agree. It seems scholars and publishers are unnecessarily self-censoring, and are not pushing the fair use envelope to its limit. New technologies are likely to push the envelope of defining rights and fair use limitation on such rights even further.

For example, the Getty Art History Information Program recently sponsored an Initiative on Electronic Imaging and Information Standards. Copyright and other intellectual property issues were cited by the participants as one of the major barriers to "universal and comprehensive access to images and information in art." One participant noted that intellectual property rights

laws have not kept pace with technology, while another observed that the problem is "the perceived uncertainty surrounding rights and uses and the absence of a system for simplified permission, fulfillment, and fee collections." CAA's intellectual property committee expects to play an active role in this area and welcomes comments and information on developments.

Another example is a test case brought in December 1993. Ten journalists sued Time-Warner, Times-Mirror, New York Times Corporation, Mead Data Central Corporation (the on-line giant that owns Lexis and Nexis), and University Microfilms International (a CD-Rom publisher). The suit alleges that the magazines and newspapers sold articles to Mead without the writers' permissions and without compensation for the additional electronic rights. The facts of the individual cases differ: some writers had oral agreements to deliver "FNAS" Rights—or First North American Serial rights; one writer claims he had an oral agreement with *Newsday* to deliver his work as usual, but when he received payment, the check said his endorsed signature would grant all electronic rights as well. The writer, president of the National Writers Union, needed the money, crossed out the language, and signed and cashed the check. The writers are looking for actual and statutory damages, and for validation that print rights are separate from electronic database rights, which are separate from optical disk rights, etc. They allege that their rights of access, display, performance, reproduction, and the right to make derivative works have been infringed.

—Barbara Hoffman, Esq., CAA Counsel

Guidelines for the 1996 Annual Conference

The 1996 annual conference will be held in Boston, with the Boston Marriott Copley Place and Sheraton Boston Hotel and Towers serving as co-headquarter hotels. Sessions will take place Wednesday, February 21, through Saturday, February 24. Co-chairing the art history program are James Cuno and Anne Higonnet, and the studio art program is co-chaired by Deborah Bright and Ed Levine.

Proposal Submission Guidelines

Session proposals should be submitted to the program chairs in the form of a one-to-two page letter/essay framing the topic of the session and explaining any special or timely significance it may have for a particular field and/or discipline, and must be accompanied by a session proposal form (see page 15). When possible, potential panelists and procedures should be outlined. Explanatory or supportive materials may be included. Send a c.v., biographical statement, mailing address, and work and home telephone numbers. It is recommended that you enclose a self-addressed, stamped postcard so that chairs may acknowledge receipt of your proposal, and an SASE if you wish any materials returned.

To summarize CAA procedures: chairs will consider proposals *only from CAA members* and, once selected, session chairs must remain members in good standing through 1996. No one may chair a session more than once every three years (for example, individuals who chaired sessions in 1994 or 1995 cannot chair sessions in 1996). Program

chairs will make their selections from among eligible proposals solely on the basis of merit; however, if essentially identical proposals are received from two or more individuals, preference may be given to the individual from the region in which the conference will be held. Where proposals overlap, the chairs reserve the right to select the most considered version or, in some cases, to suggest a fusion of two or more versions from among the proposals submitted. The program chairs may invite submissions from people who have not submitted proposals, but whose experience, expertise, and outreach would, in the chairs' opinion, be important to shaping an interesting and balanced program. In doing so, program chairs will consider a number of factors, including which topics were not covered in recent CAA conferences. All other things being equal, preference may be given to artists/scholars from the region in which the conference will be held.

Both the art history and studio art program chairs wish to encourage the submission of joint sessions.

As in 1995, each CAA affiliated society may submit one proposal for a thematic (not "open") session to be included in the CAA program. These proposals are to be submitted directly to Suzanne Schanzer, CAA conference coordinator. Affiliated society sessions must adhere to all session guidelines (for example, chairs must be CAA members from application through 1996 and are not eligible to chair a session more than once every three years).

Deadline for program chairs (or conference coordinator) to receive session proposals: September 1, 1994.

Art History Program Co-Chairs

Currently director of the Harvard University Art Museums and professor of fine arts at Harvard, James Cuno has served previously as assistant professor at Vassar College; director of the Grunwald Center for the Graphic Arts, U.C.L.A.; and director of the Hood Museum of Art, Dartmouth College.

He received Ph.D. and A.M. degrees in fine arts from Harvard University (1985 and 1980, respectively), an M.A. degree in art history from the University of Oregon (1978), and a B.A. in history from Willamette University

(1973).

His primary area of research is the social history of French prints and printing from 1789 to 1848, specifically the production, distribution, and meaning of caricature in Paris during that period's considerable social, political, and demographic upheaval. On that subject he has published articles in *Art Journal* and *Gazette des Beaux-Arts* and reviews in the *Art Bulletin*, *Print Quarterly*, and *Master Drawings*.

Occasioned by the bicentennial of the French Revolution, he curated an exhibition and edited an accompanying book titled *French Caricature and the French Revolution, 1789-1799* (1988). This led to essays on J.-L. David, which were published in James A. Heffernan, ed., *Representing the French Revolution* (1992), and Régis Michel, ed., *David Contre David* (Louvre, 1993).

Most recently he contributed an essay, "Violence, Satire, and Social Types in the Graphic Art of the July Monarchy," to a volume edited by Gabriel Weisberg and Petra Chu, *The Popularization of Images: Visual Culture under the July Monarchy*, to be published by Princeton University Press later this year.

As a secondary interest, he has written exhibition catalogues on the

work of Jonathan Borofsky, Eric Fischl, and Jasper Johns. The latter is of particular interest to him, as he has edited a book, *Foirades/Fizzles: Echo and Allusion in the Art of Jasper Johns* (1987) and written an essay on the artist's *Seasons* prints and paintings in the Walker Art Center's exhibition catalogue *Jasper Johns: Printed Symbols* (1990) and a review article in *Print Quarterly* (1986).

What Jasper Johns's art and French caricature have in common is, in Cuno's opinion, coded meaning. And, if there is a single reason for his being so concerned with these subjects, it is because of his interest in how things mean and take on meaning. This will be the subject of his forthcoming book with Princeton University Press, which will concern itself with caricature in Paris from 1789 to 1848.

Anne Higonnet graduated from Harvard College in 1980 and received her Ph.D. from Yale University in 1988. She teaches in the art department at Wellesley College, where she will become an associate professor in fall 1994. Her courses focus on modern visual culture and critical theory, with a special interest in issues of gender, method, and the history of institutions.

She has written two books about

the Impressionist artist Berthe Morisot: one is a biography published by trade presses in France, America, England, and Sweden; the other is a study of Morisot's work in the context of nineteenth-century feminine visual culture, published in 1992 by Harvard University Press. A dozen shorter works address audiences ranging from the specialized and scholarly to the very general. She has contributed to *Art in America*, *Genders*, *Radical History Review*, and *Critical Inquiry*, to a collection of essays titled *Significant Others*, and to a five-volume *History of Women*, for which she wrote the essays on women and visual culture for both the nineteenth- and the twentieth-century volumes.

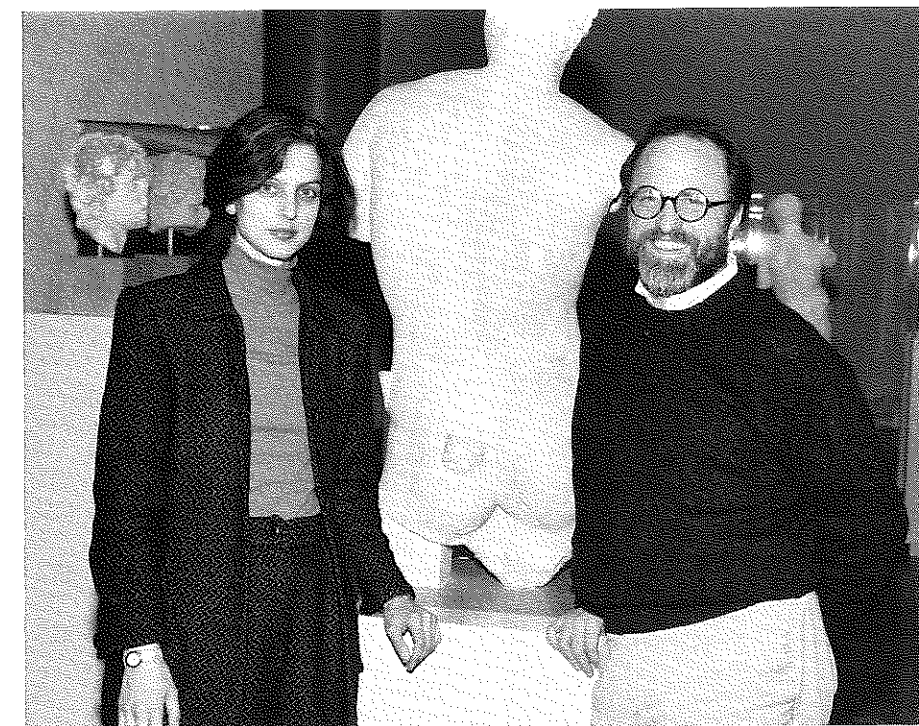
She is currently writing a book on the history of private art museums. The project spans the years between 1848 and the Second World War in Europe and America, and is organized around the themes of nationalism, public and private, gender, redefinitions of aesthetic value, and the problems of institutional permanence.

Higonnet's work has been supported by grants or fellowships from the Huntington Library, the Getty, American Council of Learned Societies, Florence Gould Foundation, Social Science Research Council, Tocqueville Program, Woodrow Wilson Research Foundation, and American Association of University Women. She has participated in past CAA conferences as panelist, co-chair, and, most recently, as chair of the 1994 session "Daughter of Feminism: Feminism as a Passage out of Art History."

Art History Program Statement

The Art History Program of the 1996 conference will be organized in two parts in order to give it a meaningful and coherent structure while still appealing to CAA's many art history constituencies.

Approximately half of the sessions will remain as they are now organized, two-and-a-half-hour sessions on themes both open and submitted by panel chairs, to ensure continuity with previous conferences and the presentation of a full complement of sessions organized in response to the wishes of the art history membership. The second



Anne Higonnet and James Cuno

half will be oriented around one theme, *The Object and Its Limits*, and sessions will be shortened to one-and-a-half-hours, or paired by session chairs into two connected one-and-a-half-hour sessions. The one-and-a-half-hour sessions should include no more than three fifteen-minute papers (or two papers and one respondent), leaving forty-five minutes for discussion. Emphasis in these sessions will be balanced between discussion and papers, which in this format will most appropriately be open-endedly provocative.

The theme *The Object and Its Limits* asks the central question: what is the art object? Or, to turn the wording around: what is the object of art history? Sessions might investigate: the museological practice of presenting and interpreting works of art; the kinds of knowledge gained from the scientific analysis of art objects through conservation; the value and limitations of connoisseurship; the possibilities of iconographical analysis; the relevance or irrelevance of critical theory to an understanding of art objects and their history; the boundary between art and other objects; the necessity of objects to our field of study; and the effects of new electronic technology on our appreciation and understanding of objects.

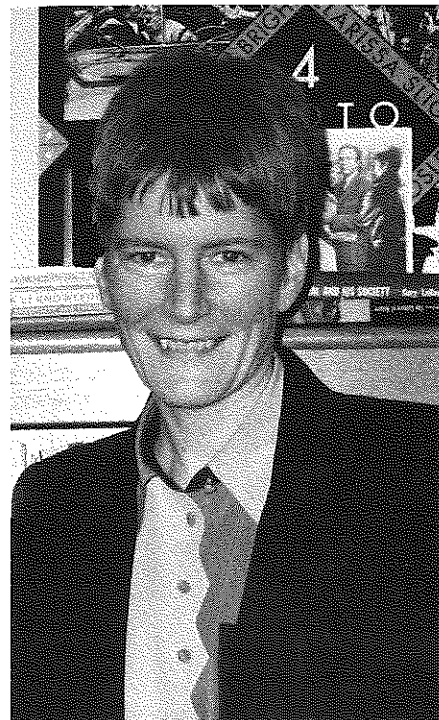
The Object and Its Limits draws all kinds of art historians together around their common commitment to visual culture. We will try to reinforce this sense of focused inclusion by making a special effort to include among panel chairs a good number of specialists from neighboring disciplines who have already demonstrated their commitment to the study of visual culture, as well as colleagues from different countries. It is also expected that some of the *Object* sessions will take place in Boston-area museums. Thus, proposals that focus on specific Boston-area objects will be especially welcome. Send proposals to: James Cuno, Director, Harvard University Art Museums, 32 Quincy St., Cambridge, MA 02138; and Anne Higonnet, Art Dept., Jewett Arts Center, Wellesley College, Wellesley, MA 02181. *Deadline for receipt of proposals: September 1, 1994.*

Studio Art Program Co-Chairs

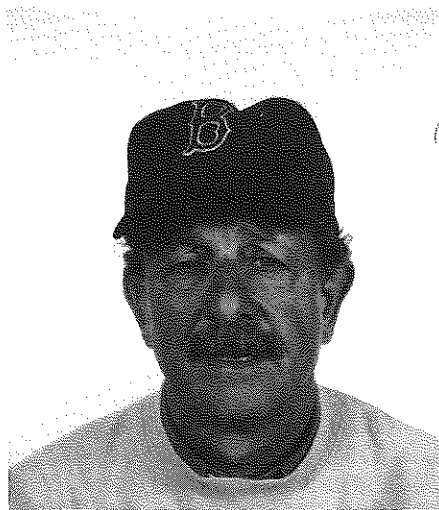
Both an artist and published critic, Deborah Bright moved to the Boston area in 1986 after thirteen years in Chicago. She received her M.F.A. in painting from the University of Chicago in 1975 and worked as a freelance graphic designer for several years before teaching at DePaul University and other Chicago-area institutions. After two years at the University of Massachusetts, Boston, she joined the faculty of the Rhode Island School of Design where she currently holds a joint full-time appointment in the photography and art history departments.

For many years, Bright has been active in the Society for Photographic Education, serving as both an elected representative of the Women's Caucus for Art and as a member of the board of directors. She is active in the Gay and Lesbian Caucus of CAA and is editing a critical anthology exploring new constructions of sex-gender in recent photography. Her other area of critical focus is contemporary landscape practice in photography, where she brings critical perspectives from post-colonial, feminist, and cultural geography studies to bear on how the material environment is represented.

Not surprisingly, Bright's artwork explores related interests in both areas



Deborah Bright



Ed Levine

of sex-gender and landscape. Her current work in progress focused on New England, *All That is Solid...*, is a meditation on the notion of a "national, industrial heritage" in the age of transnational capitalism. Another recently completed work, *The Management of Desire*, explores complex codes of sexual identity and pathology (in this case breast cancer) as these are written on the artist's own body.

Bright has received numerous grants and awards for both her writing and artwork, including funding from the National Endowment for the Arts, Art Matters, the New England Foundation for the Arts, and the David and Reva Logan Fund for photographic criticism. Her work has been shown nationally and internationally, including exhibitions at the Museum Folkwang, Essen; the National Museum of American Art, Smithsonian Institution; the Vancouver Art Gallery; Artists Space; Randolph Street Gallery; Denise Bibro Fine Arts; Cambridge Darkroom; and the Toronto Photographers Workshop.

Ed Levine was born in Brooklyn. As a child he was a fanatic Brooklyn Dodger fan who sat in the bleachers hoping they could beat the New York Yankees. He never forgave the Dodgers for leaving Brooklyn. This explains almost everything in his life as an artist and teacher. While teaching in the Visual Arts Program of the Massachusetts Institute of Technology, he has become a Boston Red Sox fan since they also have a sad history against the Yankees.

Studio Art Program Statement

In the studio art program, we want to explore our relations to the world and to each other through education and technology, to investigate the dialectic between the human imagination and the tools of technology and between changing social formations and more established institutional relationships as these relate to studio practice and education. In general, we want to look at the changing nature of practice and how its contexts affect the ways we make, exhibit, and perform our work.

Areas we would like to explore concern the social role and material conditions of art practice. What roles can artists in marginalized constituencies play within established institutions to promote new ways of thinking and experience? How do artists form alliances, share resources, and work together across divides of class, generation, ethnicity, sexuality, gender, etc.? How do we establish a broad spectrum of practice in a pluralistic society without inscribing other oppressive hierarchies? How do practice and teaching deal with issues of race, class, and sexuality in ways that do not re-create the constraining conditions of the institutions that constrain them?

Another area of inquiry is the relationship of art practice and education to notions of tradition and progress. What can we learn from other cultures about the meaning and place of art making for the individual and the community? How has art practice raised questions about the uses and meaning of the body within the university and society? How have new technologies altered traditional studio pedagogy and disciplinary thinking? Have video and digital imaging technologies been misapplied or poorly integrated into art programs? How has the introduction of critical theory transformed traditional curricula and practice in the studio? How have developments in public art affected teaching and art practice's relationship to the larger social environment? How has the relationship among artists, architects, and public institutions extended our conception of art making?

A third area of interest concerns the field of applied design and the crafts. Why do the traditional crafts continue

to be neglected in art discourse? What factors perpetuate this disciplinary separatism? What is the role of traditional crafts and design in a changing, more interdisciplinary education? What are the responsibilities of industrial and graphic designers in our contemporary social, ecological, and intellectual environment? How have new technologies affected traditional practices and conceptualizations of these disciplines?

We welcome these and other topics and strongly encourage creative approaches to session forms and formats. Send a copy of your proposal to both Deborah Bright, 72 Newton St., Somerville, MA 02143-3937, and Ed Levine, Visual Arts Program, MIT, N51-315, 265 Massachusetts Ave., Cambridge, MA 02139. *Deadline for receipt of proposals: September 1, 1994.*

Art Bulletin Editorial Board

CONT'D FROM PAGE 1

Clarke (chair, Art Historians Committee).

When it met in February, the *Art Bulletin* editorial board planned to elect an entirely new slate of members for the *Bulletin's* Advisory Committee, which advises and assists the several editors and the editorial board. However, because of the press of business, this was deferred until the board next meets, in October 1994.

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/

Sona Hoefman. Winfred Heid Gallery, Heidelberg, Germany, May 28-June 25, 1994. Paintings.

Susan Wilmarth-Rabineau. L'Isola Gallery, Rome, March 15-April 18, 1994.

MID-ATLANTIC/

Michelle La Perrière. Parlor Gallery, Ascension Lutheran Church, Towson, Md., January 3-February 28, 1994. Drawings and paintings.

MIDWEST/

Jeffrey Carr. Columbus Cultural Arts Center, Columbus, Ohio, March 6-April 4, 1994. Fawick Gallery, Baldwin-Wallace College, Berea, Ohio, January 10-February 4, 1994. Boyd Gallery, Wilmington College, Wilmington, Ohio, October 4-29, 1993.

Michael Kessler. Klein Art Works, Chicago, May 4-9, 1994. Paintings.

Ralph Murrell Larmann. Chatham Gallery, Indianapolis, Ind., March 4-April 5, 1994. "Are We Done Yet?" Paintings.

Sharon M. Loudon. Sean Kelley Gallery, Kansas City, Mo., March 18-May 13, 1994. Works on mylar and paper.

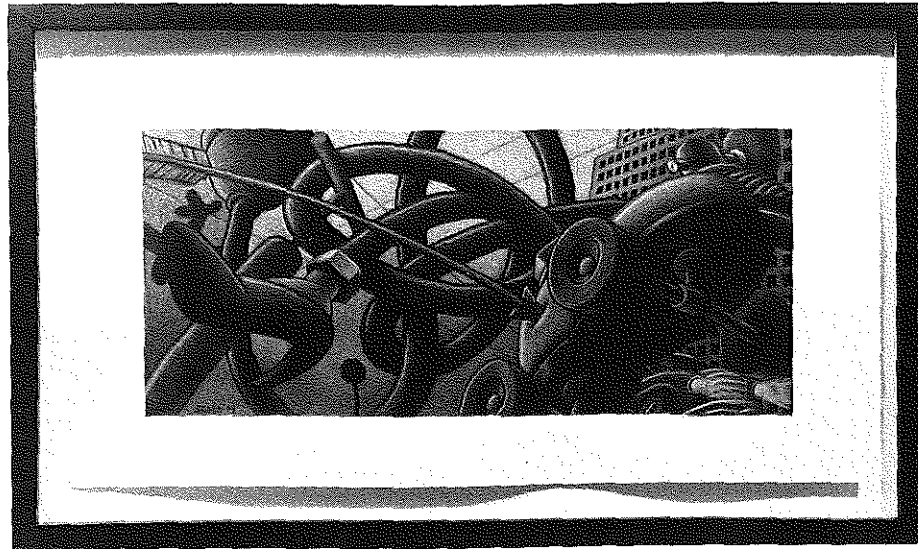
Dale Osterle. Kertman Gallery, Rockford, Ill., June 1994. Paintings.

Bhakti Ziek. Goldstein Gallery, University of Minnesota, St. Paul, June 26-September 30, 1994. "Merging Paths."

NORTHEAST/

Emma Amos. Art in General, New York, March 12-April 30, 1994. "Changing the Subject," paintings and prints.

Prilla Smith Brackett. Gallery 57, Cambridge,



Jeffrey Carr, *On the Avenue*, 1993, Prisma color, 12" x 22"

Mass., March 1-31, 1994. "Two Hemispheres: Painting and Drawing."

David L. Brandon. 80 Washington Square East Gallery, New York, March 23-April 15, 1994. "Siblings," site-specific installation.

Jennifer Cecere. Chambers Street IRT Subway Station, New York, May 15, 1994-May 15, 1995. "Chandeliers/There's No Place Like Home," installation.

Robin Dash. Hardie Gallery, Montserrat College of Art, Beverly, Mass., February 7-26, 1994. Paintings.

Hank DeRico. 55 Mercer Street Gallery, New York, April 26-May 17, 1994. "Ripple: Ellipsoid Etage," sculpture, installation.

Patti Fitzmaurice. Hera Gallery, Hera Educational Foundation, Wakefield, R.I., February 5-26, 1994. "Digital Imaging."

Nancy Friese. Pepper Gallery, Boston, March 11-April 23, 1994. "Far and Near," paintings.

Margaretta Gilboy. F.A.N. Gallery, Philadelphia, April 1-30, 1994. "Dreams Come True," paintings.

Melissa Harris. Teahouse Gallery, New York Open Center, New York, March 20-April 18, 1994. "Making Way for Magic Paintings of Sacred Sites in England."

Penny Kronengold. Books & Co., New York, April 1-30, 1994. Paintings and drawings.

Karen McCoy. Williams College Museum of Art, Williamstown, Mass., March 12-April 24, 1994. "Under the Skin."

Steven Miller. Landon Gallery, New York, May 12-June 30, 1994. "Eyes on Desire: Amoebic Viral Projections," paintings.

Ben Frank Moss. Jaffe-Friede and Strauss Galleries, Dartmouth College, Hanover, N.H., April 5-May 8, 1994. "A Vision of Passage," paintings and drawings.

Scott Reed. Colby College Museum of Art,

Waterville, Maine, March 6-April 10, 1994. "Captive Luminous Souls," monoprints.

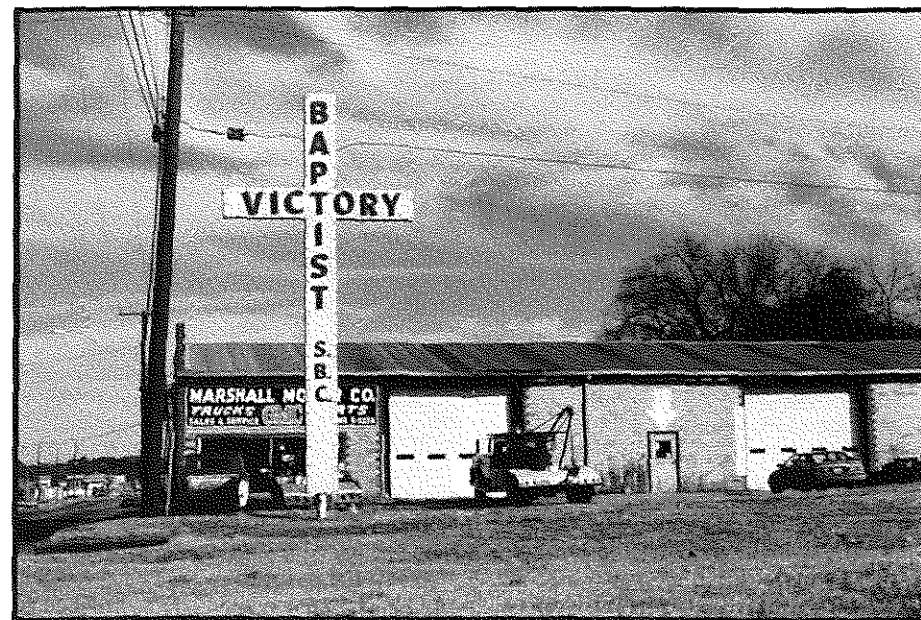
Anne Seelbach. Painting Center, New York, March 29-April 16, 1994. Paintings.

Diane Snelling. 80 Washington Square East Gallery, New York, March 23-April 15, 1994. Installation.

William Steiger. Condeso/Lawler Gallery, New York, March 1-26, 1994. Contemporary Realist Gallery, San Francisco, April 7-30, 1994. Paintings.

SOUTH/

Helene Aylon. Knoxville Museum of Art, Knoxville, Tenn., June 1993. Aldrich Museum, Ridgefield, Conn., January 23-March 23, 1994.



Alfred Durante, *Marshall, Texas*, 1989, color coupler photograph, 16" x 20"

"Paintings in Translation: Twenty Years Later." Artists Space, New York, January 26-March 19, 1994. "Stones in Translation: Thirteen Years Later." Fine Arts Museum, Nashville, Tenn., March 20-May 15, 1994. Harn Museum, Gainesville, Fla., June 5-August 7, 1994. "Bridge of Knots."

John Devaney. Miami-Dade Community College, May 9-27, 1994. "Fifteen-Year Retrospective."

Alfred Durante. Longview Art Museum, Longview, Tex., May 7-July 11, 1994. Photographs.

Hachivi Edgar Heap of Birds. Art Gallery, Pembroke Pines, Fla., February 24-April 7, 1994. Paintings, prints, drawings, and public artworks.

Ross Horrocks. Alliance Française d'Atlanta, Atlanta, Ga., March 11-April 15, 1994. "Paintings and Monotypes."

Barry Sparkman. Durham Art Guild, Durham, N.C., March 27-April 20, 1994. Paintings.

WEST/

Wolf Gowin. LA Artcore's Brewery Annex, Los Angeles, April 27-May 29, 1994. "Sculptures and Copper Wallworks."

Sheila Pitt. University of Arizona Museum of Art, Tucson, June 5-July 12, 1994. "Women on the Altar." Artemesia Gallery, Chicago, August 5-27, 1994. San Francisco State University, San Francisco, Calif., September 1994.

Fritz Scholder. Louis Newman Galleries, Beverly Hills, Calif., March 10-24, 1994. "Recent Work."

James B. Thompson. Focus Gallery, Salem, Ore., March 1994. "A Room with an Attitude."

People in the News

Amherst, after 35 years of service.

William T. Oedel has been promoted to associate professor of American art at the University of Massachusetts, Amherst.

Larry Silver will teach in Australia, summer 1994, through the Fulbright Commission. In the fall he will lecture at Smith College as Kennedy Professor of Art History.

Organizations

Marsha L. Semmel has been named director of public programs at the National Endowment for the Humanities.

portraits of women from a rural upstate village will be accompanied by a journal documenting the project.

Albert Sperath has been awarded an art fellowship from the Kentucky Arts Council.

James B. Thompson has been awarded the Arnold L. and Lois S. Graves award from Pomona College for a travel study of medieval art and architecture in Great Britain for the summer of 1995.

Daniel W. Weiss, assistant professor of medieval art at Johns Hopkins, has received the 1994 Van Courtlandt Elliott Prize from the Medieval Academy of America. He is the first art historian to be awarded the Elliott Prize, given for an outstanding article by a medievalist.

The American Academy of Arts and Sciences has announced elected fellows and foreign honorary members and the following CAA members have been so honored: **Marjorie Benedict Cohn**, Harvard University, Cambridge, Mass.; **Julius S. Held**, Barnard College, New York; and **Angelica Zander Rudenstine**, Cambridge, Mass.

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.

Academe

Carol Becker has been appointed dean and vice-president of academic affairs of the School of the Art Institute of Chicago.

Whitney Davis is Arthur Andersen Professor of Teaching and Research at Northwestern.

Mary Erickson has been appointed second visiting scholar at the Getty Center for Education in the Arts.

Laetitia A. La Follette was promoted to associate professor of classical art at the University of Massachusetts, Amherst.

Walter Melion is returning to Johns Hopkins as professor of Northern Renaissance and Baroque art. He had served as associate professor at Emory University.

Paul Foote Norton retired from the art history program at the University of Massachusetts,

Linda Butti has been awarded a 1994 New York State Council on the Arts Award to implement a series of art lectures and museum tours for senior citizens in Staten Island, N.Y.

Mark A. Cheetham, associate professor, University of Western Ontario, has been awarded a 1994-95 Guggenheim Fellowship to pursue research on the topic of "Kant and the Visual Arts."

Michelle La Perrière was awarded a residency at the Millay Colony for the Arts, Steepletop, Austerlitz, N.Y.

Diane Sophrin, Perry, N.Y., has been awarded a New York State Council on the Arts Decentralization Grant to paint "Women of Perry: Portraits from Life." Administered by the Arts Council for Wyoming County, this series of nine

Conferences & Symposia

Calls for Papers

Fifth Front Range Symposium in the History of Art, September 16-17, 1994, will be held at the Denver Art Museum, the Auraria Campus of Metropolitan State College, and the University of Colorado-Denver. 20-minute papers are sought on the theme of cultural contact, broadly interpreted. Papers on African and African American art are particularly desired, as the symposium will take place in conjunction with an exhibition of Benin art. Send 250-word abstract and c.v. to: Monica Blackmun Visona, Metropolitan State College, 1006 11 St., Denver, CO 80217-3362. *Deadline: July 1, 1994.*

Zurich Dada is the theme of an international conference hosted by the Department of the History of Art and Design at Manchester Metropolitan University, November 4-6, 1994. The program includes an experiment in the restaging of the events that took place at the Cabaret Voltaire. Speakers may present papers that relate to the historiographical problems connected with the re-creation of the past via reconstruction, translation, and dramatic presentation. For information: Michael Howard, History of Art and Design, Manchester Metropolitan University, Righton Bldg., Manchester M15 6BG; 061 247 1941; fax 061 236 0820.

To Attend

Nature and Ideology: Natural Garden Design in the 20th Century is the topic of the annual Landscape Architecture Symposium at Dumbarton Oaks, May 20-21, 1994. It will discuss the ideological, historical, political, aesthetic, and scientific frameworks on which concepts of natural garden design have been developed, in order to understand more fully their meaning and significance. \$40 (\$20 for students). For information: Studies in Landscape Architecture, Dumbarton Oaks, 1703 32 St., NW, Washington, DC 20007; 202/342-3280.

Images of the Artist: XVIII-XX Centuries is a colloquium sponsored by the art history department of the University of Lausanne and the Comité International d'Histoire de l'Art, June 9-12, 1994, in Lausanne. Topics include self-portraits and portraits of artists, artists' studios, tombs of artists, artists in literature, and legends of the old masters. For information:

Sylvie Wuhrmann, UNIL, Section d'Histoire de l'Art, BFSH 2, CH-1015 Lausanne, Switzerland; 011 41 21 692 2910; fax 011 41 21 691 2915; E-MAIL: SYLVIE.WUHRMANN@HISTART.UNIL.CH.

Independent Scholars: Finding an Audience is the theme of the second annual conference of the National Coalition of Independent Scholars, October 21-23, 1994. For information: NCIS, Box 5743, Berkeley, CA 94705.

Opportunities

Awards

Reference Materials Awards are available from the NE Reference Materials Program to support projects that will improve access to information and resources. Support is available for the creation of dictionaries, historical or linguistic atlases, encyclopedias, concordances, reference grammars, databases, textbases, and other projects that will provide essential scholarly tools for the advancement of research or for general reference purposes. Eligible projects include bibliographies, bibliographic databases, catalogues raisonnés, other descriptive catalogues, indexes, union lists, and other guides to materials in the humanities. For information: Reference Materials, Rm. 318, NEH, Washington, DC 20506. *Deadline for projects beginning after July 1, 1995: September 15, 1994.*

Continuum Book Award provides \$10,000 in recognition of the best work received in Continuum's principal publishing areas: religious studies, literature and the arts, psychology and social thought, and women's studies. Manuscripts that are interdisciplinary in nature and that offer innovative and theoretical perspectives of wide-ranging cultural importance are the primary focus of the award. Monies awarded represent an advance against royalties. Send manuscripts to: Continuum Book Award, 370 Lexington Ave., New York, NY 10017. *Deadline: September 1, 1994.*

Calls for Entries

North American Works-Matrix Gallery. All media except installation, video, film, or

performance. \$8 per entry, 5 max. For prospectus send SASE to: Matrix Gallery, 1725 I St., Sacramento, CA 95814; 916/441-4848. *Deadline: May 28, 1994.*

Seafood Leader, the primary trade magazine for the seafood industry, is seeking fish imagery (edible fish only) for its annual whole seafood catalogue issue. Its goal is to feature fine art for its readers and to promote the purchase of art within the seafood industry. Paintings, prints, and posters will be considered. Work must be available for purchase by readers. Submit color transparencies suitable for reproduction. Each entry should include name, telephone number, address, purchase information, and number of slides submitted. Slides must include title, medium, size, price, and whether work is one-of-a-kind or a multiple edition. Include SASE for return of slides. Mail entries to: Scott Wellsandt, Seafood Leader, 850 NW 45 St., Seattle, WA 98107. *Deadline: May 31, 1994.*

On Shaky Ground is an all-media exhibition concerned with the issues of turmoil, dread, upheaval, uncertainty, and change. \$15, 3 slides. For prospectus send SASE to: 494 Gallery, 494 Broadway, New York, NY 10012; 212/925-9841. *Deadline: June 1, 1994.*

Art Center of Battle Creek seeks artists for three group shows in 1995: "Paperwork," for experimental works using paper media—installations, sculpture, collage, etc.; "On the Land," sculpture dealing with nature, landscape, environmental issues; and "In Action," works in animation and comic book/cartoon imagery. Send slides, résumé, support materials, and SASE to: Tim Norris, Art Center of Battle Creek, 265 E. Emmett, Battle Creek, MI 49017. *Deadline: July 15, 1994.*

Art '95 is an annual multimedia competition to be held in New York. Categories include drawing, watercolor, pastel, printmaking, sculpture, cartoon art, computer art, photography, jewelry, metalwork, enamel, and furniture. For application: Art '95, Art Dept., Rm. P, 275 Rte. 304, Bardonia, NY 10954; 914/623-0599; fax 914/623-0611. *Deadline for application request: July 28, 1994.*

PhotoNominal '95 seeks artists for annual national exhibition that includes work utilizing any photographic process, from traditional silver printing techniques to the latest in technologically generated imagery. Send 10 35-mm slides max., with name, dimensions of work, title, and media on each slide; résumé and related support material; and SASE large enough for return of work to: PhotoNominal '95, Forum Gallery, 525 Falconer St., PO Box 20, Jamestown, NY 14702-0020. *Deadline: August 2, 1994.*

1994 National Small Oils Art Competition and Exhibition is open to U.S. residents 18 and older. \$3,000 cash awards, purchase awards, and prizes. 3 slides, \$25; each additional entry, \$10, up to 6 total. For prospectus send loose 29¢ stamp to: SO94 Prospectus, Wichita Center for the Arts, 9112 E. Central, Wichita, KS 67206; 316/634-2787. *Deadline: September 9, 1994.*

Artists Wanted for performance art festival, August 21-26, 1995. Send résumé, artist statement, and 1/2" VHS tape(s) of performance(s) to: Curator, Indianapolis Art League, 820 E. 67 St., Indianapolis, IN 46220; 317/255-2464. *Deadline: October 1, 1994.*

13th National Juried Quilt Show at the Schweinfurth Memorial Art Center invites entries of quilts and quilted wall hangings. \$8 first entry, \$6 second entry, 2 entries max. Send SASE for entry form to: Quilt Show Coordinator, Schweinfurth Art Center, 205 Genesee St., Auburn, NY 13021; 315/255-1553. *Deadline: October 1, 1994.*

Gallery 84 with Martin Sumers Graphics Gallery National Juried Painting/Print Competition: open to all artists working in 2 dimensions. Group painting show with solo award and group print show with solo award. For prospectus send #10 SASE to: Gallery 84, Dept. C, 50 W. 57 St., New York, NY 10019. *Deadline: October 15, 1994.*

Grants and Fellowships

The Translation Program of NEH supports individuals or collaborations among scholars to translate into English works that are germane to the history, literature, philosophy, and artistic achievements of other cultures. The program has supported a broad range of projects, including the translation of single works, the complete works of a particular writer, and anthologies. For information: Translations, NEH, 1100 Pennsylvania Ave., NW, Rm. 318, Washington, DC 20506; 202/606-8207; fax 202/606-8204; E-MAIL: NEHRES@GWUVM.GWU.EDU. *Deadline for projects beginning after April 1, 1995: June 1, 1994.*

The Mid Atlantic Arts Foundation announces the availability of guidelines and application forms for the 1994/95 Visual Arts Residency Program. Funds are available for the support of artist and critic residencies occurring between November 1, 1994, and December 1, 1995. Grants are awarded to nonprofit organizations in the mid-Atlantic region. Applications must be submitted by an organization on behalf of preselected artists and critics who are from the region but outside of the host organization's state. For information: Mid Atlantic Arts Foundation, 11 E. Chase St., #2-A, Baltimore, MD 21202; 410/539-6656. *Deadline: July 8, 1994.*

Fulbright Scholar Awards for U.S. Faculty and Professionals are available for university lecturing or advanced research in nearly 140 countries. Awards range from two months to a full academic year, and many assignments are flexible to the needs of the grantee. Basic eligibility requirements are U.S. citizenship and the Ph.D. or comparable professional qualifications. For lecturing awards, university or college teaching experience is expected. For information: Council for International Exchange of Scholars, 3007 Tilden St., NW, Ste. 5M, Box GNEWS, Washington, DC 20008-3009; 202/686-7877. *Deadline: August 1, 1994.*

Collaborative Projects Program of NEH is accepting applications for projects of broad scholarly and public significance in the humanities that entail the collaboration of two or more scholars for periods of 1 to 3 years. All topics in the humanities are eligible; collaborative projects are expected to lead to major scholarly publications. Awards range from \$10,000 to \$150,000. For information: Collaborative Projects/Interpretive Research, Div. of Research Programs, Rm. 318, 1100 Pennsylvania Ave., NW, Washington, DC 20506; 202/606-8210. *Deadline for projects beginning no earlier than July 1995: October 15, 1994.*

Liquitex Excellence in Art Student Grants are available to college or university level fine arts painting students who demonstrate outstanding accomplishment in acrylic, oil, watercolor, or mixed media. Purchase awards, art materials, and cash grants are available. Students must reside in the U.S., Canada, Puerto Rico, Mexico, Australia, U.K., Thailand, Singapore, Taiwan, Malaysia, Panama, Venezuela, or Argentina. **Liquitex Excellence in Art University Awards Program** invites art department chairs from universities and colleges in the U.S., Canada, Puerto Rico, Mexico, Australia, U.K., the Far East, and South America to recommend one graduate and one undergraduate student for an award. Students must demonstrate excellence in the painting field in any one of the following media: acrylic, oil, watercolor, mixed media. Recipients will receive a Liquitex certificate of excellence and a selection of fine art materials. For information on both programs: Liquitex Excellence in Art Student Programs, 1100 Church Ln., Easton, PA 18044-0598.

Internships

Minority Internship: San Francisco Museum of Modern Art has established an internship in the Dept. of Painting and Sculpture to offer professional curatorial training to a minority candidate currently enrolled in a university graduate program, or who has completed a master of arts or master of fine arts degree. The 12-month/20 hours per week appointment will begin concurrent with the school year in September. Stipend of \$12,000, with additional funds available for professional development in training. Letters of application should include description of interest in museum work, training, education, and experience, and goals and expectations of the internship. Also include 2 letters of recommendation, résumé, and listing of undergraduate and graduate coursework in art history and relevant areas of study. Send to: Janet Bishop, San Francisco Museum of Modern Art, 401 Van Ness Ave., San Francisco, CA 94102. *Deadline: May 31, 1994.*

The Smithsonian Institution Office of Museum Programs is introducing an internship program for 1994-95, in collaboration with selected community-focused museums to support training and staff development efforts of African American and Native American museums. The

internships offer an opportunity to gain hands-on training and experience in museum practices. Hosting partner museums include the National Museum of African Art and the Institute of American Indian Arts Museum in Santa Fe, N.Mex., and the National African American Museum Project and the Museum of African American Art in Tampa, Fla. For information: Gayle Edmunds, 202/357-3162. *Deadline: June 3, 1994.*

Calls for Manuscripts

Art Journal is seeking articles for an issue titled "Japanese Art 1868-1945: The Formation of a Cultural Identity," guest edited by Christine Guth. The issue will focus on aspects of the mutually modifying interchange between traditional and modernist arts and their role in the creation of a national identity. Issues that might be addressed include: the role of individual artists active both in Japan and abroad, the influence of public and private museums, domestic and international exhibition practices, the impact of government cultural policies, and the influence of collectors, art critics, and the press. This is a suggested but not exhaustive list of possible topics. Particularly encouraged are papers that address the issue from a broad cultural and interdisciplinary perspective. Submit one-page abstract to: Christine Guth, PO Box 147, Hopewell, NJ 08525. *Deadline: September 1, 1994.*

Art Journal is seeking articles for an issue titled "Video Art: New Forms," guest edited by John G. Hanhardt. This issue will examine the history of video as an art form and offer a critical survey of its contemporary development. We welcome articles that focus on an individual artist who has charted a distinct path in the history of video art. Articles should present the distinctive features of the artist's work and provide different theoretical and art-historical contexts in which to understand this work. The issue will deal with established as well as younger and mid-career artists. We are also considering reviews of seminal works—books or periodicals—that have been published on the topic of video art. Send manuscripts or proposals to: John G. Hanhardt, Whitney Museum of American Art, 945 Madison Ave., New York, NY 10021.

Workshop and Schools

Hands and Minds is a six-week institute in Discipline Based Arts Education (DBAE) for educators, sponsored by Art Educators of New Jersey and Jersey City State College, June 26-July 1, 1994. The institute will provide an understanding of the visual arts as a comprehensive core subject, taught within a balanced, sequentially organized curriculum. Participants will be given an assignment to complete before arriving for the on-site portion of the institute. For information: Rick Lasher, 171 Cherry Ln.,

River Edge, NJ 07661-1717; 201/261-3405; fax 201/986-1256. *Deadline: June 1, 1994.*

Romcyn Atelier Competition for Realistic Sculpture Workshop. Tuition, room, and board free for sculptor starting out. August 14-22, 1994. For brochure: Romcyn Atelier, 4923 S. Snowberry Ln., Evergreen, CO 80439. *Deadline: July 1, 1994.*

Publications

Scholarly Publishing on the Electronic Networks: Proceedings of the Third Symposium, published by the Association of Research Libraries, is available. The objective of the symposia has been to promote information-sharing and discussion among people interested in developing the potential of formal scholarly electronic publishing, with particular emphasis on not-for-profit models. \$20, plus \$4 shipping in the U.S. and Canada (\$8 in Europe). Association of Research Libraries, Office of Scientific and Academic Publishing, 21 Dupont Circle, Ste. 800, Washington, DC 20036.

Fairs and Festivals 1994 is an annual directory that lists contact and application information, locations, and descriptions of more than 800 festivals in twenty-seven states. It also features two indexes, one by state and one by festival title. The craft-oriented publication lists producers and sponsors of mall, trade, and high-end craft shows as well as smaller community fairs. \$12, plus \$3.50 shipping in New England, \$3.75 outside of New England. Arts Extension Service, Division of Continuing Education, University of Massachusetts, Amherst, MA 01003; 413/545-2360.

The American Medallic Sculpture Association Directory is available. It contains illustrated examples of artists' work and services and suppliers listings. Potential commissioners of medals can view various types of contemporary medals, such as the commemorative and art medals. \$10, plus \$3 shipping. AMSA, PO Box 2727, New York, NY 10185.

Classified Ads

The CAA newsletter accepts classified ads of a professional or semiprofessional nature. \$1.25/word (\$2/word for nonmembers); \$15 minimum.

Art Workshop International, Assisi, Italy, June 22-July 19, 1994. Live and work in a 12th-century hill town surrounded by the Umbrian landscape. Courses in painting/drawing, all media, landscape painting on site, and creative writing. Special program for professional/advanced painters and writers. Housing, most meals, studio space, critiques, and lectures. Art Workshop, 463 West St., 1028H, New York, NY 10014; 212/691-1159.

Asian Art Books and extensive slide collection. 805/644-3701.

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

Call for Slides of Art with Biblical or Religious Themes for new translation of the Bible. Compensation paid if selected for publication. Send slides with SASE to: A Good Thing, 230 Park Ave., Ste. 1152, New York, NY 10017.

Chesapeake Bay, Maryland: island retreat, waterfront, 3 bedroom house, artists' studio. Historic Smith Island. Must sell. \$60,000. 212/825-1828.

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; min. 3 weeks. Call DG Associates, 212/996-4629.

Fresco Painting Workshop—Ceri, Italy, 40 miles north of Rome, July 14-August 3, 1994. Live/work in an unusual 16th-century palazzo. All aspects of fresco painting are covered. Introducing a special workshop in marmoscagliola. Write/call for details. Fresco Associates of Ceri, 133 Greene St., New York, NY 10012; phone/fax 212/473-5657 or phone 914/762-2970.

Full-Color Exhibition Announcements. Gallery full-color postcards, catalogues, and posters. Write for samples: Images for Artists, 2543 Cleinview, Cincinnati, Ohio 45206.

Taos, New Mexico, sabbatical retreat: 2-story unfurnished, 1,750 square foot, adobe/log home for rent beginning August 1994. Spectacular views, redwood deck, jacuzzi tub, washer/dryer, wood stove, 2 baths. Half-hour from town; 4 wheel drive a must. 2.5 acres, fruit, trees, pines. Spacious, simple, beautiful. \$575/month. 505/776-1544.

Datebook

May 27
Deadline for submissions to July/August CAA News, to be published June 27

June 8
Deadline for submissions to *Careers*, to be published July 8

July 29
Deadline for submissions to September/October CAA News, to be published August 29

September 1
Deadline for program chairs to receive session proposals for the 1996 annual conference

January 26-28, 1995
Annual conference, San Antonio

CAA 1996 Annual Conference

Session Proposal Submission Form

Session title _____

Chair _____

CAA membership number _____
(CAA membership is required from time of submission of proposal through 1995. If not a member, call 212/691-1051 for an application form.)

Address _____

Telephone: office/studio _____ home _____

Co-chair (if applicable) _____

CAA membership number _____
(CAA membership is required from time of submission of proposal through 1995. If not a member, call 212/691-1051 for an application form.)

Address _____

Telephone: office/studio _____ home _____

Sponsoring affiliated society (if applicable): _____