

# CAA NEWS

## Troy Named Art Bulletin Editor

**N**ancy J. Troy, formerly professor of art history at Northwestern University and currently research associate at the J. Paul Getty Center for the History of Art and the Humanities, has been appointed editor designate of the *Art Bulletin*. She will succeed Richard Brilliant as editor-in-chief, effective July 1, 1994.

Troy received a B.A. from Wesleyan University and an M.A. and Ph.D. in art history from Yale. Her field of specialization is twentieth-century European art. She was at Northwestern from 1983 until 1993, prior to which she taught at Johns Hopkins for three years. The author of two book-length studies, *Modernism and the Decorative Arts in France: Art Nouveau to Le Corbusier* (Yale, 1991) and *The De Stijl Environment* (MIT, 1983), she has contributed to several exhibition catalogues, including *Mondrian and Neo-Plasticism in America* (Yale University Art Gallery, 1979), *De Stijl, 1917-1931* (Walker Art Center, 1982), *Oskar Schlemmer* (Baltimore Museum of Art, 1986), and *The 1920s: Age of the Metropolis* (Montreal Museum of Fine Art, 1991). In addition, she has published numerous articles in such journals as *Design Issues*, *October*, *Arts*

*Magazine*, and the *Art Bulletin*.

Newly elected to CAA's Board of Directors, Troy has been a CAA member since 1979 and has served on the nominating committee. As editor designate of the *Art Bulletin*, she will select and edit manuscripts for publication. Submissions should be sent to: Nancy J. Troy, Getty Center for the History of Art and the Humanities, 4001 Wilshire Blvd., Ste. 400, Santa Monica, CA 90401-1455.

### Editor Designate's Statement

My goal is to make the *Art Bulletin* a forum for discussion of the widest possible range of art historical issues. To that end, I hope to publish intellectually

challenging and stimulating articles assessing particular problems or fields, notes, letters, and exhibition reviews that will both encourage and directly contribute to the debates that are currently reshaping the discipline and practices of art history. I would like to think that under my editorship, the *Art Bulletin* will contain articles readers might not expect to find there, that its contents will elicit not only interest but also surprise and provoke not simply reasoned response but also the kind of productive controversy that often signals growth and change.

In the course of the eighty years since it was founded in 1913 (one year after the formation of the College Art Association), the *Art Bulletin* has established a solid reputation for promoting distinguished scholarship in our field. However, that very reputation, and the sense of tradition it entails, should not be regarded as discouraging the presentation of innovative points of view or the exploration of under-represented subjects in the pages of *Art Bulletin*. Outstanding art historical work of high quality is being accomplished at what some may regard as the margins of our discipline as well as at its traditional center. One of my principal tasks as editor will be actively to seek out material that responds to these criteria. But no matter how broadly I try to cast my net, my catch will necessarily depend in large part on what rises to the surface of its own accord. I therefore intend to be receptive to unsolicited submissions and also hope to inspire those who read the *Art Bulletin* to encourage scholars whose work they admire to contribute to its pages.

—Nancy J. Troy



Nancy J. Troy

1 Troy Named Art Bulletin Editor  
2 Award Committees  
3 Fellowship Recipients Named  
4 CAA News  
5 Annual Conference Update  
6 Irving Sandler  
7 Directory of Affiliated Societies  
9 Solo Exhibitions by Artist Members  
11 People in the News  
Grants, Awards, & Honors  
12 Conferences & Symposia  
13 Opportunities  
15 Information Wanted  
Datebook  
16 Classified Ads

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

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

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

© 1993 College Art Association, Inc.

# Award Committees

CAA's prestigious awards are presented annually. Nominations for 1994 awards should be sent by September 15, 1993, to the award chairperson in care of CAA, 275 Seventh Ave., New York, NY 10001. For further information regarding the requirements and qualifications for the awards, call Melinda Klayman in the CAA office.

**Distinguished Teaching of Art Award** is presented to an artist of distinction who has made a significant contribution to the visual arts based on his/her experience in the visual arts and has encouraged his/her students to develop their own individual abilities. (See also p. 5.) Murry DePillars, chair, Virginia Commonwealth University; Joan Backes, South Dartmouth, Mass.; Diane Burko, Community College of Philadelphia; Carolyn Manosevitz, Austin Community College.

**Distinguished Teaching of Art History Award** is awarded to an individual who has been actively engaged in the teaching of art history for most of his/her career. Susan Barnes, chair, Dallas Museum of Art; Linda Stone-Ferrier, University of Kansas; David Wilkins, University of Pittsburgh.

**Artist Award for a Distinguished Body of Work, Exhibition, Presentation or Performance** is a peer award given to an artist for work mounted in the penultimate year preceding the award. Beauvais Lyons, chair, University of Tennessee; Tom Barrow, University of New Mexico; Susan Fillin-Yeh, Reed College; James W. Yood, Northwestern University.

**Distinguished Artist Award for Lifetime Achievement** celebrates the career of an artist who has demonstrated particular commitment to his or her work throughout a long career and has had an important impact nationally and internationally on the field. Harry Rand, chair, National Museum of American Art; Pat Adams, Bennington College; Joyce Kozloff, New York; Margaret Lazzari, University of Southern California.

**College Art Association/National Institute for Conservation Award for**

**Distinction in Scholarship and Conservation** was created to recognize an outstanding contribution by one or more persons who have enhanced understanding of art through the application of knowledge and experience in conservation, art history, and art. Marcia Hall, chair, Temple University; Molly Faries, Indiana University; Arthur Wheelock, National Gallery of Art; for NIC: Barbara Heller, Detroit Institute of Arts; Joyce Hill-Stoner, University of Delaware.

**Alfred H. Barr, Jr., Award** was established in honor of the former director of the Museum of Modern Art. It is presented to the author or authors of an especially distinguished catalogue in the history of art, published during the penultimate calendar year under the auspices of a museum, library, or collection. Kevin Consey, chair, Museum of Contemporary Art, Chicago; Judi Freeman, Los Angeles County Museum of Art; Joaneath Spicer, Walters Art Gallery; Sidra Stich, Berkeley, Calif.

**Frank Jewett Mather Award** for art journalism is awarded for published art criticism that has appeared in whole or in part in North American publications during the preceding year beginning September 1 and ending August 31. Victor Margolin, chair, University of Illinois, Chicago; David Carrier, Carnegie Mellon University; Frances Colpitt, University of Texas, San Antonio; Joan Hugo, California Institute of the Arts.

**Charles Rufus Morey Book Award**, named in honor of one of the founding members of CAA and first teachers of art history in the United States, is presented for an especially distinguished book in the history of art, published in any language in the penultimate calendar year. Whitney Davis, chair, Northwestern University; Jack Brown, Art Institute of Chicago; Margaret Olin, School of the Art Institute of Chicago; Anne Markham Schulz, Brown University.

**Arthur Kingsley Porter Prize**, established in memory of another founding member of the CAA and one of the first American scholars of the discipline, is awarded for a distinguished article published in the *Art Bulletin* during the previous calendar year by a scholar of any nationality who is under the age of 35 or who has received the doctorate not more than

10 years before acceptance of the article for publication. Patricia Leighton, chair; Valter S. Gibson, Case Western Reserve University; Joseph Stry, Wesleyan University; Aimée Brown Price, New York.

# Fellowship Recipients Named

The first recipients of CAA's Professional Development Fellowships have been selected. They are Laylah Ali, Phyllis Jackson, Deane Miner, Delilah Montoya, and Tina Takemoto. The aim of the fellowship program is to assist emerging artists and art historians in bridging the transition between graduate school and the professional world, to encourage artists and scholars from culturally diverse communities to pursue graduate degrees and professional careers in art and art history, and to promote those whose work may have been marginalized by their cultural diversity (see *CAA News*, May/June 1993).



Laylah Ali is an M.F.A. candidate in painting at Washington University in St. Louis. She received a B.A. from Williams College and

participated in the Whitney Museum Independent Study Program. Ali had her first M.F.A. show this past spring and plans another for May 1994. She will pursue a career teaching art, preferably in a racially and economically diverse urban population.



Phyllis Jackson is a Ph.D. candidate in the Department of Art History at Northwestern University. Her dissertation, "Re-viewing and Re-visioning Women of African Descent in the American Visual Tradition," questions the tradition of race and gender in American art and art historical scholarship. A 1992-93 recipient of the Henry Luce Foundation/ACLS Dissertation Fellowship in American Art, Jackson has received a Minority Scholar-in-Residence fellowship at Pomona College for the 1993-94 academic year.



Deane Miner is working toward an M.F.A. in photography at the University of Illinois at Urbana-Champaign. He received a B.F.A. from Alfred University's School of Art and Design, concentrating in media arts and photography.

Miner uses photography, video, and digitized imagery to play the role of a storyteller. He is teaching photography and video at the University of Illinois, which he plans to continue after completing his graduate studies.



Delilah Montoya is an M.F.A. candidate at the University of New Mexico, where she earned a B.A. and M.A. in studio art. Montoya's work incorporates drawing

with photography, lithography, and serigraphy. Her M.F.A. exhibition project will be a study of the Sacred

Heart as a spiritual icon and Baroque religious symbol representing a synchronic relationship between European and Aztec philosophy and imagery.



Tina Takemoto is working toward an M.F.A. at the Mason Gross School of the Arts at Rutgers University. She received a B.A. in Visual Studies, an interdisciplinary major in

the College of Environmental Design at the University of California, Berkeley. Much of her work focuses on the self-portrait, exploring issues of identity and self-representation through painting and performance. Next year Takemoto will attend the University of Rochester Visual and Cultural Studies program.

Six alternate fellowship recipients were named: Cheyenne Harris (M.F.A.), University of Massachusetts, Dartmouth; Charles P. Juhasz (M.F.A.), Yale University; Cathleen Lewis (M.F.A.), School of Visual Arts; Susan Otto (M.F.A.), University of Southern California; Maritza Perez (M.F.A.), San Francisco State University; and Carol Sun (M.F.A.), Vermont College.

Members of the committee to select the first group of fellowship recipients were Vishakha Desai, director, Asia Society Galleries; Lloyd E. Oxendine, curator, American Indian Community House, New York; Grace Stanislaus, director, Bronx Museum of Art; Martha Wilson, founder and director, Franklin Furnace; Patricia Hills, Boston University; Elizabeth Johns, University of Pennsylvania; and Leslie King-Hammond, Maryland Institute, College of Art.

Applications for 1994 fellowships, for students who expect to complete their graduate degree in the academic year 1994-95, will be available mid-August in art history and visual arts graduate departments across the United States or from the CAA office.

## Porter Prize Awarded

The Arthur Kingsley Porter Prize for 1992 has been awarded to Mary Jackson Harvey of the University of Chicago for her article "Death and Dynasty in the Bouillon Tomb Commissions," which appeared in the June issue of *Art Bulletin*, and to Andrew Morrogh of the University of Chicago for his article "The Magnifici Tomb: A Key Project in Michelangelo's Architectural Career," which appeared in the December issue. The Arthur Kingsley Porter Prize was established in 1957 for the encouragement of beginning scholars of any nationality in art historical studies. It is awarded annually, or at the discretion of the College Art Association, for an article published in the *Art Bulletin* judged by a committee of three to be of sound scholarship, original content, and distinguished presentation. The Porter Prize Committee has issued the following citations for the 1992 awards:

Mary Jackson Harvey's "Death and Dynasty in the Bouillon Tomb Commissions" (*Art Bulletin*, June 1992) presents an engrossing account of how an ambitious French prelate of the seventeenth century, Cardinal de Bouillon, used two tomb commissions, one for his uncle, the other for his parents, as occasions to further his personal and family interests. Through her judicious evaluation of evidence from many sources, Harvey painstakingly reconstructs the often complex circumstances surrounding each commission, and she explores the ways in which the cardinal manipulated traditional tomb imagery for his own purposes. Particularly impressive is her reading of the effigies of the cardinal's parents on the family tomb at Cluny. Writing in a lucid and eminently graceful style, Harvey affords us many valuable insights into the crucial role that monumental sculpture could play in the aristocratic politics of the *ancien régime*.

Andrew Morrogh's "The Magnifici

Tomb: A Key Project in Michelangelo's Architectural Career" (*Art Bulletin*, December 1992) provides a convincing and compelling reconstruction of Michelangelo's process of design for a pivotal work in the artist's early development as an architect. Carefully assessing issues of the tomb's setting, patronage, and chronology, Morrogh enables us to understand Michelangelo's surviving studies for the monument as progressively reconsidered solutions to the formal and visual problems particular to this project. The article shows that Michelangelo's self-education in architecture was both rigorously critical and experimentally original. Morrogh's exemplary analysis of drawings demystifies this artist's creativity by revealing the internal logic of Michelangelo's alternative ideas for the Magnifici Tomb. Morrogh's study stands out from earlier accounts of Michelangelo's career as an architect because Morrogh documents the struggle of Michelangelo's transition from sculpture to architecture, and the challenges of integrating the demands of both media in the context of a unique and difficult commission. Through meticulous and illuminating study of varied evidence, Morrogh brings us close to decisive turning points in Michelangelo's evolving thought on architecture, and persuasively presents this ultimately unrealized tomb as a



Porter Prize recipients Andrew Morrogh and Mary Jackson Harvey

PHOTO: LLOYD DEGRANE

prelude to the inventiveness of Michelangelo's later works.

Committee: Patricia Leighton, chair; Caroline Bruzelius; Walter S. Gibson; Joseph Siry.

## Art Journal Board Seeks Members

The editorial board of *Art Journal* seeks nominations for two recently vacated positions. Candidates should be deeply engaged with contemporary art and have a distinguished record of professional achievement. It is the aim of the board that its membership reflect the range of fields and methods current in the discipline, as well as the geographical, philosophical, institutional, gender, and ethnic range of the CAA membership. For one position, preference will be given to a modernist art historian with a Ph.D. in art history. The individual should either teach art history or be an active critic/curator/artist. For the other, preference will be given to an individual who is a critic/curator/artist.

Each position has a three-year term (1993-96), renewable once. The editorial board meets in New York three times a year and at CAA's annual conference. It is expected that editorial board members will attend meetings. Board members must pay their own way to the annual conference; CAA provides financial assistance for the meetings in New York. Board members must be members of CAA.

Nominations and self-nominations—including a statement of interest from the candidate, a c.v., and any supporting material—should be sent to: *Art Journal* Editorial Board, CAA, 275 Seventh Ave., New York, NY 10001. *Deadline: September 30, 1993.*

## Board Seeks Nominations to the Nominating Committee

The CAA Board of Directors is soliciting nominations of members in good standing for election to the 1994 Nominating Committee. (Self-nominations are encouraged.) The 1994 Nominating Committee is responsible for evaluating the nominations submitted to the CAA office and compiling the slate of candidates for election to the Board of Directors to serve the term 1995-99. Send letters of recommendation and supporting material to: Nominating

Committee, CAA, 275 Seventh Ave., New York, NY 10001. *Deadline: October 1, 1993.*

## Distinguished Teaching of Art Award

At a recent meeting of CAA's Board of Directors, the Distinguished Teaching of Art Award Committee in conjunction with the Visual Arts Committee changed the process of nomination for the award.

Guidelines for nominations for the Distinguished Teaching of Art Award are: (1) recipient must be a visual arts teacher who has been influential in meaningful ways to his or her students; (2) recipient can be an artist or artist/critic; (3) recipient should have been teaching for minimum of five years; (4) former students should show the impact of his or her teaching in making their own impact on the art world; and (5) recipient does not necessarily have to be academically affiliated.

To nominate an individual for this award, send the following information to the CAA office: (1) nominee's name, address, and telephone number; (2) your name, address, and telephone number; (3) letter of nomination with reasons for nominating candidate; and (4) names, addresses, and telephone numbers of at least 5 former and present students to be contacted by the CAA office for further recommendations. More letters are welcome.

## Millard Meiss Grants

CAA is pleased to announce five recent Millard Meiss Publication subsidies: **Laurie Fusco and Gino Corti**, *Lorenzo de' Medici, Collector: The Pursuit of Antiquities in the Early Renaissance*, published by Cambridge University Press; **Sandra Hindman**, *Sealed in Parchment: Rereadings of Knighthood in the Illuminated Manuscripts of Chretien de Troyes*, published by the University of Chicago Press; **Thomas W. Lyman**, *Saint-Sernin in Toulouse: The Art of the Romanesque Builder*, published by Penn State Press; **Norris Kelly Smith**, *Perspective from Another Point of View*, published by Columbia University Press; and **Leon Satkowski**, *Giorgio Vasari: Architect and Courtier*, published by Princeton University Press.

Millard Meiss Publication Fund

subsidies are given twice annually for book-length scholarly manuscripts that have been accepted by a publisher but cannot be published without a subsidy. The author must be a CAA member in good standing. Guidelines and application forms are available from the CAA office.

# Annual Conference Update

## 1994 Session Canceled

The session "Condivi, Cellini, and the Uses of Artist's Biographies" (John Shearman, chair) has been canceled.

## 1994 Session Added

There will be a 1 1/2-hour session, sponsored by the Committee on Women in the Arts, at the 1994 conference. It has been twenty years since Linda Nochlin and Ann Sutherland Harris curated the watershed exhibition *Women Artists, 1550-1950*. How has the situation changed for women artists and art historians in the intervening period? Women will speak succinctly for from one to three minutes on their analyses and perceptions of the changes, addressing such issues as discrimination in hiring, promotion, and tenure, and such questions as "What is feminism today?" and "What has been accomplished and what remains to be addressed?" Students are invited to speak, and faculty are encouraged to incorporate student responses into their own remarks. To apply, send a short description of your contribution, with your name and address, to: Ann Meredith, 308 W. 30th St., #1C, New York, NY 10001.

## What's New

Several changes will be evident in the conference schedule for 1994. For the first time in over a decade, sessions will begin Wednesday night (7:30-10:00 P.M.); and Thursday evening sessions will be an hour earlier (7:30-10:00 P.M.). In addition, those of you who expressed dismay at the absence of paper titles from the 1993 preliminary program will be pleased by their restoration this year.

In 1995 the evolution of the conference will continue when affiliated societies and CAA committees are granted 2 1/2-hour sessions, in addition to their traditional 1 1/2-hour special slots in the program. We anticipate that these sessions will be valuable additions to the program, helping to ensure balanced representation of the wide range of interests of the membership.

## Ushers and Projectionists Sought

Applications are being accepted for ushers and projectionists for the 1994 annual conference. Ushers and projectionists will be paid \$8/hour and will receive complimentary conference registration. They are required to work a minimum of 3 session time slots (Wednesday-Saturday), and must attend a training session early Wednesday afternoon, February 16. Projectionists must be able to operate a 35-mm slide projector; familiarity with video projectors is helpful. If interested, contact CAA A-V Coordinator Elaine Pike, Art Dept., Box 22, Vassar College, Poughkeepsie, NY 12601; 914/437-5229; BITNET nipike@vassar; TELNET in% "nipike@vassar.edu".

## Search for 1996 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 1996 conference, to be held in Boston.

The program chairs will formulate, develop, and produce the 1996 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 coordina-

tor to produce conference publications and ensure the 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 area and be employed at a college, university, art school, or museum. Institution approval and support in the form of release time, telephone, photocopying, and postage are customary. The term is February 1994–February 1996. Appointments will be made in fall 1993. *Deadline for nominations: September 30, 1993.*

## Irving Sandler

**A**fter thirteen years of service, veteran CAA member Irving Sandler is leaving the *Art Journal* editorial board. A member of the original board that instituted *Art Journal's* theme issues in 1980, he has provided a consistent and creative voice in choosing and developing each issue's topic. Sandler is a professor of art history at State University of New York at Purchase, where he has taught since 1971, and has published numerous books on the history of American art since World War II, including *The Triumph of American Painting: A History of Abstract Expressionism* (1970); *The New York School: Painters and Sculptors of the 1950s* (1978); *American Art of the 1960s* (1988); and monographs on Al Held, Alex Katz, and Philip Pearlstein. He is

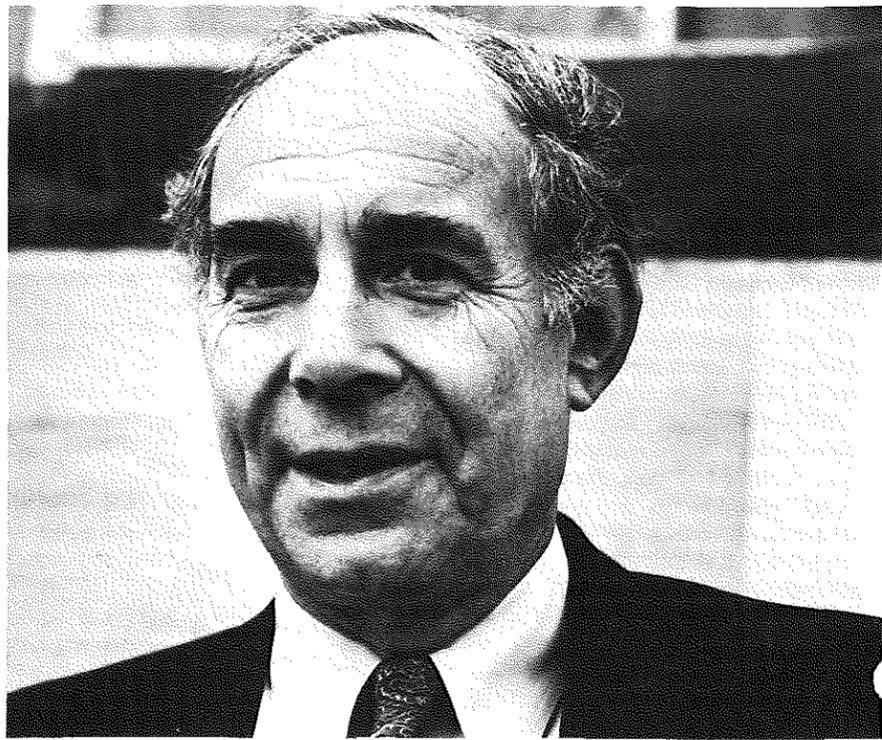
completing a history of art in the 1970s and 1980s. Sandler has been a contributing editor to *Art in America* since 1972 and has also worked as art critic for the *New York Post*, *Art News*, and other publications. He has been an active member of several art organizations. He was the program chair of the Artists Club (the meeting place of the New York School) in the 1950s; the co-founder of Artists Space in 1973 and a member of its Board of Directors since then; a former president of the American Section of the International Association of Art Critics; and a board member of CAA. Sandler has also served as the chair of the Overview Committee for the Visual Arts, National Endowment for the Arts, and acting director of the Neuberger Museum. Sandler and his wife, Lucy Freeman Sandler, CAA president, 1981–84, were co-chairs of CAA's 1978 annual meeting.

I spoke with Irving Sandler a few weeks ago about *Art Journal*, its editorial board, and the changes he has seen. Sandler identifies publications and the annual conference as CAA's most important activities. His main concern, as he leaves the *Art Journal* editorial board, is that CAA keep up its standard of excellence in its journals, stressing that young scholars need publications

such as *Art Journal* and the *Art Bulletin* more than ever, because of the "publish or perish" imperative that exists in order to get promotions and tenure at universities.

One of the primary goals of the *Art Journal* editorial board, according to Sandler, has been to correctly identify *Art Journal's* readership: "There was a period of time when we thought that our primary constituency was artists, and we tried to turn the magazine more and more toward contemporary art and contemporary artists. We soon found out that there was a large constituency of historians of modern art and that we had to meet their requirements, so we've been attempting to balance these constituencies as best we can." Sandler expresses regret that more artists have not submitted ideas for theme issues, despite the journal's continuing attempts to draw them in. The artists' pages section has been well received, and Sandler hopes that more artists will contribute ideas for future issues.

Sandler praised the individual members of *Art Journal's* editorial board, pointing out the professionalism, wide variety of talent, and level of commitment that each brings to the board. Having served on dozens of boards, he has never seen one that works as well as



Irving Sandler

this one, he says. He cites the balance between artists, art historians, and art critics on the board as one reason why it is so interesting and works so well.

Having been on the board since 1979, he has seen quite a few changes come about. The newly revived CAA Publications Committee has broadened *Art Journal's* editorial board, increasing it from four to eight members, and has made it more balanced geographically and in terms of the CAA membership. Sandler agrees that these are beneficial changes, yet laments the increase in bureaucracy that has also come about, and regrets the "time spent on the demands of bureaucracy rather than on discussing themes for issues."

Sandler continually stressed that *Art Journal* is a professional publication that is needed by scholars in the increasingly shrinking market of art publishing. The College Art Association applauds Irving Sandler for his dedicated service, which has made a significant contribution to making *Art Journal* the professional publication that it is today.

—Renée Ramirez

## Directory of Affiliated Societies

**T**his directory is published annually on the basis of information provided by CAA's affiliated societies. The societies listed below have met specific standards for purpose, structure, range of activities, and membership enrollment required for formal affiliation.

### American Committee for South Asian Art

ACSAA, founded 1966. Membership: 400. Annual dues: \$25 regular; \$10 student and unemployed; \$30 institutional; \$50 contributing; \$100 sustaining. Purpose: to promote the

understanding of the arts of South Asia and related areas, including India, Pakistan, Nepal, Bangladesh, Sri Lanka, and Southeast Asia. ACSAA publishes a biannual newsletter, supports a continuing slide project, and holds a major symposium every two years. Secretary: Dorothy Fickle, Nelson-Atkins Museum of Art, 4525 Oak St., Kansas City, MO 64111-1873; 816/561-4000.

### American Institute for Conservation of Historic and Artistic Works

AIC, founded 1958. Membership: 3,000. Annual dues: \$85 individual, \$30 students and retirees, \$130 institutional and business affiliates. Purpose: to promote the importance of the conservation of cultural property and advance knowledge and improve methods of conservation needed to protect, preserve, and maintain the condition and integrity of historic and artistic works. The AIC's *Code of Ethics and Standards of Practices* defines appropriate conduct for the field. AIC holds an annual conference and publishes a bimonthly newsletter (*AIC News*), a scholarly journal (*Journal of the American Institute for Conservation*) issued three times a year, an annual membership directory, and other occasional publications. The specialty/subgroups—architecture, books and paper, conservators in private practice, objects, paintings, photographic materials, research and technical studies, textiles, and wooden artifacts—provide a technical focus for educational exchanges through programs and publications. AIC also sponsors occasional courses and seminars on technical subjects. The Conservation Services Referral System, a roster drawn from the AIC membership, is operated by the Foundation of the American Institute for Conservation of Historic and Artistic Works (FAIC). The service helps museums, libraries, and other cultural institutions as well as individuals locate and select appropriate conservation services. Executive director: Sarah Z. Rosenberg, 1717 K St., NW, Ste. 301, Washington, DC 20006.

### American Society for Hispanic Art Historical Studies

ASHAHS, founded 1975. International membership: 150. Annual dues: \$12.50 regular; \$7.50 students; \$17.50 institutional. Purpose: the encouragement and advancement of studies and research in the history of the arts of Spain and Portugal, promoting the interchange of information and ideas among members through meetings, publications, and other means it deems appropriate. The society's *Newsletter* appears each spring and fall. ASHAHS presents the annual Eleanor Tufts Award for an outstanding publication in its field and the annual photography grant for a graduate

student writing a dissertation on some aspect of Hispanic art. General secretary: Steven N. Orso, School of Art and Design, University of Illinois, 408 E. Peabody Drive, Champaign, IL 61820; 217/333-1255; fax 217/244-7688.

### Art Libraries Society of North America

ARLIS/NA, founded 1972. Membership: 1,350. Annual dues: \$55 individual; \$35 student; \$75 institutional and business affiliates. Purpose: to promote the development, good management, and enlightened use of all art libraries and visual resources collections, and to further the interests and goals of all professionals involved with the organization and retrieval of art information. The society holds an annual conference, sponsors two annual awards for excellence in art-related activities, and publishes *Art Documentation* quarterly, *ARLIS/NA Update* bimonthly, an annual *Handbook and List of Members*, and two monograph series. Executive director: Pamela Parry, 3900 E. Timrod St., Tucson, AZ 85711; 602/881-8479; fax 602/322-6778.

### Arts Council of the African Studies Association

ACASA, founded 1982. Membership: 275. Annual dues: \$25 regular and institutional; \$10 special (students, unemployed, retired). Purpose: to facilitate communication among scholars, teachers, artists, museum specialists, and all others interested in the arts of Africa and the African diaspora; to promote greater understanding of African material and expressive culture in all its forms; and to encourage contact and collaboration with African and diaspora artists and scholars. ACASA holds its annual business meeting during the ASA annual meeting in the fall and sponsors panels on a wide range of topics. ACASA meets on an ad hoc basis at the CAA conference in the winter. ACASA also sponsors a triennial symposium on African art, the next to be held in New York in the spring of 1995. ACASA recognizes significant contributions to the field through the presentation of two major awards during the triennial, the Leadership Award and the Arnold Rubin Outstanding Publication Award. Members receive the ACASA newsletter, published three times a year (April, August, and December). The newsletter provides information on ACASA-sponsored activities and related educational programs, new publications, opportunities in the field, and news about members and their research activities. Each April issue includes a current directory of members. The ACASA newsletter is distributed without charge to more than 275 individuals and institutions in Africa and the Caribbean as part of the organization's effort to

disseminate information as widely as possible. Secretary-treasurer: Barbara Frank, Dept. of Art, SUNY at Stony Brook, Stony Brook, NY 11794-5400; 516/632-7255, 7250; fax 516/632-7261; e-mail bfrank@ccmail.sunysb.edu.

### Association of College and University Museums and Galleries

ACUMG, founded 1979. Institutional membership: 225; individual membership: 75. Annual dues: \$35 institutional; \$20 individual. Purpose: to address professional, educational, ethical, and financial issues relevant to academic museums and galleries of all disciplines: art, history, and science. The association supports continued improvement of professional and ethical surveys, national and regional conferences, and presentations at annual professional meetings including AAM, CAA, AASLH, AAMD, NCAA. Founded as an Affiliate Professional Organization of the American Association of Museums, ACUMG is a network of museums and galleries affiliated with academic institutions throughout North America. President: David C. Huntley, University Museum, Southern Illinois University at Edwardsville, Edwardsville, IL 62025; 618/692-2996; fax 618/692-2995.

### Association of Research Institutes in Art History

ARIAH, incorporated 1988. Full members: 15 (American Academy in Rome; American Antiquarian Society, Worcester, MA; Center for Advanced Study in the Visual Arts, National Gallery of Art, Washington, DC; Centre Canadien d'Architecture/Canadian Centre for Architecture, Montreal; Dumbarton Oaks, Washington, DC; Getty Center for the History of Art and the Humanities, Santa Monica, CA; Huntington Library, Art Collections and Botanical Gardens, San Marino, CA; Instituto de Investigaciones Estéticas, Mexico City; J. Paul Getty Museum, Malibu, CA; Metropolitan Museum of Art, New York; Smithsonian Institution, Washington, DC [Freer Gallery of Art/Arthur M. Sackler Gallery; National Museum of African Art; National Museum of American Art]; Winterthur Museum, Garden, and Library, Winterthur, DE; Yale Center for British Art, New Haven, CT). Affiliate member: 1 (Paul Mellon Centre for Studies in British Art, London). Annual dues: \$200 full members, \$100 business affiliates. Purpose: to advance education and scholarly research by institutes of advanced research in art history and related disciplines; to provide general and continuing information about the scholarly activities and contributions of the member centers and to exchange administrative, scholarly, and research information; to encourage cooperation among the member institutions in the development of joint research projects and other programs such

as fellowships and lecture series; and to help fund cooperative projects and programs among the member institutions. ARIAH meets twice yearly: in October and during the CAA annual conference in February. Chair: Herbert H. Hymans, Getty Center for the History of Art and the Humanities, 401 Wilshire Blvd., Ste. 400, Santa Monica, CA 90401-1455; 310/458-9811; fax 310/458-6661. Secretary: Anne-Marie Logan, Yale Center for British Art, 1080 Chapel St., New Haven, CT 06520; 203/432-2846; fax 203/432-9695; BITNET BRITISH&YALEADS.

### Design Forum: History, Criticism, and Theory

DF, founded 1983. Membership: 185. Annual dues: \$10. Purpose: to nurture and encourage the study of design history, criticism, and theory and to provide, through various events, better communication among its members, the academic and design community, and the public at large. DF holds an annual meeting in conjunction with the CAA annual conference and an autonomous symposium on design. The DF newsletter, *Object Lessons*, founded 1990, is published 10 times a year. Co-chairs: Joseph Ansell, Otterbein College, and Richard Martin, Costume Institute, Metropolitan Museum of Art, Fifth Ave. at 82nd St., New York, NY 10028; 212/570-3908.

### Foundations in Art: Theory and Education

FATE, founded 1977. Membership: 450. Annual dues: \$20. Purpose: a national organization concerned with introductory college-level art courses in both studio art and art history. FATE aims to promote discussion, analysis, focus, strategies, goals, and understanding in this area of the art curriculum. A further objective is the promotion of excellence in the initial undergraduate learning experience in art and to help foster the creative process. The FATE newsletter, journal (*FATE in Review*), and regional conferences provide a platform and vehicle for exchange and publication. Services also include sessions and participation at national conferences and a national information exchange network. President: Craig Vogel, Carnegie Mellon University, Pittsburgh, PA 15213; 412/268-2000. Secretary (for membership): Jan Elffine, 508 E. Grove St., Bloomington, IL 61701; 309/827-6101.

### Gay and Lesbian Caucus

GLC, founded 1989. Membership: 300. Annual dues: \$25 employed, \$5 low income and students. Purpose: to encourage, nurture, and

publicize the study of gay and lesbian art history, theory, criticism, and studio practice. The caucus serves as a conduit of information and ideas, a sponsor of academic exchange, a means of social contact, and through all of these, works for the greater visibility of lesbian and gay people in the arts, and above all, the greater equality of gays and lesbians in our society. The caucus publishes a regular newsletter and hosts panels at the CAA annual conference. Co-chairs: Whitney Davis, Dept. of Art History, Northwestern University, 1859 Sheridan Rd., Evanston, IL 60208-2208; 708/491-3230; and Erica Rand, Dept. of Fine Arts, Bates College, Olin Arts Center, Lewiston, ME 04240; 207/786-6453. Secretary: Christopher Reed.

### Historians of Netherlandish Art

HNA, founded 1983. Membership: approx. 400. Annual dues: \$10 student, \$20 regular, \$75 supporting, \$100 patron, \$200 benefactor, \$1,000 institutional. Purpose: to foster communication and collaboration among historians of Northern European art from about 1400 to 1800. HNA holds an annual meeting and program in conjunction with the CAA annual conference, publishes two newsletters per year and a *Directory of Members*; and holds scholarly conferences every 3-5 years; the next one will be held in October 1993 in Boston. Secretary-treasurer: Corine Schleif, School of Art, Arizona State University, Tempe, AZ 85287-1505; 602/965-3223.

### International Center of Medieval Art

ICMA, founded 1956. Membership: 1,200. Annual dues: \$30 active (U.S. only); \$35 (all other countries); \$15 students (all countries); \$50 institutional; \$100 contributing; \$500 sustaining; \$1,000 benefactor. Purpose: to promote the study of medieval art and civilization from A.D. 325 to 1500. ICMA publishes a scholarly journal, *Gesta*; a newsletter, which includes lists of dissertations on medieval art; and two continuing series, *The Census of Romanesque Sculpture in North American Collections* and *The Census of Gothic Sculpture in North American Collections*. ICMA also organizes symposia and supports the publication of the resulting papers. Address inquiries to the administrative assistant, Margaret Lubel, The Cloisters, Fort Tryon Park, New York, NY 10040; 212/928-1146.

### Italian Art Society

IAS, founded 1986. Membership: 300+. Annual dues: \$15 within the U.S., \$20 overseas, includes *Bibliography of Members' Publications* and

*Newsletter*. Purpose: to foster communication among disciplines and scholarship devoted to the study of Italian art and civilization. IAS sponsors sessions at national conferences, including the International Congress on Medieval Studies and CAA, and publishes a newsletter. President: Gary M. Radke, Honors Program, Syracuse University, Syracuse, NY 13244-1200; 315/443-2759. Vice-president: Anita Moskowitz, Art Dept., SUNY at Stony Brook, Stony Brook, NY 11794-5400. Secretary-treasurer: Steven Bule, Art Dept., Brigham Young University, Provo, UT 84602.

### National Council of Art Administrators

NCAA, founded 1972. Membership: 200. Annual dues: \$30. Purpose: to provide a forum for the exchange of ideas, the identification of problems, and the generation of shared solutions to the issues that confront visual art professionals in higher education today. NCAA represents programs in schools, colleges, and universities throughout the United States. Membership is open to current and previous art department chairs; deans, directors, and presidents of art schools; directors of university-affiliated museums; and other persons dedicated to administrative quality in the visual arts in higher education. President: Robert Milnes, School of Art and Design, One Washington Square, San Jose State University, San Jose, CA 95192-0089; 408/924-4320; fax 408/924-4326. Administrative coordinator: Robert Shay, Ohio State University, Dept. of Art, 146 Hopkins Hall, 128 N. Oval Mall, Columbus, OH 43210; 614/292-5072; fax 614/292-1674.

### North American Historians of Islamic Art

NAHIA, founded 1983. Membership: 300. Annual dues: \$10. Purpose: to promote high standards of scholarship and instruction in the history of Islamic art; to facilitate communication among its members through meetings and through the *NAHIA Newsletter* and *Directory*; and to promote scholarly cooperation among persons and organizations concerned with the study of Islamic art. NAHIA holds periodic *majlis*, or meetings, of its members, often in conjunction with meetings of CAA or MESA (Middle East Studies Association). President: Catherine B. Asher, Dept. of Art History, University of Minnesota, Minneapolis, MN 55455; 612/377-8809. Secretary-treasurer: Carol Fisher, Kresge Art Museum, Michigan State University, East Lansing, MI 48824-1119; 517/353-9835; contact Asher for e-mail address.

### Visual Resources Association

VRA, founded 1982. Membership: 760. Annual dues: \$40 North America; \$55 foreign; \$80-\$299 contributing; \$300 patron. Purpose: to establish a continuing forum for communication and to further research and education in the field of visual documentation. VRA-sponsored publications include a quarterly newsletter, the *VRA Bulletin*; a scholarly journal, *Visual Resources: An International Journal of Documentation*; and a number of monographs and special bulletins on various aspects of visual resources administration and image retrieval. The association organizes workshops and an annual conference. President: Christina B. Updike, Art Dept., James Madison University, Harrisonburg, VA 22807; 703/568-6588; fax 703/568-6920; BITNET ADM\_CUPD@JMUVA.

### Women's Caucus for Art

WCA, founded 1972. Membership: 4,000. Annual dues: \$30-\$50 individual (sliding scale), with optional chapter dues; \$75 institutional. Purpose: to win parity in the valuation of creative and scholarly work by women; to create new opportunities for women to document, produce, and exhibit works; and to assemble for the exchange of ideas, experience, and constructive criticism. Members include artists, art historians, writers, museum and gallery personnel, art agents, art librarians, publishers, administrators, conservators, educators, collectors, students, and friends of art. WCA offers a national network of 35 chapters, exhibitions, national publications, an annual exhibition and catalogue of honor awards, a quarterly newsletter (*UPDATE*), and an annual conference scheduled just prior to CAA's conference, which provides an occasion to teach, learn, present work, and celebrate scholarly and creative achievements by women. President: Jean Towgood, 17611 San Roque Ln., Huntington Beach, CA 92647; 714/842-6066. Executive director: Essie Karp, Moore College of Art, 20th and the Parkway, Philadelphia, PA 19103; 215/854-0922.

# 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/

**Brad Buckley.** Contemporary Art Center, South Australia, April 30-May 23, 1993. "A Grammar of Remarks and an Elaboration on those Who Would Persecute."

#### MID-ATLANTIC/

**Cynthia Young.** Touchstone Gallery, Washington, D.C., May 24-June 20, 1993. "Oregon Series."

#### MIDWEST/

**Chris Berti.** Tory Folliard Gallery, Milwaukee, Wis., July 15-August 20, 1993. Sculpture.

**Christopher Buoscio.** Gallery 451, Rockford, Ill., April 30-June 1, 1993. "Night."

**Martha Desposito.** Cleveland Play House, Bolton Art Gallery, Cleveland, April 26-June 6, 1993. "Cats and Other Entities."

**Steven Dunning.** In Situ Gallery, Cincinnati, June 11-July 25, 1993. Main Street Museum, White River Junction, Vt., July 4-August 28, 1993. "Gay America," paintings.

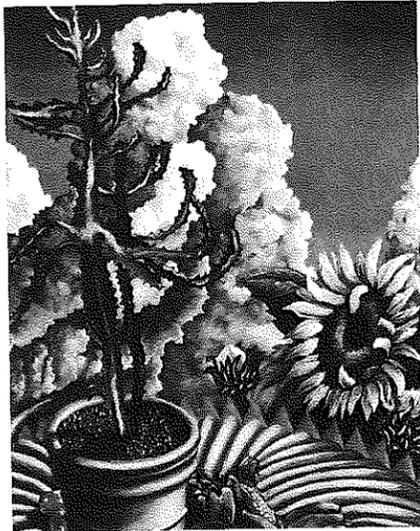
**Caroline Heffron.** Kent State University Student Center Gallery, Kent, Ohio, April 21-May 13, 1993. "Beyond the Veil," paintings.

**Jim Nickel.** Atrium Gallery, St. Louis, April 23-May 29, 1993. "Breakthrough."

**Miriam Schapiro.** A.R.C. Gallery, Chicago, May 4-29, 1993.

**Brian Smith.** Artemisia Gallery, Chicago, April 2-May 1, 1993. Paintings.

**Kimberlea Springer.** Oklahoma City Art Museum, Oklahoma City, Okla., June 29-July 18, 1993. "Midwestern Moments," paintings and drawings.



**Kimberlea Springer, *Midwestern Moment*, 1992, oil pastel and oil stick on paper, 44" x 30"**

#### NORTHEAST/

**Suzanne Bocanegra.** Queens Museum of Art at Bulova Corporate Center, New York, April 19–July 31, 1993. "Object Lesson," mixed-media.

**Mona Brody.** Montclair Art Museum, Montclair, N.J., May 9–July 11, 1993. Paintings and drawings.

**Sue Collier.** One Square Mile Gallery, Sea Cliff, N.Y., May 16–June 19, 1993. Paintings.

**Rochelle Feinstein.** David Beitzel Gallery, New York, March 18–April 17, 1993. Paintings.

**Arturo Lindsay.** Franklin Furnace, New York, May 7–June 5, 1993. "A Tribute to Lydia Cabrera."

**Trish Lyell.** Courthouse Gallery, Lake George, N.Y., April 24–May 28, 1993. Mixed-media.

**Marilene Phipps.** Bunting Institute of Radcliffe College, Cambridge, Mass., May 7–June 4, 1993. "In Search of Light: Haitian Landscape and People," paintings.

**Michael Rocco Pinciotti.** M & M Art Gallery, New York, May 5–29, 1993. "Homage to Josef Albers."

**Howardena Pindell.** Kenkeleba Gallery, New York, May 16–June 19, 1993. "Abstraction as Metaphor 1972–1992," paintings and drawings.

**Allen Schill.** Soho Photo Gallery, New York, June 3–26, 1993. "Little Things," pinhole photographs.

**Carol Sun.** Artists Space, New York, June 3–July 10, 1993. "The China Mary Series," paintings.

**Shelley Thorstensen.** Contemporary Gallery, Marywood College, Scranton, Pa., June 11–July 9, 1993. "The Public Print."

**Lisa Titus.** Franklin Furnace Archive, New York, June 11–July 10, 1993. "Illustrations of Power."

**Robert Van Vranken.** OK Harris, New York, May 1–22, 1993. Paintings on plaster.

**Fotini Vurgaropoulos.** Orbit Cafe and Bar, New York, June 7–July 5, 1993. "Bodywork," photographs.

#### SOUTH/

**Fam Longobardi.** Lowe Gallery, Atlanta, Ga., May 14–June 25, 1993. Works on copper.

**Juliette McCullough.** Civilization Gallery, Dallas, March 13–May 1993. "Heroes and Heroines," paintings and drawings.

**Roberta Schofield.** Clayton Galleries, Tampa, Fla., May 21–June 19, 1993. "Ancient Intervals."

**Sam Walker.** Second Street Gallery, Charlottesville, Va., April 2–May 2, 1993.



**Juliette McCullough, *Out of the Black Container*, 1991, oil on canvas, 50" x 65"**

#### WEST/

**Priscilla Bender-Shore.** Santa Barbara Museum of Art, Santa Barbara, Calif., April 5–May 14, 1993. "Openings," drawings.

**Gloria DeFilippis Brush.** Blue Sky Gallery, Oregon Center for Photographic Arts, Portland, Oreg., July 1–31, 1993. Photographs.

**Donise English.** Southern Utah University, April 1–30, 1993. "Architecture: Artists Interpretations," sculpture.

**Steffani A. Frideres.** Photographic Center North West, Seattle, May 30–June 30, 1993. Photographic sculptures.

**Suzanne Hanson.** Cabrillo College Gallery, Aptos, Calif., March 8–April 2, 1993. Paintings.

**Yuji Hiratsuka.** Azuma Gallery, Seattle, May 14–June 12, 1993. Prints.

**Betty LaDuke.** In Her Image Gallery, Portland, Oreg., May 6–30, 1993. "Africa: Between Myth and Reality," paintings and etchings.

**Timothy Nolan.** Angels Gate Cultural Center, San Pedro, Calif., April 18–June 13, 1993.

**Marc C. Olsen.** Jewish Community Center, Long Beach, Calif., April 12–May 7, 1993. "Yom Hashoah: The Auschwitz Memorial," photographs.



**Betty LaDuke, *Africa, Bird Women*, 1986, acrylic on canvas, 68" x 72"**

**Fritz Scholder.** Riva Yares Gallery, Scottsdale, Ariz., April 25–May 24, 1993. Paintings.

**Abigail Q. Spring.** Peyton/Wright Gallery, Santa Fe, July 2–29, 1993. Paintings.

**Willem Volkersz.** Museum of the Rockies, Bozeman, Mont., June 12–November 7, 1993. "Domestic Neon," neon and mixed-media sculpture.

**Ruth Weisberg.** Jack Rutberg Fine Arts, Los Angeles, May 15–June 30, 1993. "Sisters and Brothers," paintings and drawings.



**Ruth Weisberg, *Caryatid*, 1992, mixed-media drawing, 39 1/4" x 29 1/4"**

## People in the News

### In Memoriam

**Sylvia A. Boone**, associate professor of art history and Afro-American studies at Yale University, died April 27, 1993, at the age of 52. The cause was heart failure. Boone, who was the first black woman to be given tenure at Yale, earned her B.A. at Brooklyn College, an M.A. in social sciences at Columbia, and an M.A. and Ph.D. in art history at Yale. In the early years of coeducation at Yale, she taught a course on black women and served on the advisory committee for the women's studies program. She also organized an early conference on black women and founded a black film festival. She lectured internationally and was a consultant to the Smithsonian Institution and other museums.

**Edward Burk Henning**, retired chief curator of modern art at the Cleveland Museum of Art, died April 18, 1993, from complications following a stroke suffered four years earlier. Henning served in the U.S. Army during World War II, and then earned his B.A. from what is now Case Western Reserve University in 1949, and his M.A. in 1952. He joined the Cleveland Museum in 1952, and was placed in charge of its contemporary art collection in 1962. His acquisitions included works by Picasso, Braque, Pollock, and Rothko. He was appointed curator of modern art in 1972, and chief curator of modern art in 1979. After his retirement in 1985, he worked on cataloguing the museum's collection of modern art.

**Correction:** In the May/June *CAA News* the name of **Judith Rothschild** was spelled incorrectly. We regret the error.

### Academe

**Deborah Bright** has been promoted to associate professor of art history and photography at the Rhode Island School of Design.

**Michael P. Driskel** has been appointed a visiting assistant professor for the spring 1994 semester at Emory University.

**Bernard O'Kane**, American University in Cairo, has been promoted from associate professor to professor of Islamic art.

**Judith C. Rohrer** has been promoted to associate professor of art history at Emory University.

### Museums and Galleries

**Kay Koeninger** is director of the University Art Gallery at Denison University. She was formerly curator of collections at the Galleries of the Claremont Colleges in California.

**Linda Tonetti** has been appointed assistant curator of Education at the Carnegie Museum of Art in Pittsburgh, Pa. She was previously with the Parsons School of Design in New York.

The Hood Museum of Art, Dartmouth College, has announced the following appointments: **Suzanne Kenagy-Gandell** is associate director, and **Richard Rand** is curator of European art.

## 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.*

**Micaela Amateau Amato**, associate professor of art, Pennsylvania State University, has received a 1992–93 New Forms Award for interdisciplinary art, an Institute for the Arts and Humanistic Studies fellowship, and both University and College Faculty fellowships to conduct research in Spain and construct an installation based on that research.

**Paulette Besignor** received the Graphic Arts Award for Excellence from the Philadelphia Watercolor Club.

**Phyllis Bramson** has received a John Simon Guggenheim fellowship in painting, part of which she will use to spend 6 months in New York, participating in the Space Program of the Marie Walsh Sharpe Art Foundation.

**Jacqueline K. Comstock** has been awarded a 1993–94 Marywood College I.H.M. Graduate Scholarship.

**Keith Eggener**, Ph.D. candidate at Stanford University, has been awarded the Sally Kress Tompkins fellowship by the Society of Architectural Historians and the Historic American Buildings Survey. He has also received a Jacob K. Javits fellowship from the U.S. Department of Education.

**Donise English** received Honorable Mention for sculpture in the University of Bridgeport National Juried Art Competition.

**Jody Erdman**, associate faculty, School of the Museum of Fine Arts, Boston, has been awarded two 1993 Massachusetts Cultural Council grants to continue work on her series *Via Lactea* (the Milky Way).

**Shirley Glubok** has received a private grant from an anonymous benefactor to lecture on Spanish art in the public schools of Boston and at the Spanish Institute in New York.

**Marc Gottlieb**, assistant professor, Emory University, won a 1993–94 Gould postdoctoral fellowship at Princeton University.

**Kenneth Haltman**, Bryn Mawr College, has been awarded a 1993–94 American Antiquarian Society fellowship for "The Invention of Ethnographic Portraiture."

**Joan Hart** has won a 1993–94 National Endowment for the Humanities Fellowship for College Teachers and Independent Scholars. She will use it to complete her book *Erwin Panofsky: Essays on a Twentieth-Century Humanist*.

**John Howett**, professor, Emory University, was awarded the Emory Williams Award for Distinguished Teaching in the Humanities.

**Phyllis Jackson**, Ph.D. candidate, Northwestern University, has received a Minority Scholar-in-Residence fellowship at Pomona College to complete her dissertation "Re-viewing and Re-visioning Women of African Descent in the American Visual Tradition."

**Lewis Kachur** received a 1992–93 Fulbright lectureship to teach American art at Osaka University.

**Laura Kipnis**, Northwestern University, has been awarded a 1993–94 Guggenheim fellowship in video art.

**Nancy Knechtel**, assistant professor of art history at Niagara County Community College, has won the 1993 State University of New York Chancellor's Excellence in Teaching Award.

**Cynthia Kukla**, associate professor of art, Northern Kentucky University, has received three-semester grant support from the office of Research, Grants, and Contracts for post-sabbatical work on her Geneva Series of paintings, drawings, and bronzes, as well as a summer fellowship for bronze casting.

**Betty LaDuke**, Southern Oregon State, has been awarded a 1993 Governor's Art Award.

**Wendy Lane** of St. Paul, Minn., has been selected in a national competition for the 1993 Artists-in-Residence Program in Yellowstone National Park.

**Sharon Lippman**, executive director, Art without Walls, has been awarded the 1993 American Artist Art Service Achievement Award.

**Diane McClintock**, Ph.D. candidate at Emory University, has been awarded a Jacob K. Javits fellowship for continuing study in American art history.

**Joan Marter**, Rutgers University, has received the 1993 Diamond Achievement Award in the Humanities from Temple University.

**Bonnie Pitman**, University Art Museum and Pacific Film Archive, University of California at Berkeley, was recently awarded the Director's Chair Award, given for extraordinary commitment and excellence in service to the museum field.

**Martin Powers**, associate professor, University of Michigan, Ann Arbor, has received the Joseph Levenson prize for a book on pre-twentieth-century China. His book, *Art and Political Expression in Early China*, was published in 1991.

**Kristin Schwain**, Valparaiso University, has received a 1993 Young Scholar Award from the National Endowment for the Humanities.

**John Beldon Scott**, University of Iowa, has been awarded a 1993-94 National Humanities Center fellowship for his project "Architecture of the Shroud."

**Gayle Seymour**, associate professor of art history, University of Central Arkansas, received the 1993 University Teaching Excellence Award.

**Janice Simon**, University of Georgia, has been awarded an American Antiquarian Society 1993-94 fellowship for "Woodland Meditations: The Forest Interior in American Painting."

**Iona Skupinska-Lovset**, Oslo, Norway, has received a Norwegian Research Council travel grant to Syria. She will study Roman portraiture.

**Thomas P. Somma**, visiting assistant professor of art history, Ithaca College, has won the University of Delaware Press 1992 American Art Manuscript Competition for his manuscript "The Apotheosis of Democracy, 1908-1916: The Pediment for the House Wing of the United States Capital."

**Linda Troeller** has received the National Press Club Picture of the Year award for her photograph "Jacuzzi, Calistoga, Hot Springs, California."

**Marianne Weil**, New York, has received a Special Opportunity Stipend (S.O.S.) from the New York Foundation for the Arts and the East End Arts Council. The grant will be used in conjunction with her fellowship as a resident artist at IKONS in Newfoundland, Canada, this summer.

**Amy Winter**, Ph.D. candidate, CUNY Graduate Center, has been awarded a 1993-94 predoctoral Smithsonian fellowship to research "Wolfgang Paalen in Mexico," which is the last part of her dissertation. She will be in residence at the Hirshhorn Museum and Sculpture Garden in Washington, D.C.

**Margaret Carney Xie**, director, Museum of Ceramic Art, Alfred University, has been named a Senior Fellow under the Smithsonian Institution's James Renwick Fellowship Program in American Crafts.

**Judith Yourman** has won a 1993 FITC/McKnight Photography fellowship. She will use it to continue her exploration of the blurred boundaries between news and entertainment and the ways women are represented in the media.

**Gregory Zeorlin** received a 1993 Fellowship Award in Crafts from the Mid-America Arts Alliance-National Endowment for the Arts.

The American Academy in Rome has announced the winners of the 97th annual Rome Prize Competition, and the following CAA members have been honored: **Carmen Bambach Cappel**, Fordham University; **Brian A. Curran**, Princeton University; and **Carol A. Rusche**, MIT.

The 1993 John Simon Guggenheim Memorial Foundation fellowship awards have been announced, and the following CAA members have been honored: artists, **Phyllis Bramson**, **Karen Finley**, **Joel Fisher**, **Carolee Schneeman**, and **Ritsuko Taho**; scholars and writers, **Thomas DaCosta Kaufmann** and **Janet Wolff**.

The Getty Center for Education in the Arts has announced its 1993 Doctoral Fellows, and the following CAA members have been chosen: **Patricia James**, **John Howell White, Jr.**, and **Betty Lou Williams**.

The Marie Walsh Sharpe Art Foundation has announced artists selected for "The Space Program," and the following CAA members have been chosen: **Joseph Barron**, **Ron Barron**, **Suzanne Bocanegra**, **Phyllis Bramson**, **Daniel Davidson**, **Julia Jacqueline**, **Nicholas Juett**, and **Lorraine O'Grady**.

## Conferences & Symposia

### Calls for Papers

**The Conference of the Western Society for 18th-Century Studies** will be held at the University of Nevada, Las Vegas, February 18-20, 1994, on the topic "Providence and Probability, Chaos and Order." Papers treating aspects of this theme as related to people formerly living in what is now the southwestern United States are invited, but all papers will be considered. Submit one-page proposal to: **James Malek**, College of Liberal Arts, PO Box 455001, University of Nevada, Las Vegas, NV 89154-5001; fax 702/895-4097; e-mail <timothy@helios.edu> or <cwalton@nevada2>.

**Visual Resources Association** will hold its 12th annual meeting concurrent with the CAA conference in New York, February 16-19, 1994. Proposals and moderators for sessions and roundtables are sought. Suggested topics have included continuations of 1993's popular copyright and electronic imaging sessions, and discussions of interest to professionals in nonacademic collections. Submit proposals of no more than one paragraph to: **Jenni Rodda**, Institute of Fine Arts, 1 E. 78 St., New York, NY 10021; 212/772-5872; fax 212/772-5807; INTERNET roddaj@accluster.nyu.edu.

### To Attend

**American Material Culture: The Shape of the Field**, is the theme of the 1993 Winterthur Conference, to be held October 8-9, 1993. Focusing on the role of the material world and how people use objects to communicate, presentations will center on a variety of subjects including games, maps, furniture, ceramics, and the environment from early America to our own time. General registration is \$85; Friends of Winterthur, \$70; and students, \$45. For information: Advanced Studies Office, 302/888-4649.

**Power and Illusion in the Renaissance City** is the theme of the 1993 New England Renaissance Conference, to be held at Brandeis University in Waltham, Mass., October 8-9, 1993. Topics will include: "Center and Margin: Toward a Social Topography of Trecento Florence"; "Making Music in the German Empire: Who Plays, Who Pays?" and "The Ceremonies of Renaissance London." For information: **Jesse Ann Owens**, Dept. of Music; **Lynette M. F. Bosch**, Fine Arts Dept., 617/736-2000.

**Science and Art: Creativity, Motivation, and the Joy of Learning** is a symposium sponsored by the Chicago Academy of Sciences, October 28-31, 1993, in Chicago. It will draw from the experiences of individuals recognized as creative in these fields and from the experiences of researchers in education, creativity, and motivation. For information: **Linda Marquardt**, Chicago Academy of Sciences, 2001 N. Clark St., Chicago, IL 60614; 312/549-3077.

**Albion's Classicism: The Visual Arts in Britain 1550-1650** is a conference being organized by the Paul Mellon Centre for Studies in British Art and the Warburg Institute, to be held at the Warburg Institute in London, November 19-20, 1993. The conference will address the complexity of the visual arts during this period and will be organized around the following themes: Education and the Sources for Study, Ordering the World, the Representation of the Self, and Religious Debate. For information: **Brian Allen**, Director of Studies, Paul Mellon Centre for Studies in British Art, 20, Bloomsbury Square, London WC1A 2NP.

## Opportunities

### Calls for Entries

**Great Lakes National Juried Exhibition** is being sponsored by Lill Street Gallery. All work, both sculptural and functional, must incorporate clay and have been completed within the last year. Cash awards. \$20 entry fee. For information send sase to: Lill Street Gallery, Great Lakes *Deadline: August 6, 1993.*

**The American Craft Council and Hines Interests Limited Partnership** are co-sponsoring a national competition to encourage craft artists to create in architectural scale. Four finalists will be selected and their submitted work will be installed in a Hines project in Cincinnati, Ohio, for 3 months. The building's tenants will choose one work for permanent installation and will pay the artist \$5,000. Artists will be sent the specifics of the location, including the plan and elevation sketches, description, and budget. The first jurying will screen applicants' résumés, slides, and written descriptions of proposed work. Twenty semifinalists will be invited to submit renderings of their proposals. For prospectus: **American Craft Council**, 72 Spring St., New York, NY 10012. *Deadline: August 28, 1993.*

**Gallery 84** is sponsoring a national juried exhibition, open to all artists working in two dimensions, for a show December 14, 1993-January 1, 1994. Send #10 sase for prospectus: **Gallery 84** (Dept. C), 50 W. 57 St., New York, NY 10019. *Slide deadline: October 30, 1993.*

**American Watercolor Society 127th Annual International Exhibition**, April 14-May 1, 1994. Open to all artists working in aquamedia on paper. No pastel, no collage. Over \$25,000 in cash awards, 12 medals, no purchase prizes. \$20 fee per entry. Juried by slides. For prospectus and mailing label: **Richard Brzozowski**, American Watercolor Society, 13 Fox Rd., Plainville, CT 06062. *Deadline: December 6, 1993.*

**Dedicated Space** is looking for artwork to show in upcoming group exhibitions. Send slides, résumé, sase to: F.V., c/o Dedicated Space, 327 Fifth Ave., Brooklyn, NY 11215.

**The Franklin Mint** is looking for images (paintings or photographs) that could be reproduced on various products. Themes of particular interest include: wildlife, mother and child, religious, Oriental, Victorian, Russian, Amish, florals, holiday scenes, Americana/patriotic, transportation, horses, fairy tales/nursery rhymes, western (cowboy/Indian), and owls. Send 8 x 10 or larger prints, 8 x 10 transparencies, or 35-mm slides (original artwork at own risk) with sase to: **Louise K. Ternay**, Franklin Mint, Franklin Center, PA 19091.

### Database Access

An electronic mail bulletin board for the exchange of ideas, questions, and comments relating to all types of visual collections has been established by the Visual Resources Association. To subscribe to this listserv, send your message to: **LISTSERV@UAFSYSB**. The body of your message should be: **SUBSCRIBE VRA-L** (your full name). Then, send message to: **VRA-L@UAFSYSB**.

### Grants and Fellowships

**The Woodrow Wilson International Center for Scholars** provides fellowships in the humanities and the social sciences, which are available to candidates with a Ph.D. or equivalent professional accomplishments. Fellows are provided with offices, access to the Library of Congress, computers, and research assistants. Fellowships are for one year, and stipends are available, each determined individually. For application: **Fellowships Office**, Woodrow Wilson Center, 1000 Jefferson Dr. SW, Washington, DC 20560; 202/357-2841. *Deadline: October 1, 1993.*

**Michigan Society of Fellows Postdoctoral Fellowships** are available for 1994-97, to individuals near the beginning of their professional careers. Candidates must have received the Ph.D. or comparable professional or

artistic degree between January 1, 1991, and September 1, 1994. Fellows are appointed as assistant professors in appropriate departments and as postdoctoral scholars in the Michigan Society of Fellows. They are expected to teach for the equivalent of one academic year and to participate in the intellectual life of the university. Annual stipend of \$31,000 plus small supplement for travel and research costs. For information: **Michigan Society of Fellows**, 3030 Rackham Bldg., University of Michigan, Ann Arbor, MI 48109-1070. *Deadline: October 12, 1993.*

**University of Pennsylvania Mellon Postdoctoral Fellowships in the Humanities** are available to younger scholars who, by September 30, 1994, will have held the Ph.D. for not fewer than three, and not more than eight years. Research proposals in all areas of the humanities are invited, except curriculum-building and performing arts. Preference is given to proposals that are interdisciplinary and to candidates who have not previously utilized the resources of the university. An annual stipend of \$35,000 plus a travel/research allowance is available. For information: **Chair, Humanities Coordinating Committee**, c/o **Debra M. Israel**, 16 College Hall, University of Pennsylvania, Philadelphia, PA 19104-6378. *Deadline: October 15, 1993.*

**The Society of Fellows in the Humanities at Columbia University** will appoint postdoctoral fellows for the academic year 1994-95. The appointment carries with it the expectation of renewal for a second year. Fellows must have received the Ph.D. between January 1, 1988, and July 1, 1994. Stipend is \$30,000, one half for independent research and one half for teaching in the undergraduate program in general education. Additional funds are available to support research. For information: **Director, Society of Fellows in the Humanities**, Box 100 Central Mail Room, Columbia University, New York, NY 10027. *Deadline: October 15, 1993.*

**The School of Historical Studies at the Institute for Advanced Study** has announced two fellowship programs: a two-year membership program for 1994-96, open to assistant professors at universities and colleges in the United States and Canada who will have served at the time of their arrival at least two, and not more than four years as assistant professor, and who submit a written assurance from their dean or departmental chair that they may return to their positions after the two-year period; and a membership fellowship for senior and junior scholars, American and foreign nationals, for which the Ph.D. (or equivalent) and substantial publication is required of all candidates. For applications: **Administrative Officer, School of Historical Studies, Institute for Advanced Study**, Princeton, NJ 08540. *Deadlines: November 1, 1993 (for the two-year membership program), and October 15, 1993 (for the membership fellowship).*

**National Humanities Center Fellowships** are open to scholars of any country who hold a Ph.D. or have equivalent professional accomplishments. They are for the academic year (September-May) and stipends are individually

determined. Round-trip travel provided for fellows and their immediate families. For application: Fellowship Program, National Humanities Center, PO Box 12256, Research Triangle Park, NC 27709-2256. *Deadline: October 15, 1993.*

**The Whitney Humanities Center at Yale University** will offer one or two annual fellowships for outstanding junior (nontenured) faculty in the humanities. Candidates are required to have taught for at least two years since the receipt of the Ph.D. Stipend available. For information: Fellowships, Whitney Humanities Center, Yale University, PO Box 2968 Yale Station, New Haven, CT 06520. *Deadline: November 12, 1993.*

**The Henry Luce Foundation/American Council of Learned Societies Dissertation Fellowship Program in American Art** provides student recipients with \$15,000 for a one-year term beginning summer or fall 1994. It is open to graduate students at any stage of Ph.D. dissertation work in a department of art history, with a dissertation focused on a topic in the history of the visual arts of the United States. Interdisciplinary and interdepartmental projects are eligible only if the degree will be granted in art history. Applicants must be U.S. citizens or permanent legal residents. For information: Fellowship Office, American Council of Learned Societies, 228 E. 45 St., New York, NY 10017-3398; 212/697-1505 ext. 136. Include current level of graduate study, department and institution, citizenship or legal residence, expected degree date, proposed topic, and date for beginning tenure of the award. *Deadline: November 15, 1993.*

**The DuPont Visiting Artist Fellowship**, beginning in 1994, is offered by the Art Institute of Boston and is open to minority photographers. \$15,000 in award money is available. Candidates may apply directly or may be nominated by a colleague. For information: Christopher James, 617/262-1223.

**The Center for Advanced Study in the Visual Arts** offers Senior fellowships, Visiting Senior fellowships, and Predoctoral fellowships. Candidates for the Senior and Visiting Senior fellowship should have held the Ph.D. for five years or more, or have a record of professional accomplishment. Scholars are expected to reside in Washington for the duration of the fellowship period, and to participate in the activities of the Center. Grants are based on individual need. Predoctoral fellowships may vary in length from one to three calendar years and are intended to support doctoral dissertation research. Candidates must have completed residence requirements and course work for the Ph.D. as well as general or preliminary examinations before the date of application. Students must know two foreign languages related to the topic of the dissertation. Applications must be made through the chair of the graduate department, who acts as sponsor. For information: Fellowship Program, CASVA, National Gallery of Art, Washington, DC 20565; 202/842-6482; fax 202/408-8531.

## Calls for Manuscripts

*Art Journal* is seeking manuscripts for an issue devoted to "Conservation and Art History." The issue will focus on questions of methodology and of interpretation of physical evidence. Issues that might be addressed include the history of restoration as a reflection of changing taste and standards of restoration, particularly in the 19th and 20th century; the viability of restoring badly damaged works; artists' thoughts on restoration in general and of their own works in particular; the role of technical examinations in current connoisseurship and art historical scholarship; and the examination of methods and materials as related to an artist's iconographical program. This list is not exhaustive of possible topics. However it is essential that all papers consider and closely examine actual works rather than theoretical positions. Collaborative efforts between art historians and conservators are encouraged. Submit one-page abstract to: Maryan Ainsworth, Metropolitan Museum of Art, Fifth Ave. at 82nd St., New York, NY 10028; or James Coddington, Museum of Modern Art, 11 W. 53rd St., New York, NY 10019. *Deadline: September 1, 1993.*

**History of Gay/Lesbian Aesthetics:** papers wanted on historical/theoretical subjects or profiles of individuals/groups of artists. 1,500-3,000 words. Send to: James Van Buskirk, Gay and Lesbian Center, S.F. Public Library, Civic Center, San Francisco, CA 94102. For information: Tee Corinne, 503/476-0425. *Deadline: October 31, 1993.*

**Visual Resources: An International Journal of Documentation** is seeking papers dealing with any aspect of language in relation to the description or indexing of art objects and/or visual depictions of the same. This issue will coincide with the publication of the *Art and Architecture Thesaurus* in early 1994. Papers do not have to address the *Thesaurus* specifically, although some studies would be welcome. Papers may be either practical or theoretical in substance, based on empirical observation or speculative in nature. The guest editor, Alfred Willis, welcomes the opportunity to discuss topics with prospective authors in advance of the deadline. For information: Alfred Willis, PO Box 3104, Kent, OH 44240; 216/672-2876; BITNET awillis@kentvm. *Deadline: mid-November 1993.*

*Art Journal* is seeking articles for an issue on the subject "Contemporary Art and the Genetic Code: Models, Sequences, Consequences," to be guest-edited by Ellen K. Levy and Berta Sichel. Aesthetic achievements and insights of certain contemporary artists have paralleled the elucidation of the genetic code. This issue of *Art Journal* seeks articles that will explore these insights, while also analyzing the artistic innovations to which they have led. Topics that might be addressed are the thought processes artists may share with scientists regarding the unraveling of the genetic code and the artworks that reify these processes. The content might

include the maps and models scientists have constructed in their search for significant patterns; the process of evolution that results as modified DNA molecules (genotypes) yield new and successful organisms (phenotypes) that replace older ones; the information transfer from one chain of DNA into a messenger RNA that determines the amino acid sequence of a protein chain; and finally, the question of how the human body works and its ability to survive. We welcome an interdisciplinary approach to discussing the genetic code and its consequences with regard to culture. Other topics might address art that explores the personal, social, and ethical questions that the Genome Project raises and the devastation caused by AIDS. The topics we have suggested are not meant to be exhaustive of possible approaches. We are open to proposals by artists, historians, and interdisciplinarians that reflect some of contemporary art's deep involvement with this important scientific paradigm. Send proposals to: Ellen K. Levy, 40 E. 19th St., #3R, New York, NY 10003. *Deadline: December 15, 1993.*

*William and Mary Quarterly* is seeking manuscripts for a 1995 issue on material culture. Its goal is to present major ideas and genres of material culture scholarship to historians, to highlight common interests, and to focus on the material world—objects, structures, and landscapes—and its place in research, teaching, public history, and museums. Essays are sought that use the evidence and approaches of material culture studies, but are framed by, and add to, larger debates about early American history and culture broadly conceived, as well as articles or notes that present creative use of museums, public history, or material culture evidence in history teaching and scholarship. Submit manuscripts in four copies to: Ann Smart Martin, Advanced Studies Office, Winterthur Museum, Winterthur, DE 19735. Include SASE for return of copies.

## Publications

*The Accessible Museum* is a publication put out by the American Association of Museums, the Institute of Museum Services, and the National Endowment for the Arts, profiling nineteen museums that have exemplary accessibility programs for persons with various disabilities. Each museum profiled has made its collections and programs accessible to visitors, volunteers, and staff in ways that promote independence and dignity. The volume also contains a bibliography of recent literature on accessibility and cultural issues. Copies are \$35 (AAM members) and \$40 (nonmembers). To order, make check payable to the American Association of Museums, and note order number SAX221. Mail to: AAM Bookstore, 1225 Eye St., NW, Ste. 200, Washington, DC 20005; 202/289-9127.

*Preferred Library Futures II: Charting the Paths* is a just-published report detailing the

proceedings of a workshop last June that brought together a wide range of those interested in the future of research libraries. A sequel to *Preferred Library Futures*, published by RLG in January 1992, *Charting the Paths* concludes that although universal access by faculty and students to information via multifunctional workstations is the common goal of all concerned, there is little agreement on how libraries can begin making it happen. Single copies are available free of charge from: RLG Distribution Services Center, 1200 Villa St., Mountain View, CA 94041-1100.

*Sponsored Research in the History of Art* is published by the Center for Advanced Study in the Visual Arts, National Gallery of Art, as a directory of advanced projects in the history of art, archaeology, and allied fields in the humanities and social sciences, recording almost 1,600 projects on the pre- and postdoctoral levels supported during 1992-93. In archaeology entries are arranged under major geographical subheadings. In the history of art listings include geographic areas and historical periods in addition to media and themes. Among the subjects covered are theory, criticism, and historiography; patronage and collections; and research resources. Each entry lists the recipient's name; institutional affiliation and location; funding institution; and dates of the award. Indexes by grantee and sponsoring organization provide access to the information. \$25 plus \$2.50 shipping in the U.S. and Canada (\$5 for other destinations). Order from: National Gallery of Art, Mail Order Dept., 2000 Club Dr., Landover, MD 20785; fax 301/322-1578.

## Workshops and Schools

**Art Workshop International, Assisi, Italy, August 4-31, 1993.** A four-week workshop offering an open course curriculum that examines various art concepts and techniques, including instructional courses in painting and drawing in all media, landscape painting on site, art history, and creative writing. A special program for advanced and professional artists and writers designed for those who wish to work on their own in a supportive environment, the program culminates in an exhibition at the Galleria Le Logge, Assisi. Housing, most meals, studio space, critiques, and lectures included. For information: Art Workshop International, 463 West St., #1028H, New York, NY 10014; 212/691-1159.

## Residency

**Asian American Arts Center** is accepting applications for its 1993-94 Artists-in-Residence program. Three artists will be selected for 8-month residencies, September 1993-May 1994. Each will receive \$1,200 per month and a group show at the Asian American Arts Center at the

end of the residency period. Candidates must be of Asian American background, residents of New York State, 30 years of age or younger, and a recent graduate of a B.F.A. or M.F.A. program. Submit slide sheet with 20 labeled slides and slide descriptions including title, date, medium, and size. For information: Artists-in-Residence Administrator, 212/233-2154. (*Deadline extended for CAA members.*)

## Information Wanted

**An international conference** is being organized on regional Italian "art-literature" in the post-Vasarian period (1568 to the end of the 18th century). Seeking names and addresses of people who are working on relevant issues, writers, and texts (biographies of artists, treatises, *vocabolari*, guidebooks, etc.). Doctoral candidates welcome to participate. Send brief account of your research to one of the following: Thomas Willette, Art History Dept., University of Michigan, Tappan Hall, Ann Arbor, MI 48109-1357; fax 313/747-4121; Peter Lukehart, Trout Gallery, Dickenson College, Carlisle, PA 17013-2896; fax 717/245-1899; or James Clifton, Dept. of Art, Rhodes College, 2000 North Parkway, Memphis, TN 38112-1690; fax 901/726-3718.

**Slides wanted** from contemporary artists working in two or three dimensions who use the shrine as a format for their work. Also, slides dealing with the concept of worship. They will be used as part of a lecture series late 1993/early 1994. Submit slides, résumé, and statement to: Lois Toolen, 5 Valley Ave., Westwood, NJ 07675. Include SASE for return of slides.

## Correction

Due to a printer's error, the cover of the May/June *CAA News* appeared with an incorrect volume number and year. It should have been Volume 18, May/June 1993.

## Datebook

**July 15**  
Deadline for submitting information for the Directory of People of Color in the Visual Arts (see *CAA News*, May/June 1993, p. 2)

**July 30**  
Deadline for submitting material for the September/October *CAA News*, to be published August 27

**September 1**  
Deadline for program chairs to receive session proposals for the 1995 annual conference

**September 15**  
Deadline for nominations for 1994 CAA awards (see p. 2)

**September 15**  
Deadline for submissions to *Careers*, to be published October 15

**September 30**  
Deadline for nominations for the *Art Journal* editorial board (see p. 4)

**September 30**  
Deadline for nominations for 1996 conference program chairs (see p. 6)

**October 1**  
Deadline for nominations for the Nominating Committee (see p. 5)

**October 1**  
Deadline for submitting material for the November/December *CAA News*, to be published October 29

**October 15**  
Deadline for submissions to *Careers*, to be published November 12

**December 31**  
Deadline for submitting applications for the Professional Development Fellowship Program for Artists and Art Historians

**February 16-19, 1994**  
Annual conference, New York

## Classified Ads

The CAA newsletter accepts classified ads of a professional or semiprofessional nature. \$1.25/word (\$2.00/word for nonmembers); \$15 minimum. All ads must be prepaid.

**Rome for rent:** 4-room apartment elegantly furnished, washing machine, telephone, central location near stores, buses, subway. 508/877-2139.

**Taos, New Mexico, mountain home:** sabbatical retreat, available annually August–April. Pines, fruit trees, spectacular views. 2-story partial adobe, solar, 2.5 acres, wood heat. S. Ressler, P.O. Box 2322, Taos, NM 87571.

**Translations** specialized in art available on disk, by fax, or on site. French, Spanish, German. Call 718/797-1306 for free estimate.

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

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

**Sunny Loft.** Quiet, open space, 1,400' live/work, seven 7 1/2' x 4 1/2' windows (north plus east exposure), exposed brick, custom shoji, bookcases and storage, original maple floors, 1 bath, renovated kitchen (Garland stove), washer/dryer, air cond., \$500 main., \$245,000. 212/929-8718.

**Sunny Custom Saltbox.** Mountainside overlooking Rondout Reservoir, 15 acres, streams, cathedral ceilings, oak floors, living (fireplace), dining, foyer. Gourmet kitchen, granite counters, oak cabinets. 2 tile bathrooms, 2 bedrooms (master fireplace). Full basement, washer/dryer, oil/hot water. Decks and screened porch. Low taxes. 2 hour NYC. \$199,000. 212/929-8718.

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

**Paris, 46 rue Lafayette.** 2–20 minute walk Drouot, BN, Louvre. 2 BR; elevator; quiet,

completely furnished. July–Aug., Oct.–Jan. \$700/week, \$2,200 month incl. cleaning, utilities. Anne van Buren: 207/348-6473.

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

**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 (summer \$225); min. 3 weeks. Call DG Associates, 212/996-4629.

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

**Wanted:** Manhattan sublet from September through end of January. Housing needed for Seattle artist doing museum internship. Call 206/720-4061.

**Venice:** Corte Bressana, Campo S. Giovanni e Paolo: modern studio apt., furnished, fully equipped; suitable one or two people. 1,500,000 lira per/mo. (approx. \$1,000). Contact Christina Marotti, 172 Via Nazionale, 00184 Rome, Italy; (06) 684 0146.



July/August 1993

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

### Board of Directors

Larry Silver, *President*  
Judith K. Brodsky, *Vice-President*  
Leslie King-Hammond, *Secretary*  
John W. Hyland, Jr., *Treasurer*  
Barbara Hoffman, Esq., *Counsel*  
Susan Ball, *Executive Director*

Suzanne Preston Blier	Mari Carmen
John R. Clarke	Ramírez-García
Bradford R. Collins	Jock Reynolds
James Cuno	Moirá Roth
Murry DePillars	Emily J. Sano
Samuel Edgerton	Kenneth E. Silver
Sarah Greenough	Lowery Stokes Sims
Susan L. Huntington	Jaune Quick-To-See Smith
Irving Lavin	Judith E. Stein
Margo Machida	Nancy J. Troy
Patricia Mainardi	Deborah Willis
Clarence Morgan	
Keith Moxey	

Nonprofit Organization  
U.S. Postage  
**Paid**  
New York, N.Y.  
Permit No. 4683