

CAA newsletter

Volume 12, Number 2

Summer 1987

1988 annual meeting studio sessions

Studio sessions for the 1988 annual meeting in Houston (February 11-13) have been planned by **Malinda Beeman**, assistant professor, University of Houston and **Karin Broker**, assistant professor, Rice University. Listed below are the topics they have selected. Any additional information on any proposed session will be published in the Fall *newsletter*. Those wishing to participate in any open session must submit proposals to the chair of that session by **October 1, 1987**. Note: Art history topics were announced in a special mailing in April. The deadline for those sessions was 31 May.

Artists' Visions of Imaginary Cultures. Barbara Maria Stafford (art historian), University of Chicago and Beauvais Lyons (printer), University of Tennessee, Department of Art, 1715 Volunteer Blvd., Knoxville, TN 37996-2410.

This session will address the realm of imaginary cultures invented by contemporary artists. While imaginary civilizations find their closest analogy in the literary utopia, imaginary cultures invented by contemporary visual artists have ranged from utopian to dystopian visions, in both singular and interdisciplinary mediums. Panelists will present aspects of their imaginary cultures in order to address the historic, scientific, philosophic and aesthetic dimensions of this genre.

Humor in Art. Moderator to be announced. Send proposals to Malinda Beeman, Art Department, University of Houston, 4800 Calhoun Road, Houston, TX 77004.

The use of humor in art is as varied as the reasons that artists choose to employ it. Whether politically motivated or purely zany, the art is serious but often not taken seriously. This panel of artists who utilize humor in their art will be basically free form and impossible to predict in advance.

The Relief Print in the 80's. Sylvia Solochek Walters, Art Department, San Francisco State University, 1600 Holloway Avenue, San Francisco, CA 94132.

This panel will explore a variety of ideas related to the current creative and critical interest in relief prints. In the last few years relief as a form of image making seems to have come vibrantly to life in the studio after having lain dormant since the 50's. New relief work being produced has a wide diversity of form, much of it experimental, personal and esthetically demanding. Publishers and print shops are encouraging established artists to work with relief ideas and curators are including relief prints in major exhibitions more prominently. The panel will offer an opportunity to artists, curators, publishers and others to examine relief as a form of contemporary artistic expression.

Public Art Today. Al Nodel, Director, Otis Parsons Gallery. A discussion of public art projects around the country today and issues related to the field. By invitation.

Do you have any Black students in your classes? Dorothy Gilliam (columnist), Washington Post, 1150 15th Street NW, Washington, DC 20071.

Educators, artists, and sociologists look at the dearth of black students in fine art education and probe the many complex reasons behind their lack of participation.

Collusion and Collision: Critical Engagements with Mass Culture. Richard Bolton, c/o Harvard University Press, 79 Garden Street, Cambridge, MA 02138.

Art and mass culture: it is customary to think of these two as antagonists, with art kept apart to best preserve its integrity. But recent art and theory has questioned the necessity of this customary antagonism, and many contemporary artists now regularly borrow images and techniques from mass culture. This approach is fraught with contradictions, at times generating critical possibility, at times only extending the reign of mass culture. It becomes increasingly difficult to distinguish triviality from relevance, complicity from opposition, collusion from collision. Has the attempt to redraw the boundaries between mass culture and art production been successful? Can society be criticized and changed through mass culture, or is it the determined role of mass culture to sustain the status quo? Does criticism become blunted by trafficking with popular form? How can we identify and make use of the ruptures and contradictions within mass culture? Does mass culture contain the means for renewing the social practice of art? Artists who are working critically to change society, whose work employs the means of production of mass culture (photography, film, video, journalism, etc.), and who have addressed the problem of mass culture, are invited to write.

The Forbidden Image. Thomas McEvelly, Contributing Editor, Artforum.

In different historical and cultural settings different images or classes of images have been taboo. The repression of images from public sight is an analogue, at a communal level, of the process of psychological repression. The forbidden image is in a way the most deeply established image, the crux of a culture's desire and fear. In this panel artists whose work has involved various kinds of forbidden images and others who have given special study to this question will discuss the topic both historically and in reference to the present moment. By invitation.

The Needle and the Eye: Feminist Discourse in Action. Suzanne Bloom (artist and associate professor), Art Department, University of Houston.

This session will demonstrate the impact feminist theory has had on critical thinking in recent years. The emphasis of the panel is on critical *practice*, and on the broad and interdisciplinary nature of the feminist critique. Three panelists will present their approaches toward an active feminist discourse in relation to their respective areas of interest: photography, painting, and literature. What is the state of contemporary feminist production in photography? Why have so many critics dealt so inadequately with David Salle's depiction of women? Can feminism help Writing through Reading? These are the sorts of issues to be addressed. By invitation.

The MFA: Treasure or Trash. Richard Thompson, Department of Art, University of Texas, Austin, 23rd & San Jacinto, Austin, TX 78712.

How can responsive departments effectively establish criteria and goals for the education of graduate students in an era of changing expectations, pluralist aesthetics, and growing pragmatic economic concerns? A panel of artist/educators will present varied perspectives of their own and other graduate programs.

Continued on p. 2, col. 1

Independent Visions: Mainstream Contributions from Texas. Marti Mayo, Director, Blaffer Gallery, University of Houston, 4800 Calhoun, Houston, TX 77004.

Artists who have achieved national recognition through exhibitions and critical attention on the East and West Coast will discuss the advantages and disadvantages of living and working in Texas. Using slides to illustrate this issue the artists will focus on the effects of the Texas myth and the freedom or restrictions produced by living outside New York City.

The Artists' Audience. Robert Hobbs, Houston.

The problem of the audience has plagued artists since the 1830s and 1840s when critics in Paris began to contemplate the diversity of people attending art exhibitions and wondered what, for example, a match girl might see in the grand scaled history paintings then being created. A century later in New York the Abstract Expressionists were puzzling over which people constituted their rightful audience. One member of this group, Robert Motherwell concluded that they were painting for each other and that they were prophets keeping the spiritual alive for an eventual proletariat. While the merchandizing and dissemination of new artistic ideas has vastly accelerated since mid century when New Yorkers were agonizing over their audience, the question of the artists' audience continues to puzzle painters, sculptors, printmakers, and even performance artists who wonder how their work is being received and whether it is being understood.

The panel on the artists' audience will bring together representatives of different groups in the art world to deal with this problem. Panelists will consist of nationally recognized representatives from the following areas: art magazines editors, dealers, museum directors, curators, collectors, and art consultants, as well as artists who make specialized work such as site-specific objects that can not be easily collected. The session will be divided between brief slide presentations by panelists outlining new developments in the artists' audience followed by a discussion that will be initiated by questions from the audience. By invitation.

Hispanic Artists: Unified or Diversified? Nilda Peraza, Director, Museum of Contemporary Hispanic Art, 584 Broadway, New York, NY 10012.

Often presented as sharing similar goals and ideals, the Hispanic artists in the United States may be more diverse than unified. In America, the Hispanic population can be represented by the Puerto Ricans of New York to the Cubans of Miami. The native born or naturalized citizen are often merged into a single group when their experiences may be vastly different. Is it the artist's responsibility to define themselves or accept the selection by predominately white curatorial staffs? A panel of five artists from the geographic areas of the United States with large Hispanic populations will discuss the frictions and factions, differences and similarities of the Hispanic artist in America today.

Visual Artists' Right Amendment

In the 100th Congress, U.S. Congressman Edward J. Markey and Senator Edward M. Kennedy, both of Massachusetts, introduced visual arts protection legislation which, when enacted, will have a far reaching impact on the production of artwork and on the standard of living for visual artists. The proposed amendment has three major components: (1) It grants to visual artists the right to claim authorship of their publicly displayed works, or to disclaim authorship in cases where unauthorized alteration has occurred; (2) the amendment will exempt artists from the requirement that the copyright seal be displayed on the outside of their artwork; and (3) the legislation will establish royalty rights for visual artists.

The rights established by this measure are protected by law in many countries, especially those respecting international copyright standards. The bill is enthusiastically endorsed by Artists' Equity, the Graphic Artists Guild, Volunteer Lawyers for the Arts, and the American Council on the Arts, among others.

If you wish to see this amendment adopted, write to your Senators and to your Members of Congress to express your support for this amendment, and forward copies of your support letters to Congressman Markey at 2133 Rayburn House Office Building, Washington, D.C. 20515.

You can get the name of your Senators and Members of Congress from your local League of Women's Voters.

JOINT STUDIO-ART HISTORY SESSIONS:

These were also listed in the Art History Call for Participation, mailed in April.

Museums and Contemporary Art. Neal Benezra, Curator, Twentieth Century Painting and Sculpture, Art Institute of Chicago, Michigan Avenue at Adams Street, Chicago, IL 60603.

This session will examine the historical and current relationship of contemporary art and European and American museums. Papers are sought which will focus on the history of museums of contemporary art, the traditional and current role of contemporary art in modern and "encyclopedic" museums, the history of the "annual" exhibition of contemporary art, and the impact of specific museum exhibitions on contemporary artists, collectors, and the art world more generally. Ideally this session will offer a wide range of viewpoints, and papers and proposals for presentations and discussions are solicited particularly from curators, critics, and artists, as well as art historians.

Film Study and the Visual Arts. Kathe Geist, Department of Theatre, College of Fine Arts, Illinois State University, Normal, IL 61761.

In 1934 Erwin Panofsky wrote, "The activities of the film actor and the director . . . are comparable, respectively, to those of the plastic artist and the architect . . . It might be said that film is the nearest modern equivalent of a medieval cathedral." Despite Panofsky's acknowledgment of film's position within the visual arts and despite the fact that many leading directors received formal training in the visual arts (e.g. Eisenstein, Kurosawa, Lang, Minnelli, Murnau, Renoir), few art historians have integrated film into their research and teaching. Theorist Dudley Andrew complains that, "the lack of input from the fine arts has had . . . regrettable consequences. Not only has the avant-garde film received scant attention, but the theory of narrative cinema has until recently been deprived of key concepts in art theory." The session will address the issue of the place of film within the visual arts, the place of film study, film history and filmmaking, in art and art history programs. How does film fit within the historical context of the visual arts both as an aspect of twentieth-century art and as an outgrowth of the entire history of art? What theories of art and/or what art historical methodologies are applicable to film study, and do they offer advantages over literary and linguistic approaches? What has been the history of film study within visual arts programs? What accounts for its slow development? Assuming art theory enhances film study, can film study enhance one's understanding, theoretical or practical, of the plastic arts? Filmmakers, other visual artists, and historians are invited to submit proposals for presentations. In addition, letters are invited that comment on the subject of the session and which may suggest participants and additional issues for discussion.

NOMINATIONS INVITED FOR CAA TEACHING AWARDS

Nominations from the membership are invited for the Distinguished Teaching of Art and the Distinguished Teaching of Art History awards.

Letters of recommendations and appropriate supporting materials should be sent to the CAA, 275 Seventh Avenue, New York, N.Y. 10001 by November 1. The names and letters of nomination for any candidates who are strong contenders but not the recipient in any given year will be passed on to the award committees for the following year.

sustaining members

Sustaining membership is a voluntary category for those who wish to contribute to the CAA in excess of their income-based dues. Individual Sustaining Membership is \$100 annually. This year, we continue to see growing support with an additional 44 Sustaining Members for 1987, bringing our total to 194. For their much needed financial support, our thanks to: **George S. Abrams**, Newton, Mass.; **James S. Ackerman**, Cambridge, Mass.; **Lucy A. Adams**, New York City; **Emma W. Alexander**, Ann Arbor, Mich.; **Paul Anbinder**, New York City; **Ralph M. Arnold**, Chicago; **Pamela Askew**, Millbrook, N.Y.; **William Bailey**, New Haven; **Jeremy D. Bangs**, Plymouth, Mass.; **Richard Barnhart**, New Haven; **Pat Martin Bates**, Victoria, B.C.; **Robert L. Benson**, Los Angeles; **Robert W. Berger**, Brookline, Mass.; **Robert P. Bergman**, Baltimore; **Sylvia Bialko**, Houston; **Albert Boime**, Los Angeles; **Julie M. Boyer**, Lincoln, Mass.; **Kathleen Weil-Garris Brandt**, New York City; **Richard Brettell**, Chicago; **Richard Brilliant**, New York City; **Judith K. Brodsky**, Princeton; **Clifford M. Brown**, Ottawa; **Jonathan M. Brown**, Princeton; **Milton W. and Blanche R. Brown**, New York City; **Ladislav Bugner**, Paris; **George R. Bunker**, Houston; **Susan H. Bush**, Cambridge, Mass.; **James Cahill**, Berkeley; **Walter Cahn** and **Annabelle Simon Cahn**, New Haven; **Peter Chapin**, Mendham, N.J.; **William J. and Elizabeth Lee Chiego**, Oberlin; **Constantine Christofides**, Seattle; **Dale G. Cleaver**, Knoxville, Tenn.; **William B. Conlon**, New York City; **Kevin E. Consey**, Newport Beach, Calif.; **Joseph L. Cox III**, Oxford, Ohio; **Lynn Croton**, Greenvale, N.Y.; **Carol J. Crown**, Memphis; **Karen C.C. Dalton**, Houston; **Alan P. Darr**, Detroit; **Bernice F. Davidson**, New York City; **Sol Alfred Davidson**, Princeton; **Diane M. De Grazia**, Washington, D.C.; **Barbara K. Debs**, Greenwich, Conn.; **Elsbeth B. Dusenbery**, Montclair, N.J.; **Samuel Y. Edgerton, Jr.**, Williamstown, Mass.; **Anne Ehrenkranz**, New York City; **Marvin Eisenberg**, Ann Arbor, Mich.; **Robert Enggass**, Athens, Ga.; **Richard A. Etlin**, Silver Spring, Md.; **Everett Fahy**, New York City; **Beatrice Farwell**, Santa Barbara; **Alan M. Fern**, Chevy Chase, Md.; **Nered Fioratti**, New York City; **Ernest L. Folk III**, Charlottesville, Va.; **Kurt Forster** and **Francoise Forster-Hahn**, Santa Monica; **Ilene H. Forsyth**, Ann Arbor; **Joseph C. Forte**, Bronxville, N.Y.; **Ellen M. Foshay**, New York City; **Richard A. and Judith Paetow George**, Oxford, Ohio; **Felton L. Gibbons**, Hopewell, N.J.; **Mary W. Gibbons**, New York City; **Sarah Gill**, Santa Rosa, Calif.; **Bruce Glaser**, Fairfield, Conn.; **Mildred L. Glimcher**, New York City; **Rona Goffen**, Durham, N.C.; **Edward Goodstein**, Los Angeles; **Mary Ann Graeve-Frantz**, Princeton; **Nancy S. Graves**, New York City; **Eleanor S. Greenhill**, Austin; **Peter W. Guenther**, Houston; **Norman B. Gulamerian**, Watchung, N.J.; **Ann Sutherland Harris**, Pitts-

burgh; **Evelyn B. Harrison**, New York City; **Christine M. Havelock**, Poughkeepsie, N.Y.; **Egbert Haverkamp-Begemann**, New York City; **Jules Heller**, Scottsdale, Ariz.; **Edward B. Henning**, Cleveland; **Rodman R. Henry**, Wellesley, Mass.; **Robert L. Herbert**, New Haven; **Joel and Judith Herschman**, New York City; **Barbara H. Hess**, Osterville, Mass.; **Frederick D. Hill**, New York City; **Judy C. Ho**, Irvine, Calif.; **Robert Hobbs**, Iowa City; **John Holverson**, Portland, Me.; **Frank R. Horlbeck**, Madison, Wis.; **Susan and John Huntington**, Worthington, Ohio; **Nancy R. Huntsinger**, Ventura, Calif.; **Isabelle Hyman**, New York City; **Virginia Jackson**, Houston; **Irma B. Jaffe**, New York City; **Carroll Janis**, New York City; **Robert A. Jessup**, Clintondale, N.Y.; **Wolf Kahn** and **Emily Mason**, New York City; **Madlyn Kahr**, New York City; **Julius D. Kaplan**, Los Angeles; **Joseph L. Karmel**, New York City; **Sandra C. Kasper**, New York City; **Garry N. Kennedy**, Halifax; **M. and D. Kinsey**, South Bend, Ind.; **Virginia Kobler**, Dallas; **Richard Krautheimer**, Rome; **Nancy S. Lambert**, New Haven; **Barbara G. Lane**, New York City; **Irving and Marilyn Lavin**, Princeton; **Thomas W. Leavitt**, Ithaca, N.Y.; **Patricia J. Lefor**, Northport, N.Y.; **Virginia E. Lewis**, Pittsburgh; **Fred and Meg Licht**, Brookline, Mass.; **William C. Loerke**, Washington, D.C.; **Peter M. Loftus**, Santa Cruz, Calif.; **Rose C. Long**, New York City; **Bates Lowry**, Washington, D.C.; **Edward R. Lubin**, New York City; **Elisabeth B. MacDougall**, Washington, D.C.; **Roger A. Mack**, Syracuse; **Deborah Marrow**, Santa Monica; **James Marrow**, Berkeley; **John R. Martin**, Princeton; **George L. Maurer**, State College, Pa.; **Evan M. Maurer**, Ann Arbor, Mich.; **Forrest McGill**, Columbia, Mo.; **Constance C. McPhee**, New York City; **Jerry D. Meyer**, DeKalb, Ill.; **J. William Middendorf**, McLean, Va.; **Charles S. Moffett**, San Francisco; **Kathleen Monaghan**, New York City; **James and Anne Morgans**, Columbus, Ohio; **Dewey F. Mosby**, Hamilton, N.Y.; **Weston J. Naef**, Santa Monica; **Roy R. Neuberger**, New York City; **Victoria Newhouse**, New York City; **Clifton C. Olds**, Brunswick, Me.; **Melvin Pekarsky**, Shoreham, N.Y.; **Ruth R. Philbrick**, Washington, D.C.; **Jessie J. Poesch**, New Orleans; **Cynthia Polsky**, New York City; **Barbara G. Price**, Baltimore; **Jules D. Prown**, Orange, Conn.; **Olga Raggio**, New York City; **Roland Reiss**, Claremont, Calif.; **Virginia Rembert**, Northport, Ala.; **Joseph Rishel** and **Anne d'Harnoncourt Rishel**, Philadelphia; **David Rosand**, New York City; **William S. Rubin**, New York City; **Joanne Ryan**, Carteret, N.J.; **Robert G. and Françoise F. Scheiner**, New York City; **Stephen K. Scher**, Clifton, N.J.; **Laurie Schneider**, East Hampton, N.Y.; **John M. Schnorrenberg**, Birmingham, Ala.; **Fritz Scholder**, Scottsdale, Ariz.; **Charles E. and Diane Scillia**, University Heights, Ohio; **Charles Scribner**

III, New York City; **Linda Seidel**, New York City; **Ellen Sharp**, Detroit; **Alan Shestack**, St. Paul; **Hsio-yen Shih**, Hong Kong; **Ralph E. Shikes**, New York City; **Marianna Shreve Simpson**, Washington, D.C.; **Seymour Slive**, Cambridge, Mass.; **Pat Sloane**, Brooklyn, N.Y.; **Richard E. Spear** and **Athena Tacha**, Oberlin; **Allen Staley**, New York City; **Theodore E. Stebbins, Jr.**, Brookline, Mass.; **Gerald G. Stiebel** and **Penelope Hunter-Stiebel**, New York City; **Julien M. Stock**, London; **Marjory S. Strauss**, Norfolk, Va.; **Max W. and Ruth W. Sullivan**, Fort Worth; **Mary Swift**, Washington, D.C.; **Shuji Takashina**, Tokyo; **Charles Talbot**, San Antonio, Tex.; **Richard G. and Luraine Tansey**, San Jose, Calif.; **David F. Tatham**, Syracuse; **Silvia Tennenbaum**, East Hampton, N.Y.; **Jane M. Timken**, New York City; **Peter A. Tomory**, Bundoorra, Australia; **A. Richard Turner**, Cape May, N.J.; **Evan Turner**, Cleveland Heights; **Diane W. Upright**, New York City; **Carolyn Valone**, San Antonio, Tex.; **Jean A. Vincent**, New York City; **A. Bret Waller**, Santa Monica; **John Walsh, Jr.**, Santa Monica; **Allen Wardwell**, New York City; **Robert R. Wark**, San Marino, Calif.; **J.W. Warrington**, Cincinnati; **Mark and Phoebe Weil**, St. Louis; **Gabriel P. Weisberg**, Minneapolis; **Richard V. West**, Santa Barbara; **Lee A. Whitten**, Los Angeles; **Ron and Renate Wiedenhoeft**, Littleton, Colo.; **Anne-Marie Wiemer-Sumner**, New York City; **Reba White Williams**, New York City; **John Wilmerding**, Washington, D.C.; **Elizabeth B. Wilson**, New York City; **Enid S. Winslow**, Rye, N.Y.; **Catherine Wilkinson-Zerner** and **Henri Zerner**, Cambridge, Mass.; **Jerrold Ziff**, Champaign, Ill.

information

For an oeuvre-catalogue, information is sought on the painter **Sebastian Stoskopff** (1597-1657) and his work. Dr. Birgit Hahn-Woernle, Stadtmuseum, Hölderlinweg 113, D-73 Esslingen, Germany.

For a catalogue of 19th-century paintings in the Haggin Museum, information on the life and art of **Jan Monchablon** (1854-1904) is requested. Patricia Sanders, The Haggin Museum, 1201 N. Pershing Avenue, Stockton, CA 95203-1699.

Sir George Clausen RA (1852-1944). Information is sought on the whereabouts of his London paintings (in American collections) showing the neighborhood around his studio in Hampstead Heath. Andrew Ashton, 6 Parker Street, Chorley, Lancashire PR7 1ES, England.

1989 annual meeting: call for sessions proposals

The 1989 annual meeting will be held in San Francisco; the headquarters hotel is the San Francisco Hilton. The dates for sessions are Thursday, February 16 through Saturday, February 18. Those wishing to propose topics for sessions for the 1989 annual meeting should submit them to the appropriate chair by **October 1, 1987**.

Proposals should be submitted in the form of a letter describing the subject of the session and explaining any special or timely significance it may have for your particular field and/or for the discipline in general. Other factors, such as ideas about the session's format or organization, should also be mentioned. Explanatory or supportive materials may be appended. Please include a curriculum vitae, preferred mailing address, and both office and home telephone numbers.

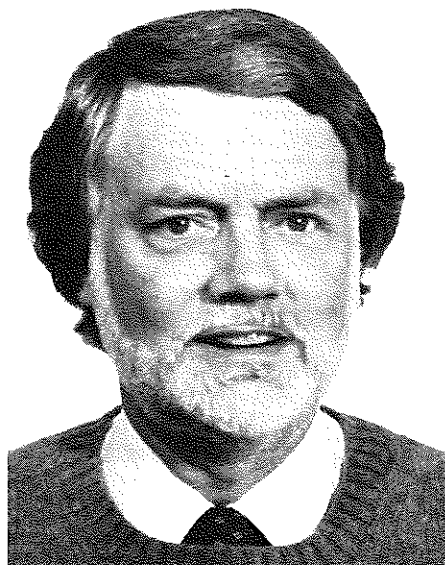
The Studio Co-chairs are especially seeking timely topics of central concern to working artists rather than more tangential issues. They will be particularly receptive to innovative or interactive formats that create more dialogue between the audience and the participants.

To summarize briefly our procedures: (1) Anyone may submit a proposal for an art history or studio session. (2) Program chairs make their selection from among those proposals purely on the basis of merit; however, if essentially the same proposal is received from two or more individuals, preference will be

given to the individual from the region in which the meeting will be held. (3) In addition to selecting sessions among these proposals, program chairs will balance and shape the program by inviting individuals to chair general or special sessions. In doing so, program chairs consider a number of factors, including which topics or periods were not covered in recent CAA annual meetings. As above, all other things being equal, preference is given to artists/scholars from the region in which the meeting will be held, but beyond that there is no geographic, institutional, or other consideration.

Art history sessions will be chaired by **Charles S. Rhyne**, professor of art history, Reed College, Portland, Oregon. After briefly attending Tyler School of Art, Rhyne received his B.A. (literature) from Wittenberg College and his M.A. (social science) from the University of Chicago, where he also completed prelims for the Ph.D. (art history). In 1960, he joined the faculty at Reed College, where he has helped to develop the department of art as part of a distinguished undergraduate curriculum. A Constable specialist, he has lectured widely, has written numerous articles and reviews, and is now completing *The Earlier Paintings and Drawings of John Constable*, 2 vols. (Yale Press and Paul Mellon Centre for Studies in British Art, London). Rhyne has held Fulbright and NEH fellowships and has been a resident fellow at

the Yale Center for British Art and at CASVA, National Gallery of Art. This year he is preparing materials on art history and conservation under a grant from the Alfred P. Sloan Foundation. He has chaired CAA sessions on "Nineteenth Century Art," and "Technique and Meaning in Painting" and a symposium on "The Interpretation of Landscape Painting." Address proposals to Department of Art, Reed College, Portland, OR 97202.



Charles Rhyne

solo shows by artist members

A listing of exhibitions by artists who are members of the CAA. Those sending information should include name of artist, gallery or museum, city, dates of exhibition, and medium.

Floyd A. Alsbach. Blue Mountain Gallery, N.Y.C., May 22-June 10. New paintings.

Susan Altman. UAA Art Gallery, University of Alaska, Anchorage, May 3-May 12. Recent work.

William Berry. Charles Campbell Gallery, San Francisco, June 2-July 3. New drawings.

Michael Chelminski. Blue Mountain Gallery, N.Y.C., April 10-29. Paintings.

Jacqueline Ann Clipsham. Carleton College Library, Northfield, Minn., May 25-31. Artist books & ceramics.

Jim Coates. Broadway Windows, c/o Washington Square East Galleries, New York University, N.Y.C., May 22-June 28. Installation.

Robert Cronin. Gimpel & Weitzenhoffer, N.Y.C., April 28-May 16. Recent sculpture.

Tim Cunard. Watson Gallery, Wheaton College, Norton, Mass., March 30-April 6. New works.

Karen Erla. Bertha Urdang Gallery, N.Y.C., May 5-May 30; E.L. Stark Gallery, N.Y.C., May 8-May 30. Paintings.

Vito Giacalone. Anita Shapolsky Gallery, N.Y.C., May 21-August 4. Paintings.

N.C. Gordon. The Lumin Winter Gallery, New Rochelle Public Library, New Rochelle, N.Y., June 13-July 7. "Relationships II" (sound installations by Jeffrey Briggs).

Suzanne Hanson. Ivory/Kimpton Gallery, San Francisco, June 4-July 4. Recent paintings.

William Hawk. St. Louis Art Museum, April 27-June 7. Paintings.

Nicholas Hill. Batz-Lawrence Gallery, Kansas City, Mo., April 3-25. "New Paintings."

Wolf Kahn. Grace Borgenicht Gallery, N.Y.C., March 4-April 1. Paintings.

Ellen Lanyon. McNay Art Museum, San Antonio, Tex., May-June; Chicago Cultural Center, Chicago, January 1988; Stamford Museum, Stamford, Conn., April 1988; University of Tennessee, Chattanooga, September 1988; Berkshire Museum, Pittsfield, Mass., November 1988. A retrospective exhibition.

Kent Matricardi. J.M. Moudy Exhibition Space, Texas Christian University, Fort Worth, April 13-18. MFA Thesis Exhibition.

Allen Schill. Soho Photo Gallery, N.Y.C., April 7-May 2. "Panoramas."

Fritz Scholder. Gerald Peters Gallery, Dallas, May 14-June 6. Recent work.

Frances Siegel. Prince Street Gallery, N.Y.C., May 1-20. Paintings.

Ann Sperry. The Sculpture Center, N.Y.C., April 21-May 23. Sculpture, "New Works."

/1989 annual meeting: call for session proposals



Sylvia Lark
Photo: Craig Morey



Ruth Weisberg
Photo: Kenna Love

becoming a full professor in 1985. In addition, Lark has been a visiting artist at numerous universities in the U.S. and abroad. She has had over two dozen solo shows in such places as the San Francisco Museum of Modern Art; the School of the Art Institute of Chicago; the Crocker Art Museum, Sacramento; N.A.M.E. Gallery, Chicago; Bhirasri Institute of Modern Art, Bangkok, Thailand; Allan Stone Gallery, N.Y.C.; Gallerie Armak, Berlin; Hartje Gallery, Frankfurt. Lark's work has also been exhibited in over 125 national and international group shows and is in the permanent collection of many museums, among them the Metropolitan Museum of Art and the Museum of Contemporary Art, Chicago. She has been active in the Coalition of Women's Art Organizations and the Women's Caucus for Art, serving on the WCA National Board and National Advisory Board and chairing the 1981 WCA Conference in San Francisco.

Ruth Weisberg received her B.A. and M.F.A. from the University of Michigan as well as a Laurea in painting and printmaking from the Accademia di Belli Arti, Perugia. After a year at S.W. Hayter's Atelier 17 in Paris, she taught for several years at Eastern Michigan University. She has been at the University of Southern California since 1970, where she has served as associate dean and studio department chair. She is currently professor of fine arts. Recent honors include The University of Michigan's Outstanding Achievement Award for Alumni in 1987 and USC's Phi Kappa Phi Faculty Recognition Award for Creative Work, 1986. Weisberg has had over 45 solo and two-person exhibitions since 1967, including exhibitions at Slusser Gallery, University of Michigan; Hebrew Union College, N.Y.C.; Associated American Artists, N.Y.C.; and "A Circle of Life" at Hewlett Gallery, Carnegie Mellon University and Fisher Gallery, University of Southern California. Weisberg's work has also been exhibited in over 150 group exhibitions in the U.S. and abroad. Many museums, universities and major corporations have acquired Weisberg's works, including The Art Institute of Chicago; The Bibliotheque Nationale, Paris; Los Angeles County Museum of Art; National Gallery, Washington, D.C.; National Museum of Women in the Arts and the Norwegian National Museum. Weisberg is vice-president, Western Regional National Women's Caucus of Art and was co-chair for the 1985 WCA National Conference. She is on the Executive Committee of the Board of Directors of the College Art Association and is active in CAA committee work. She chaired a session at the 1986 CAA annual meeting—"Renewal: Contemporary Religion and Contemporary Art."

Send proposals to Sylvia Lark and Ruth Weisberg, c/o Lark, Dept. of Art, University of California, Berkeley, CA 94720.

new CAA awards

The Board of Directors of the College Art Association has established two new award categories, both for artists. All members of the selection committees will be artists. These awards will be presented for the first time at the 1988 CAA annual meeting in Houston.

AWARD FOR A DISTINGUISHED BODY OF WORK, EXHIBITION, PRESENTATION OR PERFORMANCE, mounted in the year preceding the award, (1986-87 academic year for 1988 award), by a living artist who is a citizen or permanent resident of the United States, its possessions, Canada, or Mexico. The award will be based on the recommendation of a national selection committee in consultation with regional committees. As this is the first time this award will be given the committee would like to emphasize that this is a peer award—artists nominating and a committee of artists selecting the most outstanding individual. In order to inaugurate what promises to be a very prestigious award, the committee invites your thoughtful and thought provoking nominations. Send a minimum of six and maximum of 20 slides, a catalogue if applicable, as well as the invitation or announcement of the exhibition or event to the Award Committee for a Distinguished Body of Work, c/o CAA, 275 Seventh Avenue, NYC 10001. No self-nominations allowed. **Deadline October 1.**

DISTINGUISHED ARTIST AWARD FOR LIFETIME ACHIEVEMENT by a living artist who is a citizen or permanent resident of the United States, its possessions, Canada, or Mexico. The award will be based on the recommendation of a national selection committee selected with attention to geographic representation as well as media or disciplinary representation. Awards must have national credibility. Send nominations and appropriate documentation to Distinguished Artist Award Committee, c/o CAA, 275 Seventh Ave., NYC 10001. No self-nominations allowed. **Deadline October 1.**

grants and awards

GUGGENHEIM FELLOWSHIPS

The John Simon Guggenheim Memorial Foundation has announced the following grants for 1987:

Art History/Cognate Areas

Dennias Adrian, Northwestern University: A catalogue raisonné of the sculpture of H.C. Westermann; **Mardges Bacon**, Trinity College (fine arts and American studies): Le Corbusier's first visit to the United States; **Thomas S. Hines**, U. of C., Los Angeles: A history of the image of Los Angeles; **Jeffrey M. Hurwit**, U. of Oregon: The representation of nature in early Greek art and poetry; **J. Patrice Marandel**, Detroit Institute of Arts: A critical edition of 18th-century documents on French art; **Esther Pasztor**, Columbia University: The art of Teotihuacan; **Richard E. Spear**, Oberlin College: A re-evaluation of Guido Reni; **Bryan J. Wolf**, Yale University: Art, ideology, and the middle class in 19th-century America.

Artists

Arakawa, N.Y.C.: painting; **Eugene Brodsky**, N.Y.C.: painting; **Allan D'Arcangelo**, Brooklyn College of C.U.N.Y.: painting and sculpture; **Stuart Diamond**, Parsons School of Design: painting; **Philip-Lorca diCorcia**, N.Y.C.: photography; **Ellen Driscoll**, S.U.N.Y. at Purchase: sculpture; **James Enyeart**, U. of Arizona: photography; **Morgan Hall Fisher**, Santa Monica: filmmaking; **Michael Gitlin**, Columbia University: sculpture and drawing; **Richard Lerman**, School of the Museum of Fine Arts (Boston): sound art; **Edward A. Love**, Howard University: visual art; **Margot Lovejoy**, S.U.N.Y. at Purchase: an installation project; **Sally Mann**, Lexington, Va.: photography; **Joshua Neustein**, N.Y.C.: painting; **Diane Orr**, Salt Lake City: filmmaking (in collaboration with **C. Larry Roberts**); **Stevenson J. Palfi**, New Orleans: video; **Richard Pare**, Canadian Centre for Architecture: photography; **David Parry**, Dartmouth College: filmmaking; **Liz Phillips**, Astoria, N.Y.: sound sculpture; **Howardena D. Pindell**, S.U.N.Y. at Stony Brook: painting; **Mark Rappaport**, N.Y.C.: filmmaking; **Faith Ringgold**, U. of C. at San Diego: visual art; **Miriam Schapiro**, N.Y.C.: painting; **Buky Schwartz**, N.Y.C.: video installations; **Lee Tribe**, Bennington College: sculpture; **William Wegman**, N.Y.C.: photography; **William T. Williams**, Brooklyn College of C.U.N.Y.: painting; **Neil Winokur**, N.Y.C.: photography.

GETTY POSTDOCTORALS

Ten of the 1987 J. Paul Getty Postdoctoral Fellows in the History of Art and the Humanities were named in open competitions, and ten others were chosen by universities that are designated centers for research on art history. Stipend is \$25,000, of which \$4,000 goes to the institution. All twenty Fellows were judged to be scholars whose work looks be-

yond narrow academic specialization and relates to the broader context of humanistic thought.

Open Competition Awards: **Ann Ber- mingham**, U. of C., Irvine: The Practice of Drawing; **Carol R. Bolon**, University of Chicago: The Early Chalukya Art of South India; **Birgitte Ginge**, University of Cambridge: Etruscan Black Figured Pottery, 540-520 B.C.; **Anne D. Hedman**, University of Illinois: The Grandes Chroniques de France, 1274-1500; **Anna D. Kartsonis**, University of Washington: The Word of the Image in Byzantium: The Theory and Practice of Religious Imagery after Iconoclasm; **Genevra A. Kornbluth**, College of William and Mary: Inter-media Connections: Carolingian Gems, Coins, and Seals; **Jeff K. Kowalski**, Northern Illinois University: The Nunnery Quadrangle at Uxmal; **Carol L. Lawton**, Lawrence University: The Sculpture of the Classical Temple of Hera at Argos; **Glen G. Macleod**, University of Conn.: Wallace Stevens and Modern Art Theory; **Jane M. Roos**, Hunter College: Artists and Administrators: French Art in the 1870s.

Institutional Awards (awarding institutions indicated in parentheses after project): **Karen-edis Barzman**, Univ. of Maine: A Reappraisal of the Florentine Università, Compagnia ed Accademia del Disegno (Stanford); **Paul Binski**, Gonville and Caius College, Cambridge U.: The Figurative Arts at Westminster 1250 to 1350 (Princeton); **Alice A. Donohue**, Asst. Ed. *Archeomaterials*: Some Topoi in the History of Greek Art and Their Literary Tradition (Univ. of Penn.); **Beth Genne**, Art Institute of Chicago: The Artist as Collaborator: Synthesis of Arts in 20th Century Dance (Univ. of Michigan); **Joan G. Hart**, independent scholar: Erwin Panofsky: Essays on a 20th Century Humanist (U. of C., Berkeley); **Joanna S. Isaak**, Hobart & William Smith Colleges: The Revolutionary Power of Woman's Laughter (Bryn Mawr); **Iain Pears**, Oxford: 18th Century History Painting/20th Century Corporate Patronage (Yale); **Renate Pronchno**, U. of Munich: Competition as a Creative Principle in Art (Johns Hopkins); **Susan Tholl**, Indiana University: The Medieval Cloister Seen as Paradise in Patristic Texts and Medieval Art (Columbia); **Ursula Zeller**, U. of Tubingen: Pictorial Concretions and Ideas of Democracy, Republic and Liberty (N.Y.U.).

THE AMERICAN ACADEMY AND INSTITUTE OF ARTS AND LETTERS AWARDS

The American Academy and Institute of Arts and Letters presented the Gold Medal for Painting to painter **Isabel Bishop** at the organization's annual ceremonial on May 20. Artist **Raphael Soyer** praised Bishop for "buffeting all the 'isms' of contemporary art to remain true to herself and her personal vision." The Academy-Institute also presented awards of \$5,000 each to six contemporary

artists from 28 candidates, including painters **William Beckman**, **Gretna Campbell**, **Charles Griffith Farr**, **Brian O'Leary**, and sculptor **Kenneth Snelson**. In addition, **Chris Martin** received the Richard and Hinda Rosenthal Foundation Award of \$5,000 annually presented to "a young American painter not yet accorded due recognition."

REGIONAL VISUAL ARTS FELLOWSHIP PROGRAM AWARDS (NEA)

Ten photographers in five southeastern states have won \$3,500 NEA Regional Visual Arts Fellowships administered by the Southern Arts Federation in Atlanta, Georgia. An exhibition of the winning artists' work will be assembled in 1988 through the Federation's Visual Arts Program. The recipients this year are: Florida: **Lou Marcus**, Tampa; Georgia: **Karekin Goekjin**, Atlanta; **Fernando La Rosa**, Atlanta; **Jack Leigh**, Savannah; **Nancy Marshall**, Atlanta; Louisiana: **Debbie Fleming Caffery**, Franklin; **Dean Dablow**, Ruston; **A.J. Meek**, Baton Rouge; North Carolina: **Robert Amberg**, Durham; South Carolina: **Sam Wang**, Clemson. An additional ten fellowships in the field of sculpture have been awarded as well.

NEA COLLABORATION IN ART/DESIGN GRANTS

To assist a small number of exemplary collaboration projects in order to stimulate new, cooperative design solutions by design professionals and visual artists for public spaces, the NEA created a new pilot funding category in early 1986. The first grants, totalling \$189,875, to support six national model projects were announced in February 1987; **City of Concord**, Calif.: to support an open statewide competition to develop a landscape design and artwork for Todos Santos Plaza; **Creative Time**, NYC: to support the planning phase of a collaborative effort to transform Hunters Point into a public waterfront park; **Headlands Art Center**, Sausalito: to support the collaboration of artist David Ireland and architect Mark Mack on the design of furnishings for two rooms in the Center's headquarters; **Massachusetts Dept. of Environmental Management**, Boston: to support a collaboration among artists Alice Adams and Carlos Dorrien and a landscape architect for the design of a riverside promenade and the creation of an art master plan for the historic core of Lawrence, Mass.; **Seattle Arts Commission**: to support a collaboration between artists and designers for the development of a new civic center complex for the City of Seattle; **Wellesley College Museum**: to support a collaboration between sculptor Michael Singer and architect Michael McKinnell on a new work at a location along a public, wooded pathway through the college campus.

Continued on p. 11, col. 1

people and programs

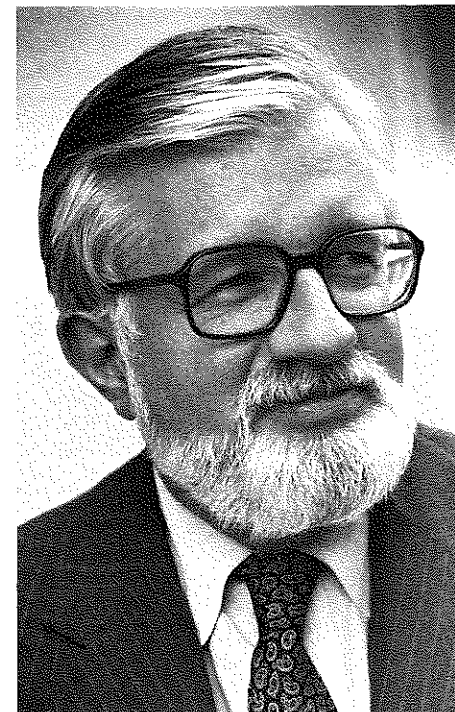
Material for inclusion in People and Programs should be sent to College Art Association, 275 Seventh Avenue, N.Y.C. 10001. Deadline for next issue: 15 August.

IN MEMORIAM

Robert M. Lumiansky (Ph.D., University of North Carolina), a scholar of Medieval English and former president of the American Council of Learned Societies died this past April. He was chairman and president of A.C.L.S., an umbrella group for all scholarly organizations in the humanities, from 1959 to 1982, and was president pro tem, in 1985 and 1986. At the time of his death he was working on a scholarly edition of Thomas Malory's *Le Morte d'Arthur*. He was also a past president of Phi Beta Kappa, a member of the national selection committee for the Woodrow Wilson Fellowship Corporation, a member of the National Endowment for the Humanities and a past president of the Medieval Academy of America.

ACADEME

The Institute of Fine Arts at New York University has appointed **Margaret Holben Ellis** (M.A., and Certificate in Conservation, Institute of Fine Arts) as the new chair of the IFA Conservation Center effective September 1987. She will continue her work as a consulting conservator of prints and drawings at the Metropolitan Museum. New York University has also announced that **A. Richard Turner**, the former president of Grinnell College, and dean of Arts and Science at NYU, has been named director of the New York Institute for the Humanities at NYU.



A. Richard Turner



Sarah Elliston Weiner
Photo: Joe Pinciro

Columbia University has appointed **Sarah Elliston Weiner** (Ph.D., Columbia University) as the curator of art properties. She is responsible for maintaining a collection of nearly 3,000 paintings and sculptures. Weiner will be responsible for the management, the conservation, and inventory the collection, as well as oversee all gift transactions to the University of artworks. In addition, she will schedule and install exhibitions in the Rotunda of Low Memorial Library.

Clifton C. Olds, the Edith Cleaves Barry professor of the history and criticism of art (Ph.D., University of Pennsylvania) will serve as the acting director of the Bowdoin College Museum of Art in 1987-88 while the museum director, **Katherine J. Watson** takes a leave of absence. Only the second professor to hold the Edith Cleaves Barry Chair, Olds has taught European medieval, renaissance, and reformation art history courses, as well as introduction to East Asian art. During her leave Watson will research the history of sculpture of the Florentine renaissance, mannerist, and baroque periods, as well as continue her studies of James Bowdoin III, the first major donor to the museum.

In 1987-88, the School of the Art Institute of Chicago will institute a five-year bachelor of interior architecture degree in addition to its BFA and MFA degree programs in interior architecture. The School has appointed **Richard Schiff** as the Whitney Halsted Visiting Professor in the department of art history for theory and criticism, **Rita DeWitt**, as a visiting artist for two years in the photography department, and **Linda Lee Nelson**, as an associate professor and the head of the interior architecture program.

Lief Brush, associate professor of art, University of Minnesota-Duluth, has been selected to be a summer 1987 Residency Fellow in Interdisciplinary Works at the Yellow Springs Institute for Contemporary Studies and the Arts in Chester Springs, Pennsylvania.

MUSEUMS

Harvard University Art Museum has announced that **Konrad Oberhuber**, presently the Ian Woodner curator of drawings at the Fogg Art Museum and professor of fine arts at Harvard, has been appointed as director of the Albertina Museum in Vienna commencing in September 1987. Oberhuber, a native of Austria, served as an assistant and then as associate curator at the Albertina from 1961 to 1971. Prior to coming to Harvard in 1975, he was research curator at the National Gallery of Art in Washington, D.C. During his tenure at the Fogg Art Museum, Oberhuber enlarged the endowment of the drawing department and enriched the collections by hundreds of works, particularly in the areas of French masters of the seventeenth and eighteenth centuries.

Elisabeth Blair MacDougall has announced that she will retire from her position at Dumbarton Oaks in June 1988. She came to Dumbarton Oaks as the first director of studies in landscape architecture in 1972 and has been responsible for the development of the program of fellowships, symposiums and publications on the history of gardens and landscape architecture. She has organized symposiums on a wide range of topics, such as Islamic gardens, ancient Roman gardens, Renaissance garden fountains and preservation methods for historic gardens. In addition to editing and publishing the papers delivered at the symposiums, she had edited several monographs on garden history, including Robert Berger's essays on the gardens of Versailles and Peggy Newcomb's study of annual flowers used in American gardens in the nineteenth century. Her own writings have focused on the iconography of Italian Renaissance gardens. During her tenure the rare book and reference collection of the Garden Library has been expanded to include materials on gardens of all periods and places. No successor has been named.

In May, Winterthur Museum and Gardens and the University of Delaware appointed **James C. Curtis** (Ph.D., Northwestern University) to a five-year term as director of the Winterthur Program in Early American Culture. He will oversee Winterthur's masters degree program and act as student advisor in addition to continuing his duties as professor of history at the University of Delaware.

Continued on p. 10, col. 1

directory of affiliated societies and call for papers

This directory is published annually on the basis of information provided by the 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 150-175. Annual dues: \$15 regular; \$7.50 student and unemployed; \$20 institutional; \$25 or more, contributing. President: Doris Srinivasan, Dept. of Art, George Washington Univ., Washington, DC 20052.

The American Society for Hispanic Art Historical Studies (ASHAHS), founded 1975. Membership: 150. Annual dues: \$12.50 regular; \$7.50 students; \$15 institutional. General Secretary: Phyllis Braff, Nassau County Museum, 95 Middleneck Road, Sands Point, NY 11050. Purpose: The encouragement and advancement of studies and research in the history of the arts of Spain and Portugal, promoting interchange of information and ideas among member through meetings, publications, and other means it deems appropriate.

Art Libraries Society of North America (ARLIS/NA), founded 1972. Membership: 1,250. Annual dues: \$45 individual; \$20 student; \$75 institutional and business affiliate. Executive Director: Pamela Jeffcott Parry, 3900 E. Timrod Street, Tucson, AZ 85711. Phone: (602) 881-8479. 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* quarterly, an annual *Handbook and List of Members*, and an irregular series of occasional papers.

Arts Council of the African Studies Association, founded 1982. Membership: 209. Annual dues: \$20 regular and institutional; \$5 student, retired, and unemployed. Secretary-Treasurer: Mary Kujawski, Museum of Art, University of Michigan, 525 South State Street, Ann Arbor, MI 48109. Purpose: to encourage and promote the highest standards of

ethical and professional behavior in the expansion of research and scholarship about African arts. ACASA holds periodic meetings within the framework provided by meetings of learned societies and other organizations for the purpose of reporting and discussing research and other matters affecting the field and publishes the *ACASA Newsletter*. The Arts Council also organizes the Triennial Symposium on African Art.

Foundations in Art: Theory and Education (F.A.T.E.), founded 1977. Membership 200. Annual dues: \$10. President: Stephen Sumner, Art Department, Potsdam College S.U.N.Y., Potsdam, NY 13676. Phone: (315) 265-2609, 267-2251. Purpose: A national organization concerned with introductory college level art courses in both studio and art history. F.A.T.E. 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 F.A.T.E. newsletter, journal (*F.A.T.E. in Review*) and regional conferences provide a platform and vehicle for exchange and publication. Services also include sessions and participation at national conferences.

Historians of Netherlandish Art, founded 1983. Membership: 270. Annual dues: \$15. President: Anne Lowenthal, 340 Riverside Dr., N.Y.C. 10025. Purpose: to foster communication and collaboration among historians of northern European art. Society holds an annual meeting and program in conjunction with the CAA annual meeting; publishes two newsletters per year and a Directory of Members; holds such scholarly symposia as may be funded, ideally once every 3-4 years.

The International Center of Medieval Art, founded 1956. Membership: 950. Annual dues: \$30 active (U.S. only); \$35 active (all other countries); \$15 students (all countries); \$50 institutional; \$100 contributing; \$500 sustaining; \$1,000 benefactor. Secretary:

periods, past and present, and contributions from art historians who are not "Hispanicists" are encouraged. For more information contact: Suzanne Stratton, Officer-in-Charge of Annual Meetings, The Spanish Institute, 684 Park Avenue, New York, NY 10021. (212) 628-0420. **Deadline: 30 October.**

Foundations as Transition
F.A.T.E. (Foundations in Art, Theory and Education) invites papers for an open session on topics relevant to foundations courses and curriculum. Please submit a one-page abstract to: Stephen Sumner, President F.A.T.E., Art Dept., Potsdam College S.U.N.Y., Potsdam, NY 13676. **Deadline: 1 October.**

Linda Morey Papanicolaou, ICMA, The Cloisters, Fort Tryon Park, N.Y.C. 10040. Phone: (212) 928-1146. Purpose: ICMA is dedicated to the study of medieval art and civilization between 325 A.D. and 1500 A.D. ICMA publishes a scholarly journal, *Gesta*; a newsletter (including dissertations on medieval art); a monograph series, *Romanesque Sculpture in American Collections*; has begun a Census of Gothic Sculpture in North American Collections; organizes, symposia; and supports excavations.

Visual Resources Association (VRA), founded 1982. Membership: 565. Annual dues: \$15 North America; \$30 foreign. President: Christine L. Sundt, 20 West 31st Avenue, Eugene, OR 97405-3326. Purpose: to establish a continuing forum for communication of information and ideas and to further research and education in the profession of visual resources administration. VRA publishes a quarterly newsletter, *International Bulletin for Photographic Documentation of the Visual Arts* (formerly *MACAA Slide and Photograph Newsletter*); a scholarly journal, *Visual Resources: An International Journal of Documentation*; and has taken over sponsorship and production of the former *MACAA-VR Guide Series*, starting with *Slide Buyers' Guide*, 5th edition (published by Libraries Unlimited, Inc.). The Association sponsors and organizes conference programs, workshops, and tours.

Women's Caucus for Art (WCA), founded 1972. Membership: 3,500. Annual dues: \$50 institutions; \$20-40 members-at-large plus chapter dues individuals. President: Annie Shaver-Crandell, Dept. of Art, City College, C.U.N.Y. National office: WCA, Moore College of Art, 20th and the Parkway, Philadelphia, PA 19103. Phone: (215) 854-0922. Purpose: dedicated to promoting the professionalism of women in the visual arts. Members include: artists, art historians, journalists, museum and gallery personnel, agents, art librarians, publishers, administrators, conservators, art educators, collectors, students and friends of art. Annual conference; exhibitions; national publications: annual exhibition catalogue of honor awards, quarterly newsletter, local or regional newsletters and announcements. National network of 31 chapters. ■

Graphic Documentation in the Administration of Visual Resources Collections
The Visual Resources Association (VRA) invites papers for a session which will explore graphic methods (visual and textual) that have been developed to document the way things are done in a VR collection. Slide-tape presentations, documentation of management procedures, automation procedures, manual production will be considered among other possibilities. Please submit a single-page abstract to Lise Hawkos, Program Coordinator/Vice-President, Arizona State Univ. School of Art, Tempe, AZ 85287. **Deadline: 15 August.** ■

conferences and symposia

CALL FOR PAPERS

From the Ground Up: Building Technology in the Middle Ages

The topic of the twenty-third International Congress of Medieval Studies, sponsored by AVISTA, to be held at Kalamazoo, MI in May 1988. Papers can include any aspect of medieval construction from planning, organization and financing through archaeological examination and identification of building campaigns. Theoretical questions, such as what constitutes a building campaign, and the analysis of historical documentation relating to construction processes and procedures welcomed. Please send abstracts for a 20-minute paper to: Vivian Paul, Dept. of Architecture, Texas A & M University, College Station, TX 77843.

Renaissance Sculpture Symposium

Brigham Young University announces a symposium to be held 7-9 April 1988 in Provo, Utah which will focus on late Quattrocento sculpture in Italy with a special session dedicated to the fifth centenary of the death of Andrea del Verrocchio (1488-1988). Papers on any aspect of sculpture in Italy ca. 1464-1500 are invited. Send abstracts/inquiries to Steven Bule, Dept. of Art, Brigham Young University, Provo, UT 84602. (801) 756-3172. **Deadline: 1 October.**

The Himalayan Arts Council will be hosting its first annual symposium at the Pacific Asia Museum, Pasadena, California on November 7. The theme of the symposium is "Himalayas at the Crossroads" and the papers presented at the symposium will be published in a book titled *HIMALAYAN CROSSROADS*. Call for papers from scholars who specialize in Himalayan studies who will be unable to attend the symposium. For more information contact: Deepak Shimkada, President, Himalayan Arts Council, 46 North Robels Avenue, Pasadena, CA 91101. (818) 449-2742. **Deadline: 5 October** with publication date 7 November.

Humor in Art: Beloit College Occasional Papers

Call for essays for publication to address the subject of humor in the arts throughout history for *Beloit College Occasional Papers*, Volume II. Send essays (limit 25 pages with footnotes) with illustrations for consideration to: Debra N. Mancoff, Dept. of Art History, Beloit College, Beloit, WI 53511. (608) 365-3391. **Deadline: 30 October.**

1987 Conference on the Fantastic in the Arts
To be held 16-20 March 1988 in Fort Lauderdale, Florida. Papers of twenty minutes concerning the fantastic in contemporary and computer art, masks and masquerades, and art in relation to literature are invited. Additional topics will be considered. Submit abstracts and papers to: Amy Golahny, Dept. of Art, Lycoming College, Williamsport, PA 17701. **Abstract deadline: 30 October.**

Breakthroughs: Women and the Visual Arts

The topic of the Conference on Women and the Visual Arts hosted by Skidmore College, Saratoga Springs, on 8-9 April 1988. It will examine the role of women as artists, patrons, and studio models in the visual arts, which incorporates both arts and crafts from contemporary, historical, or a cross-cultural perspective. One page (250 word) abstracts are welcomed on the following topics: women as patrons of the arts, women artists and their patronage, women as studio models, women artists and socio/cultural barriers, women and the art academy, women artists and social change, women's arts and the domestic milieu, women and the crafts, women and photography, and women and film. Send abstracts to: Lisa Aronson, Art Department, Skidmore College, Saratoga Springs, NY 12866-0851. (518) 584-5000. **Deadline: 1 November.** Completed papers deadline: 1 March 1988.

Victorian Belief and Unbelief

The topic of the twelfth annual meeting of the Midwest Victorian Studies Association to be held at Indiana University-Bloomington on 29-30 April 1988. Proposals are welcomed which examine established religion and its challenges or alternatives; sacred music, art and architecture; and the general nature of spiritual and moral commitment in Victorian Britain. Eight- to ten-page papers or two-page abstracts should be sent to Kristine Ottesen Garrigan, MVSA Executive Secretary, Dept. of English, DePaul University, 802 West Belden, Chicago, IL 60614. **Deadline: 5 November.**

Conference on Medieval-Renaissance Studies

The sixth New College Conference on Medieval-Renaissance Studies will be held 10-12 March 1988 at New College of the University of South Florida, Sarasota, Florida. Call for papers on all aspects of Europe and the Mediterranean before 1600 A.D. will be examined, particularly interested in papers on Italian studies, humanism, courtly culture, ritual and drama, and the twelfth century renaissance. Send one-page abstract to: Lee Daniel Snyder, Director, Medieval-Renaissance Studies, New College of U.S.F., 5700 N. Tamiami Trail, Sarasota, FL 34243. **Deadline: December 1.**

Literature and the Visual Arts: Call for Manuscripts

Peter Lang Publishing, Inc. is launching a new series, "Literature and the Visual Arts; New Foundations," offering works of scholarship and criticism on the interrelationship of literature and the visual arts. Submissions invited of finished manuscripts, detailed proposals, and sections of works in progress. Send to Ernest B. Gilman, General Editor, NYU, Dept. of English, 19 University Place, 2nd floor, NYC 10003.

"Readers' Guide" to Abraham Rees's

Cyclopaedia
Collaborators from many fields, including all the humanities, are invited to join a British-American group producing the "Readers' Guide." For further details write to R.J. Law, c/o The Newcomen Society, The Science Museum, South Kensington, London, SW7 2DD or J.Z. Fullmer, Dept. of History, Dulles Hall, Ohio State University, Columbus, OH 43210.

TO ATTEND

International Conference on Data Bases in the Humanities and Social Sciences

Over 100 papers, seven keynote speakers, and representatives from 19 countries will convene in the Library Tower, Auburn University at Montgomery, Alabama for the 1987 meeting of ICDBHSS, 11-13 July. For registration information write: ICBHSS '87 Coordinator, AUM Library Administration, Montgomery, AL 36193-0401, or call (205) 244-9202.

Landscape and Architecture

The Annual Conference for the Council of Educators in Landscape Architecture (CELA) will be held 12-15 August at the Rhode Island School of Design. Registration information: CELA Conference, Department of Landscape Architecture, Rhode Island School of Design, 2 College Street, Providence, RI 02903. (401) 331-3511.

International Medallion Art Exposition

The 50th Anniversary Congress and Exposition of the International Federation of the Medal (FIDEM) will be held in the United States for the first time from 11-15 September hosted by the American Numismatic Association in Colorado Springs, CO. The Congress will feature a full program of illustrated lectures and discussions about medallion art presented in both English and French. The Exposition will exhibit over 2,000 medals from participating countries including avant-garde styles of three-dimensional design rarely seen in the United States. For more information contact: FIDEM '87, 818 North Cascade Avenue, Colorado Springs, CO 80903-3279. (303) 632-2646.

Art Safety Symposium

The Division of Chemical Health and Safety of the American Chemical Society will be holding a major symposium on "Safety Issues in the Practices of Art and Art Conservation" to be held at the Los Angeles meeting of the Society, 25-30 September 1988. Some tentative topics include educating artists to health and safety practices, institutionalizing health and safety issues, emergency procedures for practitioners and the legal aspects. Prospective participants should contact: Sr. Mary Virginia Orna, Dept. of Chemistry, College of New Rochelle, New Rochelle, NY 10801. (914) 654-5302. *Continued on p. 11, col. 3*

/people and programs

Mary F. Linda (Ph.D., University of California, Berkeley) was recently appointed curator of the Asia Society Galleries in New York City. Last year she assisted with the "Essence of Indian Art" exhibition at the Asian Art Museum in San Francisco.

Frederick Schmid has been named vice president for advancement and planning at the Kansas City Art Institute in Kansas City, Missouri.

Henry Trubner (M.A., Harvard University) will retire from his position as director of the curatorial division and curator of Asian art at the Seattle Art Museum and be named senior curator emeritus. Trubner came to the Seattle Art Museum in 1968 as the institution's first resident curator. During his tenure, the museum's collection nearly doubled in size. A national search for Trubner's successor will commence immediately.

In June, **Ann Temkin** (M.A., M.Phil., Yale University) began the new position of assistant curator of twentieth century art at the Philadelphia Museum of Art. Previously, Temkin was a curatorial assistant in the painting and sculpture department at the Museum of Modern Art in New York.

Peggy A. Loar (M.A., University of Cincinnati) has been appointed director of the Wolfsonian Foundation in Miami, Florida effective July 1987. As head of the foundation, Loar will be responsible for a collection of 50,000 works and objects from the mid-nineteenth to mid-twentieth centuries. She will also be responsible for directing and planning the renovation and construction of two museums and research and conservation facilities for the Mitchell Wolfson, Jr. Collection of Decorative and Propaganda Arts in Miami, Florida and the Novecento Museum of Decorative Arts in Genoa, Italy. For the past seven years, Loar has been the director of the Smithsonian Institution Traveling Exhibition Service (SITES), which during her tenure has become the most comprehensive exhibition service in the United States, developing and circulating over one hundred exhibitions each year in the United States and abroad.

ORGANIZATIONS

Philip M. Nowlen, the former executive director of the University of Chicago office on continuing education, has been appointed by the J. Paul Getty Trust and Art Museum Association of America as the academic dean of the Museum Management Institute (MMI), an operating entity of the Trust, which hosts an intensive program for mid-to-senior level museum administrators at U.C. Berkeley each July.

New officers were elected for 1987-89 for the Historians of Netherlandish Art. **Anne Walter Lowenthal** replaces retiring president, **Laurinda Dixon** from Syracuse University. The new vice-president is **Barbara Haeger** from Ohio University who succeeds **Larry Silver**, Northwestern University. **Ann Roberts** of the Newberry Library replaces **Sandra Hindman** of Northwestern University as the new secretary-treasurer. At the 1987 CAA annual meeting in Boston, the HNA honored **Charles D. Cuttler**, emeritus of the University of Iowa by naming him an honorary lifetime member.

PROGRAMS

To meet an increasing need for knowledgeable, skilled professionals in the field of decorative arts restoration, the **Fashion Institute of Technology** will begin a new Bachelor of Fine Arts degree program in *Restoration: Applied Arts* in fall 1987. This two year upper division program will prepare students to enter the professional restoration field in wood, ceramics, and metalwork. **Hugh Crean**, a member of F.I.T.'s art history, interior design, and graduate faculties will direct this new program. For more information, write or telephone Professor **Hugh Crean**, Restoration: Applied Arts, Room D323, Fashion Institute of Technology, 227 West 27th Street, New York, N.Y. 10001; (212) 760-7823. ■

announcements

NEH Education Programs

The Division of Education Programs of the NEH invites applications from colleges and universities for curriculum or faculty development in the field of art history. Proposals that involve the incorporation of art history in western or world civilization courses or in a core curriculum are also welcome. **Deadline: 1 October.** Scholars from several colleges, universities, museums or libraries may propose together a summer or academic year institute for faculty in undergraduate and pre-collegiate teaching. **Deadline: 1 December.** Draft proposals for review should be received two months in advance. For more information, contact: **Elizabeth Welles**, Program Officer, Division of Education Programs, Room 302, 1100 Pennsylvania Ave., NW, Washington, DC 20506. (202) 786-0384.

Ucross Foundation Residencies for Artists Residencies may run from two weeks to four months. A complete etching facility is included. There is no charge for room, board, or studio space, although contributions are welcome. For more information: **SASE to Residency Program**, UF, Ucross Route, Box 19, Clearmont, WY 82835. Application deadline for Spring 1988 session: **1 October.**

Cyprus American Archaeological Research Institute Fellowships (CAARI)

The American Schools of Oriental Research (ASOR) are offering research fellowships, professorships, scholarships, and travel grants for the academic year 1988-89 at CAARI. Awards are available at all levels, for study in humanistic disciplines. **Fulbright Fellowships:** 1) research fellowship for post-doctoral research related to grantee's doctoral dissertation; 2) senior research fellowship and 3) student fellowship for doctoral research. Contact **CIES**, 11 Dupont Circle, Suite 300, Washington, DC 20036. (202) 833-4968 for post-docs. **Deadline: 15 September.** Contact **IIE**, 809 UN Plaza, NYC 10017, (212) 883-8200, for pre-doc. **Deadline: 31 October.** **Pacific Scientific Company Fellowship:** Two awards of \$2,500 each for three months at CAARI for pre and post-doctoral scholars. Information and applications from **Stuart Swiny**, Director, CAARI, 41 King Paul St., Nicosia 136, Cyprus or **Patricia Bikai**, 1102 Neilson St., Albany, CA 94706. (415) 524-5874. **Annual Professorship:** One 9- to 12-month post-doc professorship. Free room at CAARI for professor and spouse (no children). Apply to ASOR, 4243 Spruce St., Philadelphia, PA 19104, (215) 222-4644. **Deadline: 15 November.** **Honorary Fellowships:** 6- to 12-month honorary fellowships at CAARI. Contact Director of CAARI.

Institute for Advanced Study Fellowships

The School of Historical Studies offers fellowships for research in the history, thought, and culture of the western world. The Ph.D. (or equivalent) and publications are required. Qualified candidates of any nationality may apply for one or two terms. Some travel funds are available. For further details: **Administrative Officer**, SHS, IAS, Olden Lane, Princeton, NJ 08540. Application deadline for 1988-89: **15 October.**

ARLIS/NA Writing Award

The Art Libraries Society of North America announces its 1987 Gerd Muehsam Award, given annually to a student in a graduate program of library science for the most outstanding paper. Contact **Peggy Ann Kusnerz**, Chair, Gerd Muehsam Award Committee, ARLIS/NA, P.O. Box 7585, Ann Arbor, MI 48107, (313) 764-1303. Entries must be received no later than **15 October.**

The Independent Scholar

A new quarterly newsletter published by the Institute for Historical Study, San Francisco, publishes descriptions of organizations of independent scholars, profiles of individual scholars, news of grants and prizes, and articles on matters of interest to scholars and those who serve them. For a subscription send \$6.00 to: **The Independent Scholar**, 105 Vicente Road, Berkeley, CA 94705. ■

/grants and awards

AWARDS IN THE VISUAL ARTS (AVA) The AVA program, administered by the Southeastern Center for Contemporary Art, selects ten American artists each year to receive a \$15,000 stipend and whose work is included in a major (and catalogued) traveling exhibition. Each museum which presents the exhibition receives \$10,000 in purchase awards for selecting one or more works by AVA recipients. The recipients for 1987 are: **Ross Bleckner**, N.Y.C., painter; **Christopher Brown**, Berkeley, CA, painter; **Jill Giegerich**, Culver City, CA, sculptor; **Peter Huttinger**, Cincinnati, OH, painter/drawing; **James Michaels**, Palm Harbor, FL, painter; **Archie Rand**, Brooklyn, NY, painter; **Bill Seaman**, Cambridge, MA, video; **Hollis Sigler**, Prairie View, IL, painter; **Michael Tracy**, San Ygnacio, TX, painter; **William Willis**, Preston, MD, painter/drawing.

MILLARD MEISS GRANTS

The CAA's Millard Meiss Publications Fund Committee met in April 1987. Subventions were made to the following:

Suzanne Preston Blier, *The Anatomy of Architecture: Ontology and Metaphor in Batammaliba Architectural Expression*. Cambridge University Press.

Rona Goffen, *Franciscan Florence: From Celano to Bonaventure at Santa Croce*. Penn State Press.

Lawrence O. Goedde, *Tempest and Shipwreck in Dutch and Flemish Art: Rhetoric, Convention, and Interpretation*, Penn State Press.

John Lowden, *Illustrated Prophet Books: A Study of Byzantine Manuscripts of the Major and Minor*, Penn State Press.

The Committee will next meet in the fall. **Deadline for submission of applications: 30 September.**

INDIVIDUAL AWARDS

The Institute of Contemporary Art, Boston has selected the New York based video artist, **Joan Jonas**, as the recipient of the third annual \$10,000 Polaroid Video Art Award.

Miriam E. Mucha, special assistant in the American art department of the Philadelphia Museum of Art, received the 1987 Rakow Grant for Glass Research awarded by the Corning Museum of Glass. The grant will fund Mucha's study of the methods of manufacture of French pressed tableware produced between 1825 and 1848. Founded by Dr. and Mrs. Leonard Rakow of New York City, the award which initially provides \$5,000 each year will eventually be endowed and grow to \$25,000 annually. ■

Ruth Weisberg was honored at the University of Michigan (School of Art, B.S. Design 1963; M.A. 1964) when she received their Distinguished Alumni Award in March 1987.

Clive F. Getty (Miami University) was presented the Medaille d'or of the city of Nancy, France in recognition of his organizing an exhibition of 334 Grandville drawings at the Nancy Museum of Fine Arts and writing the accompanying catalogue, *Grandville: dessins originaux*.

A CAA artist member, **Gloria DeFilippis Brush** (Duluth), was awarded an Artist Assistance grant of \$5,000 from the Minnesota State Arts Board in order to complete a series of photographs using miniature objects.

Xavier Gonzalez, a noted muralist, draftsman and sculptor received Columbia University's Brevoort-Eickemeyer Prize at the University's commencement ceremony in May 1987. The \$1,000 prize was established in 1941 by the will of Florence Brevoort-Eickemeyer and is awarded every five years to an artist selected by the National Academy of Design.

The Art Libraries Association of North America (ARLIS) has announced the presentation of the 8th Annual George Wittenborn Award to two recipients: **The Amon Carter Museum** for the catalogue, *Laura Gilpin, An Enduring Grace* by Martha A. Sandweiss; and to **Penumbra Press** (John Floor, Proprietor) of Kapuskasing, Canada for its continuing commitment to the publication of source documents of Canadian Art, both as monographs and in its serial, *Northward Journal*.

Millard F. Rogers (M.A. University of Michigan), director of the Cincinnati Art Museum was awarded the degree of Doctor of Humanities from Xavier University on May 16, 1987.

INSTITUTIONAL AWARD

The American Institute of Architects has named the **Hood Museum of Art at Dartmouth College** to receive its prestigious 1987 honor award in recognition of design excellence. Selected as one of only two university museums among 554 buildings, the jury called the Hood "a charming museum that exerts a subtle attraction to its visitors by luring them through its public spaces outside and offering the promises of mysteries within." The Hood was designed by architects **Charles W. Moore**, **FAIA** and **Chad Floyd**, **AIA** and was opened in September, 1985. ■

/conferences and symposia

Marchel Duchamp: A Centennial Colloquium

To be held 1-3 October at the Nova Scotia College of Art and Design, Halifax, Nova Scotia. Speakers include **Craig Adcock**, **Benjamin Buchloch**, **Eric Cameron**, **Jean Clair**, **Thierry de Duve**, **Andre Gervais**, **Carol P. James**, **Rosalind Krauss**, **Herbert Oldering**, **Francis Naumann**, **Molly Nesbit**, and **Jean Suquet**. For further information contact: **Art History Division**, Nova Scotia College of Art and Design, 5163 Duke Street, Halifax, Nova Scotia, B3J 3J6. (902) 422-7381. **Deadline for registration: 31 August.**

Talking Pictures: A Conference on Art and Photography

The topic of an international conference sponsored by *Photo-Communique* Magazine to be held at the Ontario College of Art, Toronto, Canada, 15-18 October. The conferences panels, talks, and presentations will examine four areas: *Issues in Contemporary Photography*; *Systems of Influence: Publishing, Collecting, and Exhibiting*; *Points of Crossover: Art and Photography*; and *Photography after Modernism*. For further information contact: **Photo-Communique**, P.O. Box 129, Station M, Toronto, Ontario, Canada, M62 4T2. (416) 868-1443.

Rethinking the Romance of the Rose

To be held at the Newberry Library for Renaissance Studies 1-3 October. This interdisciplinary conference has been organized by **Sylvia Huot**, Northern Illinois University and **Kevin Brownlee**, Dartmouth College. It is co-sponsored by the Center for Renaissance Studies, Northern Illinois University, Dartmouth College and the Guthrie Fund. For further information contact: **Center for Renaissance Studies**, The Newberry Library, 60 West Walton St., Chicago, IL 60610.

Women Painters of Pennsylvania

A conference to be held 9 October at Shippensburg University, Shippensburg, Pennsylvania funded by the Pennsylvania Humanities Council and the University. An exhibition of contemporary Pennsylvania women painters will accompany the conference. For further information: **Cesi Kellinger**, 735 Philadelphia Ave., Chambersburg, PA 17201.

Art Educators of New Jersey Conference: "Art: Academic and Essential"

The 1987 conference of the Art Educators of New Jersey will be held 22-23 October 1987 at the Hyatt-Regency, New Brunswick, NJ. For registration and information contact: **Stephanie Grunberg**, curator of education, Zimmerli Art Museum, Rutgers University, George and Hamilton Streets, New Brunswick, NJ 08903. (201) 932-7096.

Continued on p. 12, col. 1

conferences and symposia

Mid-Atlantic Association of Museums Annual Meeting

400 museum professionals are expected to convene at the Ramada Renaissance Hotel, Saratoga Springs, New York from 4-7 November for sessions ranging from leadership style to traveling exhibitions. For information contact: Molly Lowell, Executive Director, MAAM, P.O. Box 817, Newark, DE 19715. (302) 451-8420.

American Association for the Advancement of Slavic Studies

Their nineteenth national convention will be held 5-8 November at the Boston Park Plaza Hotel. For information contact: AAASS, 128 Encina, Commons, Stanford University, Stanford, CA 94305. (415) 723-9668.

School of Visual Arts National Conference: Liberal Arts and the Education of Artists

The first annual conference will be held 6-7 November at the Barbizon Hotel in New York City. It will provide a national forum for the exchange of ideas and information on the role of liberal arts in the education of artists and invites art educators, students, administrators, and all interested in this area. For further information contact: Dr. Mark Salmon, Dept. of Humanities and Sciences, School of Visual Arts, 209 E. 23rd Street, New York, NY 10010. (212) 679-7350. ■

classifieds

The CAA newsletter will accept classifieds of a professional or semi-professional nature (sale of libraries, summer rental or exchange of homes, etc.). The charge is 50¢ per word, minimum charge \$10.00, advance payment required. Make checks payable to CAA.

SOURCE: NOTES IN THE HISTORY OF ART welcomes short articles (2,000 words or less) on all aspects of art history and archaeology. Illustrations are limited to three per article. In advocating the virtues of brevity, *Source* encourages precision of thought and execution. Two copies of each manuscript, accompanied by a stamped, self-addressed envelope, should be sent to the Editor, Laurie Schneider, at 63 East 93rd Street, New York, NY 10128. For style sheet, see Volume IV, No. 4 (Summer 1985 issue) or write to the Editor.

AUSTRALIAN JOURNAL OF ART. Australia's only learned journal for all areas and methodologies of Art History/Criticism. Published by the Art Association of Australia. Articles also published by overseas writers. Indexed by Art Index, RILA. Annual subscriptions US \$15. 96+ pages, A4, ill., vol. 6 in 1987. Contact editor, Prof. Margaret Plant, Monash University, Clayton, Victoria, 3168, Australia.

ARTIST'S COOPERATIVE GALLERY in SoHo is presently selecting new artists for membership. Please send SASE for application guidelines and membership information to: Ward-Nasse Gallery, 178 Prince Street, New York, NY 10012.

ROBERT BEVERLY HALE—Now, on videotape, Hale's famous series of 10 original demonstration lectures on Artistic Anatomy and Figure Drawing given by him at the Art Students League, NY (in 1976). Fourteen hours of instruction. VHS, Beta, call/write: Visa, MC, AmEx, Jo-An Pictures Ltd., 14 E. 39th St., NYC 10016. (212) 532-5003.

ART PHOTOGRAPHIED. Slides & transparencies for reproduction/catalogues/portfolio. Charles Goll Photography. (212) 628-4881.

SLIDE SETS, "CONTEMPORARY QUILTS" National Juried Exhibition, February 1987. 36 Quilts, 23 details, checklist included. \$50.00 postpaid. Copies of artists' statements, \$2.00. Inquiries: Boston University Art Gallery, 855 Commonwealth Ave., Boston, MA 02215. (617) 353-4672. ■

CAA IS MOVING (Again)

Our lease expired; we located more spacious quarters at a more reasonable rent in Chelsea, long-time home to artists and writers. Come visit us after August 1 at 275 Seventh Avenue, New York, N.Y. 10001 (across from F.I.T.).

CAA newsletter

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