

# CAA newsletter

Volume 8, Number 3

Fall 1983

## nominations for CAA board of directors

The 1983 Nominating Committee has submitted its initial slate of twelve nominees to serve on the CAA Board of Directors from 1984 to 1988. Of these, six will be selected by the Committee as its final slate and formally proposed for election at the Annual Members Business Meeting to be held at the Sheraton Centre in Toronto, Canada, on February 23, 1984. To assist the Committee in making its final selection, all individual members are invited to cast their votes on the preferential ballot.

The preferential ballot is in the form of a prepaid business reply card which is being mailed separately. Please return it promptly; ballots must be postmarked no later than **15 November**. A listing of the current members of the Board of Directors is on page 3.

### **CYNTHIA CARLSON** Philadelphia College of Art

BFA School of Art Inst of Chicago, 1965; MFA Pratt Inst, 1967. POSITIONS: currently professor, Philadelphia Coll of Art, 1967—and co-chair 1979-81; adjunct instructor, Fordham Univ, Lincoln Ctr, 1971; instructor, Univ Colorado, 1972-73. EXHIBITIONS: : solo Pam Adler Gall, N.Y.C.; Pratt Inst; Milwaukee Art Mus; Hudson River Mus; Allen Memorial Art Mus, Oberlin Coll; Herron Art Gall, Univ Indiana; others; numerous group exhibitions. COLLECTIONS: Guggenheim Mus; Philadelphia Mus Art; Richmond Mus Fine Art; Pennsylvania Academy of the Fine Arts; Albright-Knox Mus; univ and corporate collections. PROFESSIONAL ACTIVITIES: numerous lectures and workshops; panel member, Colorado Women in the Arts Exhibition, 1979; Ohio Foundation on the Arts, NEA Challenge Grants, 1982; NEA Forums and Panels Grants, N.J. State Council on Arts, 1983. CAA ACTIVITIES: annual meeting panelist, 1982.



### **MARY BETH EDELSON** New York City

BA School of Art Inst of Chicago; MA, NYU. POSITIONS: numerous artist-in-residence and visiting artist appointments, incl San Jose State Univ, Iowa Univ, Univ Manitoba, Art Inst Chicago, Pratt Inst, Univ Minnesota, others. EXHIBITIONS: solo P. S. #1, N.Y.C.; Carnegie-Mellon Inst; A.I.R. Gall, N.Y.C.; Albright-Knox Gall; Franklin Furnace, N.Y.C.; N.A.M.E. Gall, Chicago; Herron Mus Gall; Corcoran Gall of Art; others; numerous group exhibitions. PUBLICATIONS: *Seven Cycles: Public Rituals*, 1980; "See for Yourself: Feminist Spirituality in Holistic Art," in C. Spretnak, *The Politics of Women's Spirituality*. contributions to *Dialog*, *Heresies*, *High Performance*, others. PROFESSIONAL ACTIVITIES: numerous lectures and workshops; participant CAA/WCA meeting 1980, New Orleans.



REMINDER: The Preferential Ballot is being mailed separately. Please retain information on nominees until you receive it.

### **ALAN M. FERN** National Portrait Gallery, Smithsonian Institution

BA Univ Chicago, 1954; MA 1954, PhD 1960, Univ Chicago. POSITIONS: instructor, Inst of Design, Chicago, 1952; asst in art, 1953, asst instructor, asst prof of humanities, 1953-61, The College, Univ Chicago; teacher adult classes, Art Inst Chicago, 1955-58; asst to full curator of fine prints, asst to full chief, Prints and Photographs Div, 1961-76, director, research dept, 1976-78, director for special collections, 1978-82, Library of Congress; director National Portrait Gallery, 1982—. PUBLICATIONS: *A Note on the Eragry Press*, 1975; *Word and Image*, 1969; *Leonard Baskin*, 1970; co-authored *Art Nouveau*, 1960 and *Revolutionary Soviet Film Posters*, 1974; contributed chapters to several books; numerous articles and reviews. AWARDS: Fulbright Fellowship, 1954-55; Chevalier, Ordre de la Couronne (Belgium), 1980; honorary member, American Inst of Architects, 1983. EXHIBITIONS ORGANIZED: *The Architect and the University*, Univ. Chicago, 1961; *Viewpoints*, Library of Congress, 1962, with others; *American Prints Today*, U. S. Information Agency, 1965; *Leonard Baskin*, Natl Collection of Fine Arts, 1970; *Contemporary Photographs from Sweden*, Library of Congress, 1976; others. PROFESSIONAL ACTIVITIES: TV series, *The Influence of Print and Picture*, Chicago, 1960; president, Washington chapter AIGA, 1968-69; president, Print Council of America, 1969-71; juror 12 national and regional exhibitions; numerous lectures on history and criticism of printmaking, illustration, typography, and photography at National Gallery of Art, Metropolitan Museum of Art, others; served as panel member for museum program, visual arts program of NEA; represented Library of Congress at Federal Council on Arts; served on boards of Swann Foundation and Paul Strand Foundation. CAA ACTIVITIES: book review editor, *Art Journal*, 1967-71; art history sessions general chair, 1979 annual meeting, Washington, D.C.



### **THALIA GOUMA-PETERSON** The College of Wooster

BA in art 1954, MA art history 1957, Mills Coll; PhD, Univ Wisconsin, 1963. POSITIONS: lecturer, 1959-68, instructor, 1960-61, Oberlin Coll; asst to full prof, Coll of Wooster, 1968—. PUBLICATIONS: ed., *Miriam Schapiro: A Retrospective, 1953-1980*, 1980; ed and designer, *Sculpture Outdoors*, 1983; numerous articles on Byzantine and modern art in *Allen Memorial Art Museum Bulletin*, *Art Bulletin*, *Storia dell'Arte*, *Dumbarton Oaks Papers*, *Dialogue*, *WCA Honor Awards Catalogues*, *Women's Studies Quarterly*, others. *Honor Awards Catalogue* of WCA, 1981 and 1982; wrote, edited and designed *Sculpture Outdoors, Catalogue*, 1983. AWARDS: Ohio Arts Council grant to organize symposium, *Women in Art Today*, 1979-80; NEA grant to edit and publish catalog of retrospective exhibition of Miriam Schapiro, 1980; Ohio Arts Council Grant to organize symposium and installations on



*Continued on p. 2, col. 1*

## **/nominations for CAA board of directors**

**Sculpture Outdoors.** PROFESSIONAL ACTIVITIES: presented papers and chaired sessions at national and international conferences on Byzantine art and on women artists; member purchase committee of Allen Art Museum, 1965—; member National Committee for Byzantine Studies, 1977—; member WCA National Advisory Board 1978—; chair Nominating Comm, WCA, 1979; chair National Honor Awards Selection Comm, WCA, 1980-82; chair organizing comm, 6th Annual Byzantine Studies Conference, 1980; national vice president, WCA, 1982-84. CAA ACTIVITIES: Co-chair, Open Sessions (art history), 1984 annual meeting, Toronto.

### **JOEL ISAACSON** The University of Michigan

BA in design Brooklyn Coll, 1952; Slade School Fine Arts, Univ Coll, London, 1954-55; MA Oberlin Coll, 1957; PhD, Univ California, Berkeley, 1967. POSITIONS: visitor, Univ California, Davis, 1962; Mills College, 1963; Univ California, Berkeley, summer 1972; instructor to full prof, 1964—, chair, 1982—, Univ Michigan. PUBLICATIONS: *Manet and Spain*, 1969; *Monet: LeDéjeuner sur l'herbe*, 1972; *Claude Monet. Observation and Reflection*, 1978; *The Crisis of Impressionism, 1878-1882*, 1980; articles and reviews in *Art Bulletin*, *Artforum*, *Art Quarterly*, *Arts Magazine*, *Burlington Magazine*, others. EXHIBITIONS ORGANIZED: *Manet and Spain*, *Prints and Drawings*, 1969; *The Crisis of Impressionism*, 1979-80, both Univ Michigan Museum of Art. AWARDS: Univ Michigan, Grad School Research Grants, 1968, 1970, 1975, 1978. CAA ACTIVITIES: presented paper, 1973 annual meeting; art history session chair, 1984 annual meeting, Toronto.



### **MARTHA KINGSBURY** University of Washington

BA Univ Chicago, 1962; MA 1963, PhD 1969 Harvard Univ. POSITIONS: instructor, Reed College, 1963-64; teaching fellow, Harvard Univ, 1964-66; asst prof, Reed Coll, summer 1966; visiting asst prof, Univ Chicago, 1973; asst prof to full prof, Univ Washington, 1968—. PUBLICATIONS: "The Femme Fatale and Her Sisters," in *Woman as Sex Object*, Hess and Nochlin, eds, 1972; articles and reviews in *Art Quarterly*, *American Artist*, *Gazette des Beaux Arts*, *Drawings*, *Art Bulletin*, others. AWARDS: Woodrow Wilson Fellowship, 1962-63; ACLS Fellow 1975-76; Smithsonian Postdoctoral Fellowship 1975 (declined); NEH Interdisciplinary Faculty Seminar, 1977. PROFESSIONAL ACTIVITIES: chair, Seattle Art Commission's Art in Public Places Committee, 1973-74; advisory council member, *Archives of American Art*, 1978—; advisory board member, Dunlap Society, 1978—; Natl Exam Committee, Advanced Placement Exam in Art History. CAA ACTIVITIES: papers at annual meetings, 1969, 1972; Nominating Committee, 1979; chair, Open Sessions, 1981 annual meeting, San Francisco; Distinguished Teaching of Art History Award Committee, 1982.



### **JAMES MARROW** University of California, Berkeley

BA Univ Minnesota, 1963; MA 1966, PhD 1975, Columbia Univ. POSITIONS: visiting assoc prof, S.U.N.Y. Binghamton, Fall 1972; visiting assoc prof, Univ Chicago, Winter/Spring 1973; instructor to assoc prof, S.U.N.Y. Binghamton, 1970-76, and co-director, Ctr for Medieval and Renaissance Studies, 1975-76; assoc prof, Yale Univ, 1976-80; assoc prof to full prof, Univ California, Berkeley, 1980—. PUBLICATIONS: co-author



*The James A. de Rothschild Collection at Wadderton Manor: Illuminated Manuscripts*, 1977; co-author *Medieval and Renaissance Manuscripts at Yale: A Selection*, 1978; *Passion Iconography in Northern European Art of the Late Middle Ages and Early Renaissance*, 1979; *Hans Baldung Grien (The Illustrated Bartsch, V. 12)*, 1981; co-author, *Hans Baldung Grien: Prints and Drawings* (exh. cat.), 1981; others; numerous articles and reviews. AWARDS: President's Fellowship, Columbia Univ, 1965-66; Kress Fellowship, 1966-67; University Research Fellowship, 1967-70; Chancellor's Award for Excellence in Teaching, S.U.N.Y., 1973-74; C.R.B. Advanced Fellowship, Belgian-Amer Educational Fdn for Study in Belgium, 1974-75; 1975-75; Mellon Fellowship, 1979-80. PROFESSIONAL ACTIVITIES: numerous university lectures and conference papers; editorial board member of *Arts Neerlandica: Studies in the History of Art of the Low Countries* and of *Mediaevalia*; associate editor, *California Studies in the History of Art*. CAA ACTIVITIES: papers at annual meetings 1971, 1972, 1981; book review editor, *The Art Bulletin*, 1980-83; Millard Meiss Publication Fund Committee, member 1983-87, chair 1983-85.

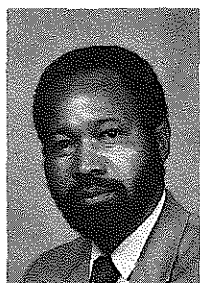
### **JAMES MCGARRELL** Washington University

BA 1953, Indiana Univ; MA 1955, Univ California, Los Angeles. POSITIONS: visiting artist, Reed Coll, 1956-59; prof, Indiana Univ, 1959-80; prof, Washington Univ, 1981—. EXHIBITIONS: Allan Frumkin Gall; Venice Biennale; Dokumenta III, Kassel, Germany; Tate Gall, London; Carnegie Inst International; Chicago Art Inst, *Americans*; five Whitney Mus Surveys; others. COLLECTIONS: Mus Modern Art, N.Y.C.; Pennsylvania Acad; Whitney Mus; Hirshhorn Mus; Hamburg Art Mus, Ger; Centre Pompidou; other public museums and numerous univ collections. AWARDS: National Inst Arts & Letters Grant, 1963; Guggenheim Fellowship, 1964; NEA Teaching Award, 1966; member correspondent, French Acad des Beaux-Arts. PROFESSIONAL ACTIVITIES: governor, Skowhegan School; past member, National Board of Advisors, Tamarind Inst. CAA ACTIVITIES: member, board of directors 1969-72 and member of executive comm; chair, Distinguished Teaching of Art Award Comm, 1981; panelist at 3 annual meetings; chair, "More Is More: Towards and Art of Eloquence," 1982 annual meeting, N.Y.C.



### **DEWEY F. MOSBY** The Picker Art Gallery, Colgate University

BS Lamar Univ, 1963; MA Univ California, Los Angeles, 1969; PhD Harvard Univ, 1974. POSITIONS: asst prof, S.U.N.Y. Buffalo, 1973-74; visiting asst prof, Harvard Univ Summer School, 1974; curator, European Art, Detroit Inst Arts, 1974-81; director, Picker Art Gallery, 1981—. PUBLICATIONS: *Alexandre-Gabriel Decamps 1803-1860*, 1977; *Cinco Siglos de Obras Maestras de la Pintura en Colecciones Norteamericanas Cendidas en Prestamo a Costa Rica*, 1978; *The Figure in 19th Century French Painting: A Loan Exhibition from The Detroit Institute of Arts*, 1979; numerous articles, including one in *Art the Ape of Nature: Studies in Honor of H.W. Janson*, 1981. EXHIBITIONS ARRANGED: *French Painting 1774-1830: The Age of Revolution*, 1975; *The Second Empire: Art in France Under Napoleon III*, 1979; several others. EXHIBITIONS ORGANIZED: *Gods, Saints, and Heroes: Dutch Painting in the Age of Rembrandt*, 1981. AWARDS: *Chevalier, Ordre des Arts et des Lettres*, 1979; *Silver Medal of Merit, Order of Constantino di S. Giorgio*, 1981. PROFESSIONAL ACTIVITIES: panelist for ACLS, NEA, NEH, and New York State Council on the Arts.



## **/nominations for CAA board of directors**

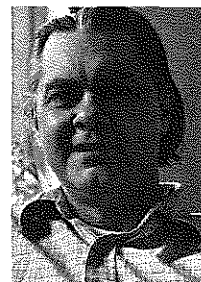
### **PATRICIA ROSE** The Florida State University

BA 1950, MA (comparative literature) 1955, Florida State Univ; MA (history of art) Oberlin Coll, 1962; PhD Columbia Univ, 1973. POSITIONS: asst curator, Oberlin Coll Mus, 1956-63; instructor, Stanford Univ, 1963-66; curator of prints, Stanford Univ Mus, 1963-66; instructor, Barnard Univ, 1967-68; instructor, summer 1968, lecturer, winter 1971-spring 1972, Stanford Univ; asst to assoc prof 1972—, assoc chair to full chair, 1979—, Florida State Univ. PUBLICATIONS: Index to vols. X-XX, *Allen Memorial Art Museum Bulletin*, 1963; *Wolf Huber Studies: Aspects of Renaissance Thought and Practice in Danube School Painting* (Garland Dissertation Series), 1977; several articles. AWARDS: Danforth Teacher Grant, 1966-67; Kress fellow, 1970-71; President's Teaching Award, Florida State Univ, 1981.



### **JAMES L. SEAWRIGHT JR.** Princeton University

BA (English) Univ Mississippi, 1957; studied with José de Creeft, Art Student's League, NYC, 1961-62. POSITIONS: teacher of sculpture and electronic media, School Visual Arts, NYC, 1967-69; teacher, Douglass Coll, Rutgers Univ, 1969; artist-in-residence, visiting artist, visiting lecturer to lecturer in sculpture, 1969—, and acting director to director, visual arts program, 1974— Princeton Univ. EXHIBITIONS: solo Princeton Univ Art Mus; Stable Gall, NYC; others; numerous group shows. COLLECTIONS: Mus Modern Art, NYC; Whitney Mus; Guggenheim Mus; others. AWARDS: Theodoran Award (medal and exhibition) Guggenheim Mus, 1969; Graham Fdn Advanced Studies in Fine Arts Fellowship, 1970-71; NEA Works of Living Artists, Commission for New Jersey State Mus 1974, NEA Special Projects Research Grant for computer-assisted composition of Lighting effects, 1976; NEA Inter-arts grant for new work, 1982.



### **CATHERINE WILKINSON ZERNER** Brown University

BA Univ Oregon, 1961; MA Smith Coll, 1963; PhD Yale Univ, 1969. POSITIONS: acting instructor, Yale Univ, 1968-69; visiting asst prof to assoc prof, 1970—, art history dir, dir grad studies 1979—, Brown Univ; visiting asst prof, Stanford Univ, Spring 1976. PUBLICATIONS: *The Tavera Hospital in Todedo* (Garland Dissertation Series), 1969; contributions to *The Art of*



*Painting*, G. Kubler ed, 1967; *The Architect: Chapters in the History of the Profession*, S. Kostof ed, 1977; articles and reviews in *Art Bulletin*, *Journal of the Society of Architectural Historians*, *Modern History Review*, *Art Journal*, others. AWARDS: Fulbright Fellowship, 1966-67; Kress Fellowships, 1966 and 1967; American Philosophical Soc Summer Grant, 1967 and 1978-79; Henry Merritt Wriston Grant for improvement of courses in history of architecture, 1977-78; Inst Advanced Study, Princeton, member and fellow 1977-78; CAA Arthur Kingsley Porter Prize for best article in the *Art Bulletin* by a beginning scholar, 1975. PROFESSIONAL ACTIVITIES: general editor and advisor, *Guide to Architecture at Brown University*, 1975; Brown Univ trustee, Univ Film Study Ctr, 1974-75; co-chair, SAH annual meeting session, 1978; presented papers and lectures at numerous symposia and meetings. CAA ACTIVITIES: presented papers at annual meetings, 1970 and 1979; member Nominating Committee, 1982.

### **CURRENT BOARD OF DIRECTORS**

PRESIDENT: Lucy Freeman Sandler, New York University  
VICE PRESIDENT: John R. Martin, Princeton University  
SECRETARY: Paul Arnold, Oberlin College  
TREASURER: Richard Ravenscroft, Philadelphia National Bank  
COUNSEL: Gilbert S. Edelson, Rosenman Colin Freund Lewis & Cohen

TO SERVE UNTIL 1984: Alessandra Comini, Southern Methodist University; Wanda Corn, Stanford University; David C. Driskell, University of Maryland; Ilene H. Forsyth, University of Michigan; Lee Anne Miller, The Cooper Union; Gabriel Weisberg, National Endowment for the Humanities.

TO SERVE UNTIL 1985: Pamela Askew, Vassar College; Frederick J. Cummings, The Detroit Institute of Arts; Wolf Kahn, Hunter College, C.U.N.Y.; Howardena Pindell, S.U.N.Y., Stony Brook; Angelica Rudenstine, Princeton N.J.; Wallace J. Tomasini, University of Iowa.

TO SERVE UNTIL 1986: Phyllis Pray Bober, Bryn Mawr College; Oleg Grabar, Harvard University; Isabelle Hyman, New York University; Christiane L. Joost-Gaugier, New Mexico State University; Franz Schulze, Lake Forest College; Barbara Zucker, University of Vermont.

TO SERVE UNTIL 1987: William Bailey, Yale University School of Art; James Cahill, University of California, Berkeley; Nancy Graves, New York City; Eleanor S. Greenhill, University of Texas, Austin; Henry A. Millon, Center for Advanced Study in the Visual Arts, National Gallery of Art; A. Richard Turner, New York University.

**NOMINATIONS** for the Board of Directors for 1985 may be addressed to: 1984 Nominating Committee, c/o CAA, 149 Madison Avenue, New York, N.Y. 10016.

## **/preservation news**

### **Summer Fare**

The International Council of Museums (ICOM) held its 13th general conference in London from 24 July to 1 August. It was a heady affair, held in the Barbican Conference Center, where anything seemed possible. At the end of the conference, several resolutions were passed, including one that calls for the return of cultural property to its country of origin—this supporting a Greek government demand for the return of the Elgin Marbles.

Papers at an all-day meeting organized by the Committee for Conservation of ICOM and

the United Kingdom Institute for Conservation considered problems in the museum environment, museum lighting, innocent but dangerous materials, museum storage, traveling exhibitions, teaching preservation, conservation, and restoration, and educating the public on matters bearing on conservation.

### **Opportunities in Conservation**

The National Institute for Conservation has produced a pamphlet on the professional and educational requirements and opportunities open to those considering entering the field of

conservation. This is a particularly useful document for those who counsel undergraduates and graduate students and a *must* for art department and art library bulletin boards. For your copy, send a stamped, self-addressed envelope to the National Institute for Conservation, A & I 225, Smithsonian Institution, Washington, D.C. 20560.

### **European Update**

The University of London's Institute of Archaeology Department of Archaeological

*Continued on p. 5, col. 2*

## conferences and symposia

### Thomas Cole: His Art and His Milieu

A symposium sponsored by Trinity College in association with the Connecticut Historical Society and the Wadsworth Atheneum, Hartford, Conn., to be held November 18-19. The recent discovery in Trinity College's Watkinson Library of a series of letters between Cole and his patron, Daniel Wadsworth, is the basis for this event. Participants include J. Bard McNulty, English Dept., Trinity Coll.; John Wilmerding, National Gall. of Art; Theodore E. Stebbins, Jr., Museum Fine Arts, Boston; Barbara Novak, Barnard Coll. and Columbia Univ.; Howard S. Merritt, emeritus, Univ. Rochester; Ellwood C. Parry III, Univ. Arizona; William H. Gerdts, C.U.N.Y.; and David C. Huntington, Univ. Michigan. In conjunction with the symposium, the Wadsworth Atheneum will exhibit selections from its collection of nineteenth-century American paintings, including its noted Cole works. In addition, The Connecticut Historical Society will publish the full Cole-Wadsworth correspondence, edited and annotated by J. Bard McNulty. For information contact: Trinity Coll., (203) 527-3151, ext. 212; Connecticut Historical Soc., (203) 236-5621, ext. 4; or Wadsworth Atheneum, (203) 278-2670, ext. 361.

### Italian Baroque Art

A symposium sponsored by the Department of Art History, University of Wisconsin-Milwaukee, to be held April 13-14, 1984. The conference will be complemented by an exhibition of paintings, drawings, and prints, including works by Carracci, Fetti, and Maratta. Papers are invited dealing with any aspect of Italian Baroque pictorial culture. Submit abstracts to Barry Wind, Dept. Art History, UW-M, Milwaukee, Wis. 53201. Deadline: 15 February.

### Renaissance Conference

The 33rd Annual South-Central Renaissance Conference will be held at Northwestern State University of Louisiana in Natchitoches, April 12-14, 1984. Papers are invited from all disciplines and on all matters Renaissance. Submissions should be sent to Michael Hall, Dept. English, Centenary College, Shreveport, La. 71104. All persons reading papers must be members of SCRC. Deadline: 1 December.

### The Fantastic in the Arts

For the session *Figure and Text* of the Fifth International Conference on the Fantastic in the Arts to be held at Florida Atlantic University, Boca Raton, March 22-25, 1984, papers of approximately 25 minutes are invited that explore visionary images in the pictorial arts with particular reference to the written word. Send papers or abstracts by 1 February to Amy Golahny, Dept. of Art, Chatham College, Woodland Road, Pittsburgh, Pa. 15232.

### Abstraction and Rationality in Romanesque Art

The theme of the Arthur Kingsley Porter Centenary Symposium to be held at the Fogg Art Museum and at the American Academy of Arts and Sciences, Cambridge, October 27-29. Panels and participants: *Arthur Kingsley Porter as Scholar and Collector*: N. Nercessian, Harvard Univ.; N. Stratford, British Mus.; T. Lyman, Emory Univ.; C.E. Armi, Univ. North Carolina, Chapel Hill; *Romanesque Schematization and Picture Construction*: K. Clausberg, Hamburg; H.R. Broderick III, Lehman Coll.; J. Phelps, Radcliffe Coll.; J.-C. Bonne, Ecole Hautes Etudes Sciences Sociales, Paris; *Models, Sources and Institutional Parameters of Romanesque Art*: I. Forsyth, Univ. Michigan; C.B. McClandon, Yale Univ.; A.C. Quintavalle, Insto. Storia dell'Arte, Parma; C.V. Bornstein, Univ. Mich.; *The Thematic Coordinates of the Abstract Image*: H. Bredkamp, Univ. Hamburg; B. Stock, Pontifical Inst., Toronto; O.K. Werckmeister, U.C.L.A.; L. Seidel, Univ. Chicago; and *Discussion*: M. Schapiro, Columbia Univ.; R. Benson, U.C.L.A.; W. Cahn, Yale Univ. Registration fee is \$10, \$5 students. For additional information: N. Nercessian, Dept. Fine Arts, Harvard Univ., Cambridge, Mass. 02138.

### Patriarchs, Prophets and Demons: Major Victorians and Major Victorian Issues

This will be the topic of the 1984 meeting of the Midwest Victorian Studies Association in Ann Arbor, Michigan, April 12-14. The Association welcomes proposals treating either persons or issues traditionally considered "major" or lesser figures or issues that are candidates for upward reassessment. Eight-to-ten-page papers or two-page abstracts should be sent to Frederick Kirchhoff, Dept. English and Linguistics, Indiana University-Purdue University, Fort Wayne, Ind. 46805. Deadline: 15 November.

### In Search of Excellence

The theme of The Art Museum Association of America's annual conference to be held November 2-5 at the Sheraton Palace Hotel in San Francisco. Panelists and speakers comprise art critic Robert Hughes; Mary Walshok, Univ. California, San Diego; James Demetron, Des Moines Art Center; Van Deren Coke, San Francisco Mus. Modern Art; Robert Flynn Johnson, Fine Arts Museums of San Francisco; Patterson Sims, Whitney Mus. American Art; George W. Neubert, Sheldon Memorial Art Gall., Univ. Nebraska. Robert H. Waterman Jr., coauthor of *In Search of Excellence: Lessons from America's Best Run Companies*, upon which the conference theme is based, is the keynote speaker.

### Automatic Processing of Art History Data and Documents

The Second International Conference to be held September 24-27, 1984, in Pisa, Italy, has undergone a change of format. In collaboration with the J. Paul Getty Trust, the Scuola Normale Superiore in Pisa has re-organized the conference to concentrate on the issues crucial to developing a standard for the sharing of information in the history of art. To be emphasized: thesauri and lexicons; iconography; bibliography; biography; catalogues; integrated information systems; and scholarly applications of the computer to the history of art. All abstracts, which must be received by 31 December, will be included in an international census of projects applying the computer to the history of art. For abstract format and additional information write to Marilyn Schmitt, The J. Paul Getty Trust, 1875 Century Park East, Suite 2300, Los Angeles, CA 90067 or to Laura Corti, Scuola Normale Superiore, Piazza dei Cavalieri 7, 56100 Pisa, Italy.

### Van Gogh Symposium

Tentatively planned for January 28, 1984 at Carleton College, pending funding. Participants include Albert Boime, Vojtech Jirat-Wasiutynski, Aaron Sheon, and Carol Zemel. For information: Lauren Soth, Art and Art History, CC, Northfield, Minn. 55057.

### French Decorative Arts

The Fashion Institute of Technology, in association with Christie's, will sponsor a day-long symposium on *Eighteenth-Century French Decorative Arts: New Directions in Museum Collecting* on November 19. Speakers will include Lynn E. Springer Roberts, Henry Hawley, Kathryn B. Hiesinger, and Gillian Wilson. Concluding remarks will be made by Perry T. Rathbone. For further information: Richard Martin, Executive Director, Shirley Goodman Resource Center, FIT, 227 West 27 Street, N.Y.C. 10001, (212) 760-7970.

### National Preservation Conference

The thirty-seventh annual meeting sponsored by the National Trust for Historic Preservation will be held October 26-30 in San Antonio. Program sessions are organized around eight major topics: education and communications, fund raising, historic districts and neighborhoods, historic sight management, law and policy issues, small town America, organization development and real estate development. For complete conference and registration information: NPC, NTHP, 1785 Massachusetts Avenue, N.W., Washington, D.C. 20036.

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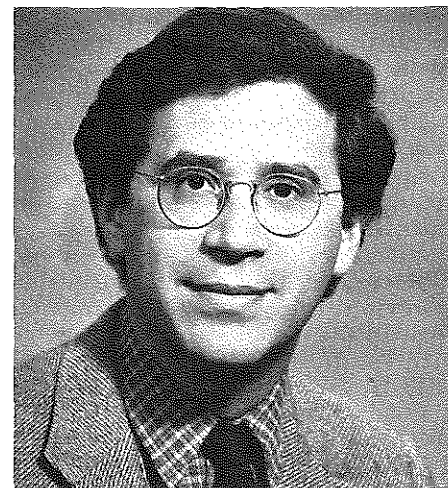
## 1985 annual meeting: call for session proposals

The 1985 annual meeting will be held in Los Angeles; The Biltmore will be the headquarters hotel. The dates for sessions are Thursday, February 14 through Saturday, February 16. Those wishing to propose topics for sessions for the 1985 annual meeting should submit them to the appropriate chair by **November 30, 1983**.

Proposals should be submitted in the form of a letter to the appropriate chair 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 special plans you may have for the session's format or organization, should also be mentioned. Explanatory or supportive materials may be appended. It is useful to include a curriculum vitae, preferred mailing address, and both office and home telephone numbers.

To summarize briefly our procedures: (1) Anyone may submit a proposal for an art history or a studio session. (2) Program chairs make their selection from among those proposals purely on the basis of merit, with the sole proviso that if essentially the same proposal is received from two or more individuals in different parts of the country, preference will be given to the individual from the region in which the meeting will be held. (3) In addition to selecting sessions among the unsolicited proposals, program chairs may attempt to balance and shape the program by inviting specific individuals to chair general or special sessions. Program chairs ordinarily 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.

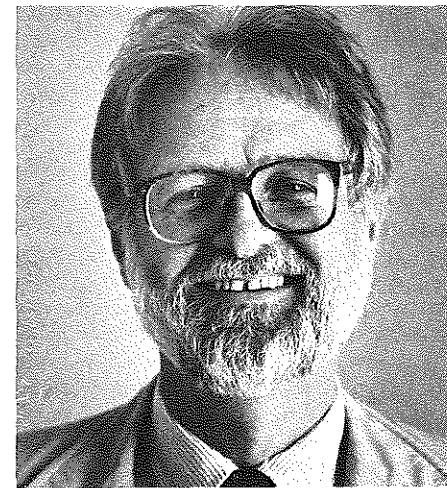
Art history sessions will be chaired by **Harvey Stahl**, associate professor of art history at the University of California, Berkeley. Stahl



Harvey Stahl, 1985 Art History Chair

received his B.A. from Tulane University and his M.A. and Ph.D. from the Institute of Fine Arts, N.Y.U. He was assistant curator of medieval art at the Metropolitan Museum of Art from 1970 to 1972, then taught for one year at Queens College before joining the faculty of Manhattanville College in Purchase, New York (1973-81); while there he also taught in an adjunct capacity at The Cooper Union in New York City. Stahl joined the Berkeley faculty in 1981. His research and publications are principally in the field of Gothic art; at present, he is completing a monograph on the Psalter of St. Louis and is continuing work on another, the Old Testament Picture Bible (M.638) in the Morgan Library. He is a member of the Board of Directors of the International Center of Medieval Art. *Address for proposals*: Department of History of Art, University of California, Berkeley, 405 Doe Library, Berkeley, Calif. 94720. (415) 642-7418 or 642-5510.

Studio sessions will be chaired by **James Melchert**, chair of the art department at the University of California, Berkeley. Melchert



James Melchert, 1985 Studio Chair

received an A.B. in art history from Princeton University in 1952; an M.F.A. in painting from the University of Chicago in 1957; and an M.A. in decorative arts from the University of California, Berkeley, 1961. After teaching English in Japan for four years, he taught art at Carthage College in Illinois from 1957 to 1959 and was chair of the ceramics department at San Francisco Art Institute from 1961 to 1965 before coming to Berkeley as professor of art in 1965. From 1977 to 1981 he was director of the Visual Arts Program of the National Endowment for the Arts. Melchert was the recipient of Woodrow Wilson, Louis Comfort Tiffany, and NEA fellowships and is an honorary fellow of the National Conference of Educators in the Ceramic Arts. *Address for proposals*: Art Department, University of California, Berkeley, 238 Kroeber Hall, Berkeley, Calif. 94720. (415) 642-6342 or 642-2582.

**REMINDER:** Proposals for sessions for the 1985 annual meeting in Los Angeles must be received by **November 30, 1983**. ■

## /preservation news

*Continued from p. 3*

Conservation and Materials Science has inaugurated a summer program for one week courses in July. This year the topic was, *Making Replicas of Museum Objects, Moulding, Casting and Finishing*. The fee for the course was £120, or close to \$200, not including food or lodging. Participation is limited to 20 people. For information about future courses: Anne Wilson, Conservation Summer School, Institute of Archaeology, 31-34 Gordon Square, London.

ICCROM (The International Center for the Study of the Preservation and the Restoration of Cultural Property, 13 via di S. Michele, 00153 Rome) continues to offer courses, technical assistance, conferences, symposia, training, and publications in many aspects of

conservation in Rome and in the member countries requesting such information. The four principal courses are: (1) Architectural Conservation, (2) Conservation of Mural Paintings and Related Architectural Surfaces, (3) Scientific Principles of Conservation, and (4) Conservation in Museums. All courses normally begin in January.

### Forthcoming Conferences

**1983:**

27-29 October: First International Conference on Non-Destructive Testing in the Conservation of Works of Art, ICCROM, Rome, Italy.

6 December: Symposium on Masonry, Bal Harbour, Fla. For info: John Conway, Santee Cement Co., Holly Hill, SC 29059.

**1984:**

2-7 September: IIC Congress on Adhesives

and Consolidants, Paris, France. For info: IIC 6 Buckingham St., London, WC2N 6BA, England.

6-9 November: The Preservation of Iron Factories and Monuments, ICCROM, Rome, Italy.

### Conservation Bibliography

An excellent bibliography devoted to the conservation and restoration of artistic and cultural property was published by the Soci della Coop. Expolibro Firenze in conjunction with an exhibition held in Florence in 1982 entitled *Metodo e scienza: operatività e ricerca sul restauro*. If you send \$6 to either Libreria Marzocco, via Martelli 22 or Libreria Seiber, via Tornabuoni 70, Florence, it should cover the bibliography and postage.

**Annabelle Simon Cahn** ■

Public Information Officer

CAA Committee for the Preservation of Art



## announcements

### Rome Prize Fellowships

Fellowship competitions allow American citizens to live and work independently at the American Academy in Rome. In the *School of Fine Arts*: one-year fellowships: painting, sculpture, musical composition, architecture and landscape architecture; six-month fellowships (seven years professional experience required) include: NEA Fellowships in Design Arts (architecture; landscape architecture; urban planning; interior, industrial, graphic, sets and fashion design); and the Graham Foundation Fellowship in Architecture. In the *School of Classical Studies*: one-year pre-doctoral Fellowships in Classical Studies, post-classical humanistic studies and history of art; two-year pre-doctoral Kress Fellowships in History of Art (with participating university), and Classical Art and Archaeology; one-year post-doctoral Mellon Fellowship in Classics, Art History and Renaissance or Medieval Studies (assistant professorship or associate professorship in previous two years required); and one-year post-doctoral NEH Fellowship in Classical Studies, Post-Classical Humanistic Studies, Art History and Modern Italian Studies. Note field of interest on application request: Fellowships Coordinator, American Academy in Rome, 41 East 65 Street, N.Y.C. 10021. Application Deadline: 15 November.

### Bunting Fellowships for Women

This program supports women who wish to pursue independent study in academic or professional fields or in the arts. Appointments are full time for the year July 1-June 30 and require residence in the Boston area. Fellows are expected to present their work-in-progress in Public colloquia. Annual stipend \$15,250. Office or studio space, auditing privileges, and access to libraries and other resources of Radcliffe College and Harvard University also provided. Applicants should have received their doctorates at least two years prior to the date of appointment; academic applicants without doctorates but with equivalent professional experience will be considered. Inquiries and application forms: Bunting Institute, Radcliffe College, 10 Garden Street, Cambridge, Mass. 02138. (617) 495-8212.

### Mellon Postdocs at Penn

For scholars who will have held the Ph.D. for not fewer than three and not more than eight years by September 30, 1984. Special consideration will be given to research proposals that are interdisciplinary or do not fit into normal academic programs and to candidates who have not previously used the resources of UP. Annual stipend: \$17,500. For further information and applications: Paul F. Watson, Chairman, Humanities Coordinating Committee, 16 College Hall/CO, UP, Philadelphia, PA 19104. Application deadline: 1 December.

### Southeast Asia Research Grants

Scholars are invited to submit proposals for research in a Southeast Asian nation during the period June 1984-June 1985. The grants will be for a minimum of three months to a maximum of ten months, averaging from \$30,000 to \$35,000 for the ten-month period, with proportional reduction for shorter periods. Actual grant terms will depend on prevailing local conditions. For this first-year pilot program, only projects involving research in a single country will be considered. Inquiries and application requests: East Asia Staff, Mrs. Mary W. Ernst, Area Chief, Council for International Exchange of Scholars, 11 Dupont Circle, N.W., Washington, D.C. 20036, (202) 833-4979. Application deadline: 1 November.

### Metropolitan Museum of Art Fellowships

Fellowships offered by the Metropolitan Museum of Art for 1984-85 cover all aspects and periods of art history and are available to practicing artists and museum professionals (including conservators) as well as to art historical scholars and graduate students. The key to most of the fellowships is that use of the Met's collection be significantly involved. The list of available fellowships is too long to summarize here, but copies may be obtained from: Secretary of the Grant Committee, MMA, Fifth Avenue and 82 Street, N.Y.C. 10028. Application deadline for most fellowships beginning in fall 1984 is 15 December; for fellowships in conservation, the deadline is 15 January.

### Minorities Fellowship Program

The Committee on Institutional Cooperation's fellowship program is designed to increase the representation of minority groups among Ph.D. recipients. At least ten four-year fellowships with annual stipends of \$6,500 plus tuition will be awarded for 1984-85 to minority group members seeking a doctorate in a humanistic discipline at any of the eleven participating midwestern universities. For complete information: CIC MFP, Kirkwood Hall 111, Indiana University, Bloomington, Ind. 47405, (812) 335-0822. Outside Indiana call toll free (800) 457-4422. Application deadline: 15 January.

### CASVA Visiting Senior Fellowships

Visiting senior fellowships are awarded by the Center for Advanced Study in the Visual Arts, National Gallery of Art, for a maximum of sixty days to candidates who possess a Ph.D. or a record of professional accomplishment at the time of application. The fellowships require residence at the Center. Application deadlines: March 21, 1984 for the period September 19, 1984-February 28, 1985; September 21, 1984 for the period March 1, 1985-August 31, 1985. Further information and application forms: CASVA, NGA, Washington, D.C. 20565.

### Project on Scottish Enlightenment

The Institute for Advanced Studies in the Humanities, University of Edinburgh, is mounting a major inter-disciplinary project devoted to all aspects of the intellectual and artistic life in Scotland during the period of roughly 1750-1800, which will take place March 2-September 30, 1986. Fifty Visiting Fellows (Stipendiary and Honorary) will be elected to take part in the project, for periods of one to six months; learned societies will hold their meetings in Edinburgh during the project, and a number of professional and civic bodies will organize lectures and exhibitions associated with the project. For further details write to David Daiches and Peter Jones, Directors, IPSE, 17 Buccleuch Place, Edinburgh EH8 9LN.

### Stanford External Faculty Fellowships

The Stanford Humanities Center offers residence fellowships primarily intended to enable fellows to pursue their own research and writing; however, recipients are expected to devote about one-sixth of their time to teaching or in some other way contribute to intellectual life at Stanford. Full details and application materials: Morton Sosna, Associate Director, SHC, Mariposa House, Stanford University, Stanford, Calif. 94305. Application deadline: 15 December.

### Dumbarton Oaks Fellowships

Fellowships are offered in Byzantine studies (including related aspects of late Roman, early Christian, western medieval, Slavic and Near Eastern studies), Pre-Columbian studies, and the history of landscape architecture. As a rule between ten and twelve fellowships are offered in Byzantine studies and two or three in each of the other fields. For a description of research awards and application procedures: The Assistant Director, DO, 1703 32 Street, N.W., Washington, D.C. 20007. Application deadline: 15 November.

### National Humanities Center Fellowships

Approximately forty fellowships, for both younger (three to ten years beyond doctorate) and senior scholars. Emphasis is interdisciplinary, including not only humanities but also sciences and the professions. Special funding for research on Commerce and Culture (topic description available on request). For application materials: NHC, 7 Alexander Drive, Research Triangle Park, N.C. 27709. Application deadline: 10 December.

### ACLS Program Booklet

*Aids to Individual Scholars*, the booklet describing all fellowship and grant competitions to be held in 1983-84 by the American Council of Learned Societies, is now available. ACLS, 228 East 45 Street, N.Y.C. 10017.

*Continued on p. 12, col. 3*

## people and programs

*Material for inclusion in People and Programs should be sent to College Art Association, 149 Madison Avenue, N.Y.C. 10016. Deadline for next issue: 1 December.*

### IN MEMORIAM



Jason Seley

Sculptor Jason Seley died in June after a long illness at the age of 64. At the time of his death he was dean of the Cornell University College of Architecture, Art and Planning, a post he had held since 1980. Seley had been professor of sculpture at Cornell since 1968, serving as chairman of the department of art from 1968 to 1973. He also taught at New York University from 1965 to 1967 and at Hofstra University from 1953 to 1965. A graduate of Cornell, he studied with Ossip Zadkine at the Arts Students League from 1943 to 1945. Seley's frequently humorous sculptures were fashioned from used chromium-plated steel and automobile bumpers. In January 1983 he gave Cornell the sculpture *Herakles in Ithaka I*, an interpretation in automobile bumpers of the Farnese Hercules.

Katherine Harper Mead, director of the Elvehjem Museum of Art at the University of Wisconsin-Madison since 1981, died in an automobile accident in July. She was 54 years old. Mead came to the Elvehjem from the Santa Barbara Museum of Art, where she had been curator of collections from 1975-80. She had also taught art history at both Smith College and the University of California, Riverside. Born in Paris, Mead came to the United States in 1939. She received her B.A. and M.A. in French Literature from Bryn Mawr College and Yale University respectively and an M.A. in art history from Smith College. She also did graduate work towards a Ph.D. at Indiana University.

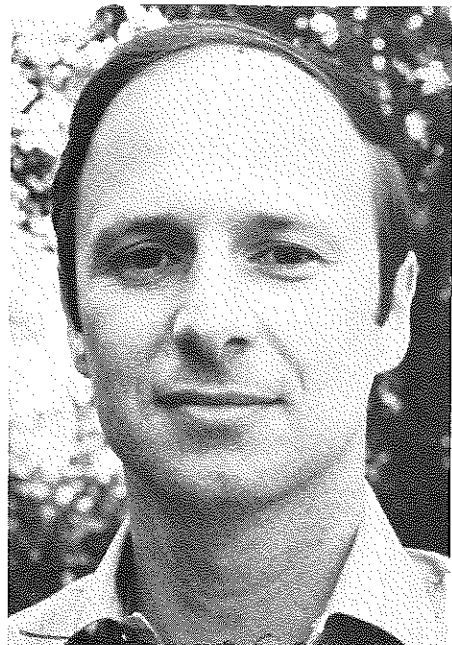
William H. Wilson, curator of collections at the Ringling Museum of Art died in April. Prior to joining the Ringling staff in 1977 as curator of European art, Wilson (Ph.D., Harvard University) had been on the faculty of the University of Connecticut art department. The Ringling Museum of Art Board of Trustees has established a memorial fund to acquire a work of art in his name.

### ACADEME

Carl F. Barnes, Jr. has been appointed director of the newly created Center for the Arts at Oakland University in Rochester, Michigan. The center will coordinate all the academic performing and visual arts of the university and will serve as liaison between these and the resident professional companies of the Meadow Brook Theatre and Summer Music Festival.

Peter Solmssen has been named president of the Philadelphia College of Art. A former *Life* photographer, lawyer, and senior foreign service officer, he was the State Department's Advisor on the Arts for eight years. Most recently, Solmssen (Harvard Univ. and Univ. Pennsylvania Law School) has been president of Arts International, a private operating foundation dedicated to increasing international exchanges in the fine and performing arts and the U.S. Deputy Ambassador-at-Large for Cultural Affairs.

From the University of Southern California, School of Fine Arts, come the following faculty notes: Keith Crown retired after thirty-six years of teaching. He was named professor emeritus, and plans are underway to purchase one of his recent paintings for the permanent collection of the University Art Galleries. Richard E. Vinograd joins the faculty as assistant professor of art history. Vinograd (Ph.D., U.C.-Berkeley) was formerly with Columbia University; he is an expert in fourteenth-century Chinese landscape painting. Lynn Robert Matteson has been promoted to rank of associate professor with tenure. Gerald Purdy was awarded the Eleanor Ettinger, Inc. Purchase Prize at the Ninth Miniature Prints Exhibition. He has also been invited to submit work to the World Print Council in San Francisco. Jud Fine received a \$20,000 commission earlier this year from the California Arts Council to construct a permanent sculpture in Exposition Park. Eunice Howe received a grant from the Newberry Library Center for Renaissance Studies to attend the 1983 Summer Institute in the Archival Sciences. Joyce Kohl is completing a concrete sculpture to be mounted outside the Sun Valley Art Center in Idaho. Kenneth Hamma joined the Princeton Expedition to Marion, Greece, for its first season of field work. He is the pottery specialist and a permanent member of the Marion expedition.



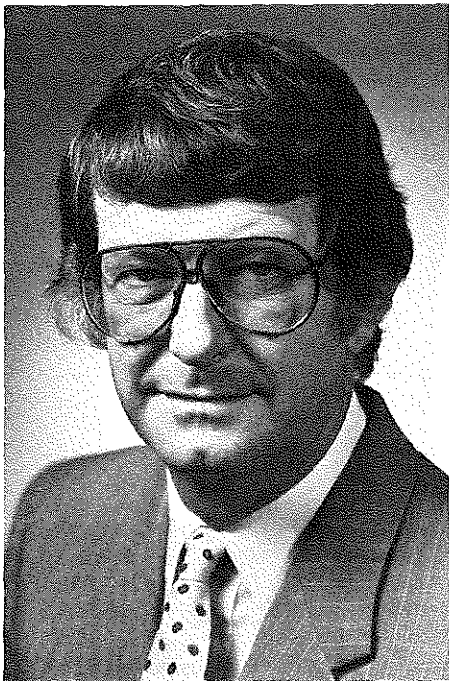
Richard E. Spear, Oberlin College

Richard E. Spear, director of the Allen Art Museum at Oberlin College since 1972, resigned that position in order to return to full-time teaching at Oberlin and assume the college's first endowed chair in art history as Mildred C. Jay Professor of Art History. Currently, he is on leave in Washington D.C. where he will simultaneously be Distinguished Visiting Professor at George Washington University and a senior fellow at the Center for Advanced Study in the Visual Arts, NGA.

Also returning to full-time research and teaching is medievalist Madeline Harrison Caviness, who has stepped down after seven years chairing the department of fine arts at Tufts University. Widely known for her publication on the stained glass of Canterbury Cathedral and a founder of the Census of Stained Glass Windows in America in 1980, Caviness has now assumed the vice presidency of the International Center of Medieval Art. Margaret Henderson Floyd succeeds Caviness. With the department since 1977, Floyd, whose field is architectural history and American art, is a past president of the New England Chapter of SAH.

At the invitation of the Nancy Musée des Beaux-Arts, Clive F. Getty is spending a year working on that museum's collection of more than 1,400 drawings by J.J. Grandville in preparation for an exhibition in May 1984 and an accompanying catalogue. Getty will also prepare a segment of the museum's Grandville drawings for a two-volume publication in the Louvre's *Inventaire des dessins des musées de province*. For the fall semester, Miami University, where he normally teaches, has appointed Getty Visiting Scholar at its European Center in Luxembourg.

*Continued on p. 8, col. 1*



Stanley S. Madeja, Northern Illinois University

Jewelry craftsman and filmmaker **Stanley S. Madeja** is the new dean of the College of Visual and Performing Arts at Northern Illinois University. Madeja, who taught at NIU for a year in the 1960s succeeds **Robert W. Buggert**, who is retiring after nineteen years on the faculty, the last thirteen as dean. During the past year, Madeja has been a distinguished visiting professor at Arizona State University, Tempe. For the previous thirteen years, he was associated with CEMREL, Inc. a St. Louis-based non-profit educational research and development corporation.

Graphic designer **Phil Risbeck**, Colorado State University, so impressed the Russians with the silver medal for posters he entered in the 10th Biennale of Graphic Design, Brno, Czechoslovakia, that they invited him to have his own exhibition in Moscow this August. As a guest of the Union of Soviet Artists, he spent three weeks visiting art schools, museums, and galleries in various cities.

**Jane Milley**, dean of the School of Fine Arts, California State University, Long Beach has been elected president of the California Council of Fine Arts Deans.

#### MUSEUMS

**Abram Lerner**, founding director of the Smithsonian's Hirshhorn Museum and Sculpture Garden, will retire next May, ten years after the Museum's opening. Lerner, now 70, has been director since 1967, a year after it was established by Joseph H. Hirshhorn's gift to the nation of 6,000 works of art. Lerner began his career in 1935 as a painter and

gallery administrator. In 1955 he became the curator of Hirshhorn's collection, building it into a major repository for modern painting and sculpture.

Also in Washington, **William E. Woolfenden**, director of the Smithsonian's Archives of American Art, retired in June. Under twenty years of his guidance, the Archives, founded twenty-nine years ago in Detroit, has assembled 400,000 photographs and more than ten million primary-source documents.

The National Gallery of Art announced several senior staff appointments. **Victor C.B. Covey**, who came to NGA in 1972 after twenty-four years with the Baltimore Museum of Art, has been named chief conservator emeritus and senior conservator for special assignments in anticipation of his retirement next year. **Ross Merrill** replaces Covey as chief of conservation. Merrill had been head of the conservation department of the Cleveland Museum of Art from 1974 to 1981, when he joined the NGA staff. **Nicolai Cikovsky, Jr.** leaves the academic world to become curator of American art. Cikovsky (Ph.D., Harvard Univ.) previously had been professor and chair of the department of art at the University of New Mexico, chair of the art department of Pomona College, as well as director of the Art Galleries of both Pomona and Vassar Colleges. **Susannah J. Fabing** (M.A., Harvard Univ.) leaves the Fogg Art Museum, where she held several positions since 1971, most recently as deputy director, to join NGA as chief of curatorial records.

Also at NGA, four scholars have been named to the Board of Advisors of the Center for Advanced Study in the Visual Arts: **Dore Ashton**, Cooper Union School of Art and Architecture; **James Cahill**, University of California, Berkeley; **Alfred Frazer**, Columbia University; and **Craig H. Smyth**, Harvard Center for Italian Renaissance Studies, Villa I Tatti.

At the Albright-Knox Art Gallery in Buffalo, chief curator **Douglas G. Schultz** (M.A., Univ. California, Berkeley), has been named acting director until a new director is selected to succeed **Robert T. Buck**, who left to become director of the Brooklyn Museum. **Susan Krane**, formerly associate curator, has been promoted to the position of curator. **Cheryl A. Brutvan**, who joined the staff as assistant curator at the beginning of the year, has been named assistant curator in charge of prints and drawings. **Georgette Hasiotis**, formerly an editor with Alfred A. Knopf, is the new editor of publications. Leaving the Albright-Knox is **Charlotte Kotik**, curator, who had joined the staff in 1970 as an intern, shortly after arriving from Prague. She was curatorial researcher from 1971 to 1977 and has held several curatorial positions.

At the Helen Foresman Spencer Museum of Art of The University of Kansas, **Douglas Tilghman**, assistant director for administration since 1976, has been named acting director. Current acting director and curator of prints and drawings **Elizabeth Broun** will be on leave during 1983-84 to do research at the National Museum of American Art. **Jan Howard** will be acting curator of prints and drawings in Broun's absence, and **Marla Prather** is the curator of painting and sculpture.

CAA board member **Gabriel P. Weisberg** has been appointed assistant director of the National Endowment for the Humanities' program for Humanities Projects in Art Museums and Historical Organizations.

The J. Paul Getty Museum's Guest Scholars/Conservators for 1983-84 are: **Christina Aschengreen**, Museo degli Argenti, Palazzo Pitti; **Sarah Medlam**, Bowes Mus., Barnard Castle; **Ellis Waterhouse**, Oxford; **Antoine Schnapper**, Sorbonne; **Hugh Brigstocke**, Natl. Gall. Scotland; **Arnauld Brejon de Lavergnée**, Musée du Louvre; **Mina Gregori**, Univ. Florence; **Christopher White**, Mellon Centre for Studies in British Art; **Phillip Pouncey**, Fitzwilliam Museum (retired); **Peter Lasko**, Courtauld Inst.; **Olivier Michel**, Centre Rech. Sci., Paris; **Gino Corti**, Villa I Tatti; **Alain Pasquier**, Musée du Louvre; **Klaus Parlasca**, Univ. Erlangen; **Janos Gyorgy Szilagyi**, Mus. Fine Arts, Budapest; **A.D. Trendall**, La Trobe Univ., Australia; **Christiane Andersson**, Columbia Univ.; **Eunice Williams**, Fogg Art Museum; **E. van de Wetering**, Central Research Lab., Amsterdam; **Pierre Ramond**, Paris; **David Hawkins**, West Sussex; **Paolo Cadorin**, Basel Museum; **Gianluigi Colalucci**, Rome; **Hubert von Sonnenberg**, Doerner-Inst., Munich; **Pinin Brambilla Barcillon**, Milan; **Andreas Burmester**, Doerner-Inst.; **Ernst-Ludwig Richter**, Inst. Techn. der Malerei, Stuttgart.

The Wadsworth Atheneum has appointed **John W. Teahan** head librarian, to succeed **Elizabeth G. Hoke** who retired after serving 19 years. Teahan (M.L.S., Southern Conn. State Univ.) will also serve as adjunct curator of American prints.

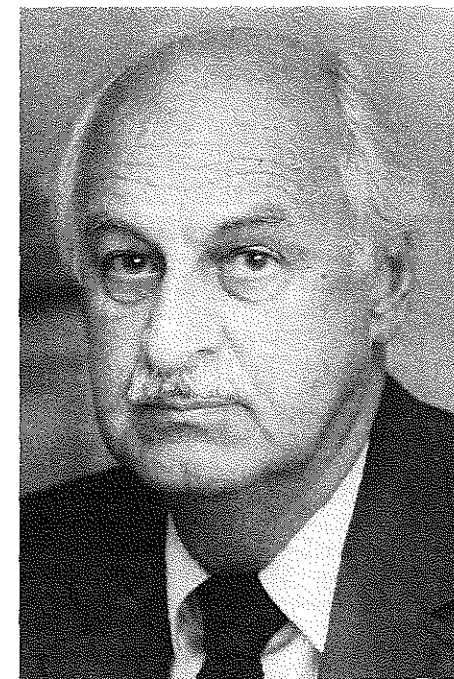
**Sidney M. Goldstein** (Ph.D., Univ. Missouri-Columbia) leaves his post as chief curator at The Corning Museum of Glass to join The Saint Louis Art Museum as assistant director.

**Harold Nelson** (M.A., Univ. Delaware, Newark), formerly chief registrar at the Solomon R. Guggenheim Museum, has been appointed director of the touring exhibitions program for the Art Museum Association of America. He replaces **Jerry M. Davice**, who now assumes the directorship of the AMA's planning and development department.

The Newark Museum named **Gary A. Reynolds** as curator of painting and sculpture. Reynolds (M.A., C.U.N.Y.) had been curator of New York University's Grey Art Gallery since 1977 and prior to that had been with the Brooklyn Museum from 1972 to 1977.

**Mary E. Braun** is the new registrar at the University of Chicago's David and Alfred Smart Gallery. Braun, who succeeds **Rolf Achilles**, served as registrar at the Art Institute of Chicago for the past three years.

**Sally R. Freitag** has joined the staff of the Worcester Art Museum as registrar. Until recently Freitag was the associate registrar at the National Gallery of Art, where she had worked since 1973.



Joseph Martin, National Gallery of Canada

There have been changes at the helm in several museums across the country and across the border. At the Minnesota Museum of Art, **M.J. Czarniecki III**, a specialist in the history of photography, has been appointed director. Czarniecki had been with the Mississippi Museum of Art since 1976 and had been its director since 1978. He succeeds **Dean Swanson**, who resigned after three years as director. **Ross C. Anderson** (M.A., Harvard Univ.), formerly chief curator at the Everson Museum of Art, joins the Montgomery Museum of Fine Arts. In Canada, **Joseph Martin** (Ph.D., Univ. Paris), who has been at the National Gallery in Ottawa since 1970, most recently as acting director, has been appointed director. **Teri J. Edestein** (Ph.D., Univ. Pennsylvania) is the new director of the Mount Holyoke College Art Museum. She leaves the Yale Center for British Art where she had been assistant director for academic programs since 1979.

**Rene Paul Barilleaux** (M.F.A., Pratt Inst.) has been appointed by The Museum of Holography, N.Y.C., as its first curator of collections and exhibitions. Before joining the staff of The Museum of Holography in 1982, Barilleaux had been associated with the Cooper-Hewitt Museum.

In West Palm Beach, the Norton Gallery of Art has named **Richard Frank** as curator of education. Frank (M.F.A., Tyler Sch. Art, Temple Univ.) has taught studio art at several schools, including Temple University and Augusta College. Most recently he was assistant to the chief curator of art at The Oakland Museum.

#### NEW PROGRAMS/FACILITIES

S.U.N.Y. at Stony Brook will offer a new program leading to the M.A. Degree in Art Criticism beginning in the fall 1984. The program will have an integrated curriculum in art history, criticism, and theory and normally will require between one and two years of full-time study. For applications for the initial entering class: **James Rubin**, Director of Graduate Studies, Dept. of Art, SUNY, Stony Brook, N.Y. 11794.

Harvard University's new art museum, currently under construction, will be named the **Arthur M. Sackler Museum** in honor of its principal benefactor. Designed by **James Stirling** of London, the new museum will provide facilities for scholarly and technical studies and art historical teaching in addition to housing Harvard's collections of Ancient, Oriental and Islamic art.

The College of Architecture, **Georgia Institute of Technology**, has a new program leading to the Ph.D. degree in architecture and planning. Program offerings project initial acceptance of doctoral candidates in the areas of history, theory, and criticism; behavior studies; and planning. Students with masters degrees are invited to address inquiries to **John Templar**, Director, Ph.D. Program, CA, GIT, Atlanta, Ga. 30332.

The **Princeton University Art Museum** has received a pledge of \$1 million from **Peter B. Lewis** of Cleveland, Ohio, to support a new gallery for its growing collection of modern and contemporary art.

The **University of New Orleans** is offering a new degree program leading to a Master of Arts in Arts Administration. The two-year program culminates in a one-semester internship at an arts organization. Assistantships are available. For more information: **Mona Brooks**, Coordinator, Arts Administration, College of Liberal Arts, UNO, Lake Front, New Orleans, La. 70148.

The **School of Visual Arts**, New York City, will institute a two-year M.F.A. program in painting, printmaking, sculpture, video, and photography in the fall. Chairing the program will be **David Shirey**, writer and critic for *The New York Times*. For further information: MFA Program, SVA, 209 East 23rd Street, N.Y.C. 10010. (212) 679-7350, ext. 225, 226.

Recent gifts and matching funds at **The University of Texas at Austin** have endowed several programs in the fine arts. The M.K. Hage Centennial Visiting Professorship in Fine Arts will be for distinguished art historians or museum professionals to enhance art history studies pertaining to the exhibition and collection program of UT's Archer M. Huntington Art Gallery. The **Alfred A. and Ellen U. King Centennial Lectureship** will support guest lectures by prominent printmakers. The **Barbara Duncan Centennial Lectureship** will allow scholars to present seminars, lectures, and symposia on contemporary Latin American art.

Among twenty institutions to receive grants from the newly established **Luce Fund for Scholarship in American Art** were **The Detroit Institute of Arts** and **The New Museum**, each receiving \$60,000. DIA will use its grant in support of the first three planned volumes on the museum's permanent collection of American paintings. The New Museum grant will fund a volume of critical essays on art drawn from journals, magazines, and museum catalogues devoted to contemporary art and ideas.

The **Metropolitan Museum of Art** has received funds to endow two curatorial chairs: **John K. Howat** has been appointed the **Lawrence A. Fleischman** Chairman of the Departments of American Art and **Douglas Newton** has been appointed **Evelyn A.J. Hall** and **John A. Friede** Chairman of Primitive Art.

The **J. Paul Getty Trust** has announced the initiation of a two-year project that will research the conceptual framework for an international information component to their proposed Conservation Institute. The project will be directed by **Gerald Hoepfner**, executive director of the Williamstown Regional Art Conservation Laboratory, and will be housed at the WRACL.

**DATEBOOK:** 1 November deadline ACLS travel grant applications (Conferences March-June) ... 10 November deadline submission of positions for November 28 listing ... 15 November deadline preferential ballot ... 30 November deadline session proposals for 1985 annual meeting ... 1 December deadline winter newsletter.



placement: 1982-83 annual review

Despite reports of recovery in other sectors of the economy, placement statistics this year are the grimmest we have ever seen. Last year, we hit new lows in several areas; this year we have had an additional drop of 147 positions. The loss is across-the-board: a drop of 16 percent for both artists (a loss of 77 positions) and art historians (a loss of 36 positions). The rest of the loss is in the "others" category.

It follows, naturally, that the ratio of the number of applicants for each available position is the worst ever, and that can be seen on the chart below. Those ratios would be even more depressing, were it not for the fact that, as anticipated, the number of applicants, too, went down in the year following a New York annual meeting. (The number of applicants is down 13 percent from last year, when we met in New York City. In the year after the preceding New York annual meeting (1982), the number of applicants dropped 10 percent.) As noted in this space last year, the number of art historian applicants—except for a small upsurge during years when we meet in New York City—has been steadily declining. The number of artist applicants, by contrast, goes steadily up.

Placement statistics can be seen in a truer—and even more depressing—light if one also considers the "interim job" notifications we receive, see box on Curriculum Vitae Forms, column right. These jobs are as much part of the CAA placement service—and of jobs in the field—as are those appearing in the Positions Listings; in the past we have not included them in these statistical reports for technical reasons, and, quite frankly, we were not fully aware of how radical the drop has been. But if one adds the interim jobs to the figures that appear in the Five-Year Overview, below, one can more accurately appraise the extent of the "damage." The number of positions (both listed and unlisted) over the past five years, then, can be seen to be as follows: in 1978-79, 1118; in 1979-80,

1177; in 1980-81, 1023; in 1981-82, 942; in 1982-83, 785. This year's loss from the high number of positions listed in 1979-80, then, is 392, or 33 percent. That said, it is with somewhat less than bubbling enthusiasm that we undertake a more detailed analysis of the available data:

POSITIONS

**Areas of specialization.** Ever since we started keeping these records, approximately 30% of the positions listed for artists and approximately 40% of the positions listed for art historians have fallen within the category of "unspecified" or "broad." This year's listings hew fairly closely to that line for artists: 32% of the positions are so listed. Art historian listings, however, are more specific than usual: this year there, too, only 32% of the listings fall into the "broad" category.

In the studio arts, painting/drawing—as always—leads the list of what kind of job it is worst to be looking for. We have 21 fewer openings than last year, and a drop of only 85 candidates, giving us an all-time high ratio (in this category, "high" is bad) of 10 applicants for each position. Last year, the ratio was 8.5 to 1. The sculpture ratio is not much better, and sculptors are considerably worse off than they were last year: this year there are 7.4 applicants for each available position, as compared with 4.7 in 1981-82. Printmakers are somewhat better off than last year: with an increase of one position and a drop of 41 applicants, the new ratio of applicants to positions is 5.1 to 1; last year the ratio was 6.8 to 1. In photography, there were 4.2 applicants per position; last year it was 3.7. In ceramics the ratio is up just slightly, from 4.4 to 1 last year to 4.7 to 1 this year.

In art history, because the total number of jobs is smaller, it seems less useful to try to discern patterns and ratios. Some fields show wide fluctuation from year to year; others re-

CURRICULUM VITAE FORMS

Even more radical than the drop in the number of positions published is the drop in the number of openings that come up in between publication of the Positions Listings, in response to which we send out the curriculum vitae forms of qualified candidates. Time was when new budget lines would unexpectedly get approval or when applicants could pick and choose among several offers, rejecting some by the way-side, and we would be inundated by requests for curriculum vitae forms, particularly during the summer months. Last year, the total number of interim openings was 20 (9 artists, 5 art historians, 6 "other"), in response to which we sent out 395 curriculum vitae forms. The figures for the preceding four years were: in 1978-79, 140; in 1979-80, 126; in 1980-81, 54; and in 1981-82, 30.

main fairly constant. The five-year rundown for the number of jobs listed in the major areas of art history (beginning with 1978-79) is as follows: *Early Christian/Byzantine/Medieval*: 7, 10, 10, 17, 7; *Renaissance/Baroque*: 41, 44, 27, 27, 21; *Modern European*: 37, 64, 25, 41, 45; *American*: 24, 30, 17, 19, 8; *Near and Far East*: 14, 18, 11, 5, 15; and *Architectural History*: 12, 11, 12, 10, 18. (In case you are wondering why the drop in most specific categories is relatively small whereas the overall drop in positions is considerable, remember that there has been a considerable drop—both absolutely and relatively—in the number of openings listed in the "unspecified" or "broad" category.)

**Rank.** In the "no news" department: the vast majority of jobs listed with the CAA are either "open" or at the lower ranks of instructor and assistant professor. In the possibly bad news department: what had seemed for several years a trend towards raising the rank of entry level positions (from instructor to assistant professor) seems to have gone into at least a temporary reversal. This year only 31% of the openings for artists and only 47% of the art historian openings were at the rank of assistant professor; last year, comparable figures were 40% and 51%. Other possibly bad news is the considerable increase in the proportion of artist positions listed with rank open: this year 45% of the artist positions were so listed, compared with 22% last year. (The proportion of open listings for art historians remained relatively stable; 18% this year, 17% last.) The specific breakdown in listings by rank is as follows: *Artists*: 105 open listings; 106 instructor/lecturer; 125 assistant professor; 11 associate professor; 21 full professor or chair. *Art historians*: 33 open listings; 51 instructor or lecturer; 87 assistant professor; 5

/placement: 1982-83 annual review

associate professor; 10 full professor or chair. As usual, salary is specified so seldom (or in so broad a range) that we do not even attempt to deal with it.

**Qualifications.** Almost all openings require the terminal degree, or its equivalent, or all-but-dissertation. Fifty-one percent of the artist openings and 39% of the openings for art historians list experience as a specific requirement, however the nature of that experience is seldom spelled-out and it is generally unclear whether experience as a graduate teaching assistant would suffice.

**Track and Term.** Forty percent of the openings for artists (49% last year) and 51% of the openings for art historians (52% last year) were listed as tenure-track. Of the non tenure-track listings for artists: 43 were for more than one year, 36 were for one year, 53 were for one semester, and 19 for part time; of the non tenure-track listings for art historians, 15 were for more than one year, 27 for one year, 16 for one semester, and 5 part time.

**Location.** Of artist openings, 33% were located in the Northeast or Mid-Atlantic States (39% last year); 10% in the Southeast (17% last year); 31% in the Midwest (22% last year) and 25% in the West (24% last year). For art historians, the breakdown is 43% in the Northeast or Mid-Atlantic states (45% last year), 17% in the Southeast (same as last year), 17% in the Central states (14% last year), and 23% in the West (25% last year).

APPLICANTS

Forty-eight percent of studio applicants are female (50% last year); 65% of art historian applicants are female (67% last year). There were 49 minority-group applicants, up slightly from last year's 41; but considerably below what it used to be before cuts in scholarship funds affected access to post-graduate education for low-income groups.

The employment status of applicants with earned terminal degrees can be seen on the accompanying chart p. 12. As always, a

greater percentage of men than women and a greater percentage of art historians than artists are employed full time. For artists, both male and female, there were no really significant shifts from last year. Among art historians, full-time employment for males is down significantly; in a large measure this drop has been offset by part-time employment, and unemployment for male art historians is, in fact, down by one percentage point from last year. Among female art historians there has also been a significant drop in full-time employment; this drop has not been offset by an increase in part-time employment, therefore there is a significant increase in unemployment for female art historians (from 21% last year to 29% this year).

As always, recent graduates comprise the vast majority of those seeking jobs through the CAA. Thirty-five percent of artist and 34% of art historian applicants with earned terminal degrees earned them within the past two years. Sixty-two percent of artist and 57% of art historian applicants with earned terminal degrees earned them within the past five years.

HIRING REPORTS

We received 436 hiring reports on the 785 positions listed, or a much-better-than-usual return of 56%. Of the 436 returns, 45 reported positions postponed, 21 reported positions canceled, and 3 reported that the positions were still open.

**Applications.** For whatever the reason (increased postal costs?), there seems to have been less of a scatter-shot approach to job-hunting than in the past. The median number of applications for each studio position was 50; last year it was 75, and it has been well up above 60 ever since we can remember. Eight institutions reported receiving more than 300 applications (12 so reported last year), and two institutions received more than 500 applications. The median number of applications for art history positions was 27 (same as last year). Fourteen institutions received more than 50 applications, with three going over 100. The median number of applications in the "others" category was 45, with twelve institutions reporting more than 100 applications.

**Interviews.** The median number of interviews for each artist opening was four; 17 institutions reported holding more than 20 interviews, with four of those interviewing more than 50 candidates for a post. In art history, seven was the median number of interviews per position, with only two institutions reporting that they interviewed between 20 and 30 candidates and one institution reporting that it had interviewed 40 candidates. In the "others" category, the median number of interviews was five; only one institution interviewed more than 20 candidates.

Continued on p. 12, col. 1

FIVE-YEAR OVERVIEW: 1978—1983

YEAR	1978-79	1979-80	1980-81	1981-82	1982-83
<b>Applicants</b>					
Artists	1205	1100	1261	1489	1283
Art Historians	561	521	488	538	470
Others	133	136	140	147	140
<b>Total</b>	<b>1899</b>	<b>1757</b>	<b>1889</b>	<b>2174</b>	<b>1893</b>

POSITIONS

Artists	520	526	534	487	410
Art Historians	264	314	205	226	190
Others	194	211	230	199	165
<b>Total</b>	<b>978</b>	<b>1051</b>	<b>969</b>	<b>912</b>	<b>765</b>

RATIO: APPLICANTS PER POSITION

Artists	2.3	2.1	2.4	3.1	3.2
Art Historians	2.1	1.7	2.4	2.4	2.5
<b>Overall</b>	<b>1.9</b>	<b>1.7</b>	<b>1.9</b>	<b>2.4</b>	<b>2.5</b>

Annual Meeting Locations: 1979 Washington; 1980 New Orleans; 1981 San Francisco; 1982 N.Y.C.; 1983 Philadelphia.

APPLICANTS AND OPENINGS: 1982 and 1983

This chart is based on the keysort curriculum vitae forms on file with the CAA for the calendar year 1983 and on the openings included in the Positions Listings for the academic year 1982-1983. Repeat listings have been eliminated.

	Applicants		Openings	
	1982	1981-82	1983	1982-83
<b>Artists</b>				
Unspecified or Broad	36	140	28	130
Painting and Drawing	674	79	589	58
Sculpture	231	49	222	30
Printmaking	189	28	148	29
Photography	118	32	94	22
Ceramics	110	25	95	20
2-D and 3-D Design	47	102	59	95
Weaving/Textile Design	37	9	31	8
Video/Film/Multimedia	22	9	2	9
Jewelry/Metalwork	18	9	15	6
Commercial Art/Illustration	7	5	—	3
	1489	487	1283	410
<b>Art Historians</b>				
Unspecified or Broad	20	88	30	60
Pre-Columbian/Primitive	23	4	17	5
Ancient/Classical	40	9	35	4
Early Christian/Byzantine/Medieval	60	17	45	7
Renaissance/Baroque	117	27	109	21
Modern/Contemporary	102	41	104	45
American	105	19	64	8
Near and Far East	26	5	24	15
History of Film/Photography/Prints	24	6	17	7
Architectural History	21	10	25	18
	538	226	470	190
<b>Museum Professionals</b>	68	102	62	86
<b>Art Educators</b>	39	20	31	14
<b>Art Librarians/Slide Curators</b>	21	15	20	13
<b>Administrators</b>	19	45	23	37
<b>Miscellaneous</b>	—	17	4	15
<b>TOTALS</b>	<b>2174</b>	<b>912</b>	<b>1893</b>	<b>765</b>

EMPLOYMENT STATUS OF APPLICANTS  
WITH EARNED TERMINAL DEGREES

	MALE			FEMALE		
ARTISTS	1981	1982	1983	1981	1982	1983
Employed Full-Time	54%	51%	50%	48%	38%	40%
Employed Part-Time	30%	31%	32%	42%	41%	38%
Unemployed	16%	18%	17%	10%	21%	22%
ART HISTORIANS						
Employed Full-Time	71%	76%	70%	44%	54%	45%
Employed Part-Time	14%	8%	14%	29%	25%	26%
Unemployed	14%	16%	15%	27%	21%	29%

**Male/Female Ratios.** There seems to have been some closing of the gender gap in applying for positions. (As you may recall, in the past we have consistently noted a discrepancy of ca. 15 points between the percentage of women in the relevant population pool and the percentage of actual applications from women.) This year, women constituted 46% of the studio applicant pool and accounted for 40% of the actual applications; last year, when women constituted 50% of the applicant pool, they accounted for only 36% of the applications. In art history, women constituted 65% of the applicant pool and accounted for 54% of the applications; last year women constituted 67% of the pool and accounted for only 52% of the applications.

In a more orderly and rational universe, an increase in the percentage of applications from women might be expected to yield an increase in the percentage of women hired; that, however, was not the case. In studio, 43% of the positions went to women, down from 51% last year. In art history, 65% of those hired were women (the same percentage as last year, and the same as women's representation in the population pool).

**Rank and Salary.** Part-time positions are not included in these figures:

**ARTISTS.** Of 145 usable reports, 30 placements were at the rank of instructor, salary range \$8,400 to \$22,000, median \$16,000; and 88 were at the rank of assistant professor, salary range \$9,000 to \$27,000, median \$19,500. Salary increases are impressive, with the median salary for both instructors and assistant professors up by \$2,000 from last year. Eleven placements were at the rank of associate professor, salary range \$22,000 to \$38,000 (last year the range was \$15,000 to \$28,000), and three appointments were made at the rank of full professor, with salaries ranging from \$30,276 to \$38,000. Thirteen placements were unranked, salary range \$9,000 to \$24,432.

**ART HISTORIANS.** We received 61 usable reports for art historian placements. Eight placements were at the rank of instructor, with salaries ranging from \$12,000 to \$19,500. Both mean and median were

\$18,000. There were 44 placements at the rank of assistant professor, salaries ranging from \$17,780 to \$27,000. The median salary was \$20,000, up \$1,500 from last year. Six placements were at the associate professor level; one at \$11,000, the others ranging from \$23,976 to \$30,000. Three placements were unranked, at \$18,000, \$18,552, and \$39,924, respectively. Across disciplines and across ranks, there were eleven teaching positions filled at salaries of \$25,000 or more. Eight of those went to males.

"I got my job through . . ." the CAA, was the answer for 130 of the 206 teaching positions. A considerable proportion of the other placements went to people currently on staff, with most of the remainder filled through personal contacts, recommendations of colleagues, etc.

Let's all hope for a happier report next year. **R.R.W.** ■

## /conferences and symposia

## Popular Culture Association

Annual national meeting to be held in Toronto, March 30–April 1, 1984. Those wishing general information or who would like to submit papers/presentations in the area of film and literature should call or write Harris Elder, Dept. English, North Adams State College, North Adams, Mass. 02147, (413) 664-4511. For submission of papers/presentations in the area of film generally, write L. Benaquist and W. Sullivan, Dept. English, Keene State College, Keene, NH 03431. Deadline for proposals is 15 November.

## Fifth Medieval Forum

To be held on the campus of Plymouth State College, April 13-14, 1984. The Medieval Studies Council invites proposals for papers or complete sessions on any medieval subject. In addition, two special sessions are planned for which paper proposals are sought: *King Alfonso X, "The Wise," of Castile (1252-1284)* in commemoration of the 700th anniversary of his death, and any aspect of the *Evil in Medieval* (Satan, sin, etc.). Abstract deadline is 15 December. For further information: Manuel Marquez-Sterling, Director, MSC, PSC, Plymouth, NH 03264. ■

## /announcements

## C.I.N.O.A. Art History Award

A \$5,000 publication subvention is offered by the international confederation of art dealers for a thesis of university level or of comparable importance on the history of the art of one of its thirteen member nations. For further information: Gerald G. Stiebel, 32 East 57 Street, N.Y.C. 10022. Submission deadline: 15 November.

## Ucross Foundation Residency Program

For artists and scholars. Residency sessions are from January through May and from September through December; residencies may run from two weeks to four months. A complete etching facility is included. No fees are charged to residents and no services or products are expected from them. Applications should include a work sample and project idea. For further information: Heather Burgess, Residency Program, UF, Ucross Route, Box 19, Clearmont, WY 82835. Application for fall session, 1984: 1 March.

## Charlotte W. Newcombe Fellowships

A graduate fellowship program designed to promote research in ethical or religious values, including the way in which those values are reflected in art and related fields. Forty-five fellowships will be awarded for 1984, each providing \$7,500 plus dependency allowances. The award does not include tuition. Applicants must be enrolled in a graduate school in the United States and must have completed all requirements for the doctorate except the dissertation by January 1984. Deadline for inquiries and application forms: 23 December. Application deadline: 6 January 1984.

## Academic Administration Fellows

The American Council on Education Fellows Program in Academic Administration identifies and prepares about forty persons each year who show promise for responsible positions in academic administration. Fellows serve on their home or a host campus directly with the president, senior academic officer, or other senior administrator for an academic year and attend three five-year seminars sponsored by ACE with a wide variety of issues in higher education. Candidates must be nominated by the president of an ACE member institution by 15 November. For additional information: Madeline F. Green, Director, Center for Leadership Development & Acad. Administration, One Dupont Circle, Washington, D.C. 20036, (202) 833-4764.

## NEA Programs Booklet

The revised *Guide to Programs of the Arts Endowment*, describing NEA programs and application procedures, is now available. For a copy of the new edition: Office of Public Affairs, NEA, Washington, D.C. 20506. ■

## professional publications

*Books listed in this column should be ordered directly from the publishers.*

**Contracts and Copyright: A Handbook for Visual Artists**, by Laurence Singer. An introductory manual on gallery contracts, with a short section on commercial leases and the copyright law as it affects the visual artist. 33 pp. D.C. Slide Registry of Artists, 418 7th St., N.W., Washington, D.C. 20004. \$3.00 (plus \$.55 postage); \$2.75 for ten or more copies.

**Careers in the Arts: A Resource Guide.** Of use to undergraduate, graduates, and beginning professionals, this publication includes listings of national arts associations, guilds, etc. which can offer information and assistance; internships, apprenticeships, and courses; and books and pamphlets on arts careers. 56 pp. Center for Arts Information, 625 Broadway, N.Y.C. 10012. \$6.75.

**Good Show! A Practical Guide for Temporary Exhibitions**, by Lothar P. Witteborg. While this book was developed for those involved with planning, designing, installing, and constructing temporary exhibitions, artists also should put it on their list of required reading. It not only covers advance planning, preparation, etc. — all the things the planner

should know—but also includes detailed chapters on the various types of panels and structural systems suitable for temporary exhibitions. While artists can be reasonably sure that museums and art galleries will hang or show their works with care, they cannot always count on the same professionalism from commercially sponsored art shows. Familiarity with good temporary art exhibition standards is the first step towards being able to demand them. 172 pp. Smithsonian Institution Traveling Exhibition Service, A. & I. Bldg., Rm. 2170, 900 Jefferson Dr. S.W., Washington, D.C. 20560. \$17.50 (U.S. postage and handling—\$2, foreign—\$4).

**Museums, Humanities, and Educated Eyes**, edited by Marilyn Stokstad et al. This book is the culmination of a University of Kansas, Lawrence project initiated in 1978, which then developed into a two-year NEH Regional Institute: *Museums and Humanistic Education*. The ultimate aim was to raise students' visual awareness and to broaden the interpretation of abstract idea through contact with material culture collections (art, natural history, anthropology, etc.). Humanities faculty in neighboring schools (including two-year institutions, liberal arts colleges, state universities, and an art institute) were invited to participate in the Institute. In a

series of workshops and other forums, museum personnel and faculty met to develop and implement the integration of museum facilities and resources into the undergraduate liberal arts courses. Each of the participants contributes an essay describing the application of the Project to their individual courses, as well as student response. 213 pp. Publication Secretary, Museum of Natural History, University of Kansas, Lawrence, Kans. 66045. \$5.00.

**Taxation of the Visual and Performing Artist: An Insight Into Federal Income Tax.** Discussion of common problem areas for artists, including allowed deductions and specific methods to lower income tax. Examples and completed sample forms illustrate the text. 90 pp. Volunteer Lawyers and Accountants for the Arts, 1540 Sul Ross, Houston, Tex. 77006. \$3.50.

**Women Artists: A Resource and Research Guide**, edited by Paula L. Chiaromonte. The scope of this information guide encompasses both historical and contemporary women artists. It features print and non-print formats as well as organizations. 24 pp. ARLIS/NA, 3775 Bear Creek Circle, Tucson, Ariz. 85715. \$3.50 (\$4.00 if invoice is requested—add \$1.00 for foreign postage). ■

## information

The Brockton Art Museum is conducting a study of the American painter and printmaker **Marion Huse** (1896–1967). Location of works as well as correspondence and reminiscences relating to the artist's life and career are sought. Contact Peter Baldaia and Elizabeth Thomas, Curatorial Assistants, Brockton Art Museum, Oak Street, Brockton, Mass. 02401.

**James Earl** (1761–1796) will be the subject of an exhibition and catalog at the National Portrait Gallery, Smithsonian Institution. He lived in England from ca. 1784 until 1794, returned to America and worked in Rhode Island and Charleston, S.C. where he died in 1796. Information on the whereabouts of portraits by James Earl or other material relating to him should be sent to Robert G. Stewart, Curator, NPG Room 303, SI, Washington, D.C. 20560.

For a book on the effect of the Vietnam war on the visual arts, information is sought from the following areas: general pacifist, Anti-Vietnam War and counter culture sources, military art and propaganda, art therapy, film and the performing arts, and general popular sources. Any international references will be appreciated. Contact Joan Seeman Robinson, 3416A Yoakum Blvd., Houston, Tx. 77006.

For a biography of American artist **Philip Evergood**, anecdotal material about his life from individuals who knew him in New York and Connecticut is sought. Additionally, in preparation for a retrospective on the artist to take place in 1985, biographer wishes to hear from anyone owning an Evergood painting. Contact: Kendall Taylor, 1841 Columbia Road, N.W., Washington, D.C. 20009.

The Inst. on the Federal Theatre Project and New Deal Culture at George Mason University seeks information on oral history interviews that have been completed or are planned with former participants (or that should be included) in any of the government sponsored arts projects of the depression era, of the WPA, but also of the Treasury Department, the FSA, the RA, the NYA, and the U.S. Film Service. With support from NEH, the Institute plans to publish a Directory of these interviews as well as to accession and transcribe some interviews that are currently unavailable to scholars. Contact: Roy Rosenzweig or Lorraine Brown, IFTPNDC, Fenwick Library, GMU, Fairfax, VA 22030.

For a catalogue of the sculpture and critical study of the work of **Jacob Epstein**, scheduled for publication in 1985, author requests

owners to contact her with details of title, medium, height, provenance, etc. Ownership will remain confidential where requested. Contact Evelyn Silber, Deputy Keeper, Birmingham Museums and Art Gallery, Chamberlain Square, Birmingham B3 3DH, England.

For a scholarly study of airplane "nose art" (e.g., pinups, cartoon characters, etc.) from World War II through Vietnam, I would appreciate hearing from individuals involved with this art form either as artists or users of objects decorated with these motifs. Photographs of this artwork on actual aircraft, other types of vehicles, buildings, or clothing would be appreciated. Any documents or photographs will be promptly returned. Randall I. Bond, Art Librarian, 205 Bird Library, Syracuse University, Syracuse, N.Y. 13210.

The Miami University Art Museum is planning a 1984 exhibition of the works of **George Bottini** (French, 1874–1907) now comprising 60 works. Information on his life and work is sought, including present locations of his work and any correspondence. Please send relevant information to Edna Carter Southard, MUAM, Patterson Avenue, Oxford, Ohio, 45056. ■

## grants and awards

### ACLS FELLOWSHIP PROGRAMS

Sixty-nine one-year research fellowships were awarded. Among the recipients: **John E. Bowlit**, Univ. Texas, Austin: Russian artists in Rome during the first half of the 19th century; **Susan P. Casteras**, Yale Center for British Art and Yale Univ.: The American pre-Raphaelites and their English heritage; **Anne Coffin Hanson**, Yale Univ.: Optics and the illusion of space in Western art; **June Hargrove**, Cleveland State Univ.: A study of French monuments to the war dead; **Duncan T. Kinkead**, Duke Univ.: The development of the Sevillian School of Painting, 1665-1700; **Vivian Paul**, Texas A&M Univ.: The Cathedral of Narbonne.

In addition, under the special program of Fellowships for Recent Ph.D. Recipients, awards were made to **Suzanne P. Blier**, Columbia Univ.: The cosmological and astronomical symbolism of African art and architecture; **David B. Brownlee**, Univ. Pennsylvania: The first High Victorians—George Gilbert Scott, George Edmund Street, George Frederick Bodley, and William White; **Dana Goodgal**, Columbia Univ.: The iconography of the Ghent Altarpiece; **David M. Kowal**, The College of Charleston: The influence of Italian art on Francisco Ribalta and the evolution of the Spanish Baroque; **Linda E. Neagley**, Univ. Tennessee, Knoxville: A study of the Church of Saint-Maclou and Rouennais flamboyant architecture.

### ACLS GRANTS-IN-AID

Ninety-four awards were announced under this program, which provides travel, maintenance, and other funds in support of individual research. Among the recipients: **Janis C. Bell**, Kenyon Coll.: The life and works of Fra Matteo Zaccolini; **Jonathan Brown**, N.Y.U.: Velazquez and art at the court of Philip IV; **Ann B. Brownlee**, Univ. Pennsylvania: The Attic black-figure pottery from Corinth; **Caroline A. Bruzelius**, Duke Univ.: The west facade of Notre-Dame in Paris; **John R. Clarke**, Univ. Texas, Austin: Ritual and space in Roman architecture; **Robert N. Essick**, Univ. California, Riverside: A catalogue raisonné of William Blake's engravings to the Book of Job; **Robert Folkenflik**, English Dept., Univ. California, Irvine: The artist as hero, 1660-1820; **John B. Friedman**, English Dept., Univ. Illinois: Yorkshire script, decoration, and book making in the early 15th century; **Judith W. Hurtig**, Simpson Coll.: The tomb sculpture of Nicholas Stone; **Arnold W. Klukas**, Oberlin Coll.: The origin, meaning, and function of English Gothic retrochoirs; **Marcia Kupfer**, East Carolina Univ.: The Romanesque frescoes at Vicq; **Laura Anne Laidlaw**, Hollins Coll.: Patterns of First Style Pompeian wall paintings; **Mary B. Moore**, CUNY, Hunter Coll.: The west frieze of the Siphnian Treasury at Delphi; **Galé B. Murray**, The Colorado

Coll.: Toulouse-Lautrec and popular culture in Paris, 1892-1901; **Michael E. Shapiro**, Duke Univ.: Marble carving and American sculpture, 1825-1876; **Susan L. Siegfried**, Northwestern Univ.: Art in Paris after the Revolution, 1795-1815; **Toby E.S. Yuen**, N.Y.C.: The Mantuan period of Giulio Romano, 1524-1546.

### CASVA FELLOWSHIPS

The National Gallery of Art's Center for Advanced Study in the Visual Arts has awarded several categories of residence fellowships at the Center during the 1983-84 academic year. *Senior Fellows for the Full Academic Year*: **Anne H. van Buren**, Tufts Univ., plans to write a book on three illustrated, historical manuscripts commissioned by Philip the Good from Jean Wauquelin of Mons and probably painted in Bruges around 1448; **John Conrad Irwin**, Emeritus, Victoria and Albert Museum, will continue his inter-disciplinary investigations on the role of myth and ritual in form and structure, with special emphasis on Indian monumental art as expressed in the tumulus, temple, cave, and pillar; **Charles S. Rhyne**, Reed Coll., plans to complete the first two volumes of a catalogue raisonné of the drawings and paintings of John Constable, part of a four-volume study he is co-authoring; **Richard Spear**, Oberlin Coll., will study seventeenth-century attitudes towards the "original" work of art while he holds a half-time appointment at the Center and a half-time appointment as a Visiting Distinguished Professor at The George Washington University; **Thomas F. Reese**, Univ. Texas, Austin, plans to complete a book on the relationship between changes in architectural styles, shifts in patronage and the reorientation of national building priorities in Spain during the reign of Charles III (1759-1788); **Elizabeth Kieven**, currently a fellow at the Bibliotheca Hertziana in Rome, will examine the oeuvre of the eighteenth-century Italian architect Nicola Salvi; **V.A. Kolve**, Dept. English, Univ. Virginia, will do research on the figure of the God-denying fool (Psalm 52) in medieval art and literature; **John Pinto**, Smith Coll., plans to write a monograph on the history of the Trevi Fountain in Rome; curatorial fellow **Arthur K. Wheelock Jr.** will study the painting techniques of Jan Vermeer and their relationship to his style. *Pre-doctoral Fellows for Fall 1983*: **Susan MacMillan Arensberg**, Johns Hopkins Univ.: The Padua Bible; **Douglas Crimp**, Grad. School & Univ. Center, C.U.N.Y.: The museum's culture: a post-modern perspective; **Linda Docherty**, Univ. North Carolina, Chapel Hill: A search for identity: American art criticism and the concept of the native school, 1876-1893; **Katherine Fraser Fischer**, Harvard Univ.: The rebuilding of the Palais de Justice in Paris in the nineteenth century; **Jeffrey Hamburger**, Yale Univ.: The *Rothschild Canticles*; **Chris-**

**topher Johns**, Univ. Delaware: The influence of the Paleochristian revival on the art patronage of Pope Clement XI Albani, 1700-1721; **Jennifer Licht**, Columbia Univ.: The Peace of Amiens: art in France and England in 1809; **Lawrence W. Nichols**, Columbia Univ.: The paintings of Hendrick Goltzius, 1558-1617; **Linda Wolk**, Univ. Michigan, Ann Arbor: The paintings of Perino del Vaga (1501-1547). *Visiting Senior Fellows for Spring-Summer 1983*: **Sheila ffolliott**, George Mason Univ. continued her research on two marble fountains by Montorsoli commissioned in mid-sixteenth-century by the city of Messina; **Edith W. Kirsch**, Colorado Coll., studied the iconography of the virtues in fourteenth-century Bologna focusing on the illustrated manuscript of Bartolomeo dei Bartoli's *Canzone delle Virtù e delle Scienze*; **Robert W. Scheller**, Univ. Amsterdam, continued work on a series of articles concerned with symbolism of the French monarchy in the period c. 1370-1530; **Maren Elizabeth Stange**, visiting scholar, National Mus. Amer. Art, study concerned four projects that used documentary photography in support of specific proposals for social reform.

### SMITHSONIAN/NMAA RESEARCH FELLOWS

Eleven doctoral and pre-doctoral Smithsonian Fellows will be in residence at the National Museum of American Art for the 1983-84 year: **Elizabeth Broun**, Ph.D., Univ. Kansas: American students of Jean-Léon Gêfome; **Betsy Fahlman**, Ph.D., Univ. Delaware: The art of John Ferguson Weir, 1841-1926; **Martha Anderson**, Ph.D. cand., Univ. Maryland: The indigenous roots of New York Dada; **Nancy Anderson**, Ph.D. cand., Univ. Delaware: Albert Bierstadt and the California landscape painters of the 1870s; **Sarah Boehme**, Ph.D. cand. Bryn Mawr Coll.: Seth Eastman's illustrations for Henry Schoolcraft's *Historical and Statistical Information Respecting the History, Conditions and Prospects of the Indian tribes of the United States*; **Elizabeth Ellis**, Ph.D. cand., Columbia Univ.: Art and taste in Boston, 1839-1850; **Richard Gruber**, Ph.D. cand., Univ. Kansas: Thomas Hart Benton: the teacher and his students; **Sara Parrott**, Ph.D. cand. George Washington Univ.: Expatriates and professionals: Italian careers of American women writers and artists born between 1810 and 1850; **Susan Rather**, Ph.D. cand., Univ. Delaware: Paulanship and archaism in American sculpture, 1900-1930; **Elizabeth Tebow**, Ph.D. cand., Univ. Maryland: the poetic muse: preoccupation with the ideal, the mythical and the imagination in American painting; **Elizabeth Turner**, Ph.D. cand., Univ. Virginia: American artists in Paris, 1920-1929 (appointment shared with Hirshhorn Museum and Sculpture Garden).

## /grants and awards

### WHITNEY MUSEUM FELLOWS

Twenty-six young artists and art historians have been chosen to enter the Independent Study Program of the Whitney Museum of American Art this fall. Helena Rubinstein Fellows entering the Art History/Museum Studies Program: **Geoffrey Batchen**, M.A. cand., Univ. Sydney; **Joanne Cassullo**, M.A. cand., Southern Methodist Univ.; **Scott Gutterman**, B.A., Columbia Coll.; **Carrie Kahn**, B.A., Hartwick Coll.; **Susan Klein**, B.A., Williams Coll.; **Jolie van Leeuwen**, B.A., Univ. Amsterdam; **Ingrid Schaffner**, B.A., Mount Holyoke Coll.; **William Sofield**, B.A., Princeton Univ.; **Erin Stimmel**, M.A. cand., Syracuse Univ.; **Mary Trasko**, B.A., Indiana Univ. Participants in the complementary Studio Program: **Katherine Alderdice**, video artist, Oberlin College; **Albert Aniel**, filmmaker, San Francisco Art Inst.; **Tony Cokes**, video artist, Virginia Commonwealth Univ.; **Claus Eklundh**, painter, Art Academy, Stockholm; **Valerie Ellis**, performance artist, Minnesota Coll. Art and Design; **Bruna Esposito**, performance artist, Fourth Liceum of Fine Arts, Rome; **Barbel Gabelmann**, painter, Hochschule der Künste, Berlin; **Thyrza Goodeve**, filmmaker, New York Univ.; **Daniel Josephs**, painter, Bard College; **Julia Kidd**, painter, California Inst. Arts; **John McCulloch**, sculptor, Glasgow School of Art; **Anna O'Sullivan**, performance artist, Coll. Art and Design, Dublin; **Steven Pallrand**, sculptor, Oberlin Coll.; **Eleanor Porter**, photographer, Kenyon Coll.; **Anne Surprenaut**, painter, School of Visual Arts; **Michael Tighe**, video artist, School of Visual Arts.

### NEWCOMBE FELLOWSHIPS

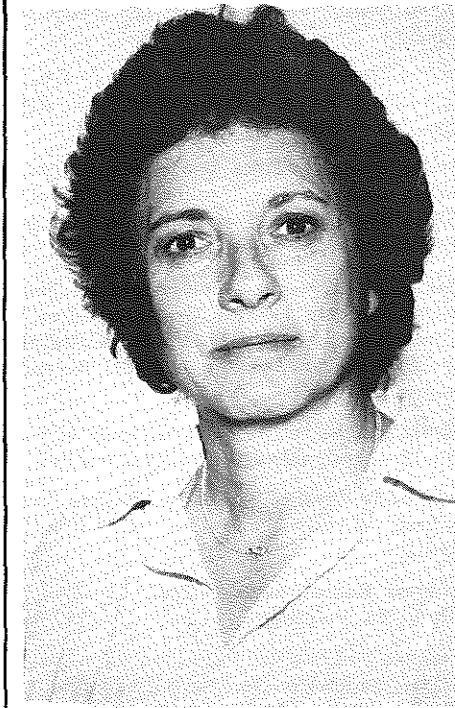
Perhaps too often overlooked by art historians are the Charlotte W. Newcombe Doctoral Dissertation Fellowships, which provide a year of support to advanced doctoral candidates whose research focuses on "ethical and religious values." Forty-six such fellowships were awarded for 1983. Among the recipients: **Cathy S. Cook**, Univ. Chicago: The Mature Career of Girolamo Romanino: A Study in North Italian Provincialism; and **Eloise Q. Keber**, Columbia Univ.: The Illustrations and Texts of the Tonalamatl of the Codes Telleriano-Remensis.

### PUBLICATION AWARDS

The Photographic Resource Center in Boston presented its first Reva and David Logan Grants in support of New Writing on Photography. The recipients are **James Hugunin**, Los Angeles: *Meditation on an Ukrainian Easter Egg*; **Max Kozloff**, New York City: *The Privileged*; and **Maren Stange**, Washington, D.C.: *Documentary Photography in Social Reform: The FSA Project and Its Precursors*. The essays will appear in forthcoming issues of the PRC quarterly, *VIEWS: The Journal of Photography in New England*.

Fall 1983

## monograph series editor



Carol Lewine, Queens College, C.U.N.Y.

Carol Lewine, Assistant Professor of Art History at Queens College, C.U.N.Y., is the new Editor of the CAA Monograph Series. She succeeded Shirley Blum, S.U.N.Y., Purchase on July 1.

Lewine received her B.A. from Smith College in 1949 and both her M.A. (1960) and Ph.D. (1970) from Columbia University. Her doctoral dissertation, *The Miniatures of the Antwerp Sedulius Manuscript: The Early Christian Models and Their Transformations*, was written under the supervision of Meyer Schapiro. She has taught at Queens College since 1971, and is currently chair of the Committee on Graduate Studies in Art History. From 1980 to 1982 she was Curator/Director of the Godwin-Ternbach Museum at Queens College.

Lewine is a member of the Board of Directors of the Center for Byzantine and Modern Greek Studies at Queens College and a member of the Advisory Council of the Department of Art History and Archaeology at Columbia University. She was co-chair of the Open Sessions at the 1982 CAA annual meeting in New York City, and last year she served as a member of the Charles Rufus Morey Book Award Committee.

The Mitchell Prize for the most promising first book in art history was awarded to **Keith Christiansen** for *Gentile da Fabriano* (Cornell University Press). Christiansen is associate curator of European painting at the Metropolitan Museum of Art.

### INDIVIDUAL AWARDS

**Leo Steinberg** received an Award in Literature from the American Academy and Institute of Arts and Letters. He is the first art historian to be so honored since Henry-Russell Hitchcock received the award in 1956. AAIAL also elected as institute member **Dmitri Hadzi**, department of visual and environmental studies, Harvard Univ.

The first recipient of the Interpace Fellowship for the Study of Early American Sculpture is **Sylvia Lahvis**, MA, Oberlin Coll. The new University of Delaware fellowship is designed to encourage research on such early American carvers as William Rush, The Skillins, Samuel McIntire, and anonymous native-artisan-craftsmen.

**Laura C. Row**, Ph.D. cand. Yale Univ., was awarded The Francis Hiatt Fellowship, enabling her to pursue research on the reproductive print trade in Colonial New England at the American Antiquarian Society's library for two to three months.

**Richard Barnhart**, Yale Univ., was among ten scholars to receive a postdoctoral grant for Chinese studies sponsored jointly by ACLS and the Social Science Research Council. Barnhart's topic: Northern Sung landscape painting.

CAA Board member **Howardena Pindell** was the recipient of Boston University's 1983 Alumni Award for Distinguished Public Service to the Profession. The award is given on behalf of the 134,000 BU alumni throughout the world.

**Judith Berg Sobré**, Univ. Texas, San Antonio, has been awarded a postdoctoral fellowship under the auspices of the Supplementary Agreement number four of the Treaty of Friendship and Cooperation Between the United States and Spain. The fellowship will enable her to travel to Madrid during 1983-84 to complete a study of fourteenth- and fifteenth-century Spanish painted retables.

**Prudence Harper**, Metropolitan Museum of Art, was elected by the American Academy of Arts and Sciences as one of seventy-seven new Fellows. The Academy regularly honors art historians; among the ca. 2,000 Fellows there are currently some fifty art historians, of whom about thirty are emeriti.

**Diane Apostolos-Cappadona**, George Washington Univ. and Georgetown Univ. S.S.C.E., was awarded a residency this summer at the William Flanagan Memorial Creative Persons Center by the Edward F. Albee Foundation. She continued work on her study of the relationship of myth and ritual in the artworks of Isamu Noguchi.

Artist **Ada Medina**, Drake Univ. received a \$15,000 award from the Awards in the Visual Arts Program administered by the Southeastern Center for Contemporary Art, Winston-Salem, N.C. Medina (M.F.A., Univ. Iowa) was one of ten artists selected for the award.



## shows by artist members

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

**Marjorie Apter-McKevitt.** Central Hall Artists, N.Y.C., October 4—October 23. Landscape paintings and drawings.

**Gloria DeFilipps Brush.** University of Denver, May 9—22. Oakton College, Des Plaines, Ill., June. Burlington County College, Pemberton, N.J., September 15—October 15. Project Arts Center, Cambridge, Mass., December 5—30. University of Alabama Gallery, March 1984. All recent hand colored photographs.

**Carol A. Cottone.** The Grand House Gallery, San Pedro, Calif., September 18—October 20. Recent oil and watercolor paintings.

**Robert L. Cronin.** Gloria Luria Gallery, Miami, Fla., April. GMB Gallery, Birmingham, Mich., May. Watson-Denagy Gallery, Houston, July. Clark Gallery, Lincoln, Mass., September. Gimpel-Hanover and Andre Emmerich Galleries, Zurich, October.

**Leila Daw.** Timothy Burns Gallery, St. Louis, Mo., July 24—August 28. "Making The Invisible Visible." First Street Forum, St. Louis, Mo., July 24—September 5. "Prehistoric River Channel." (Both documentation of skywriting.)

**Mary Heebner.** Allrich Gallery, San Francisco, September 15—October 22. Recent collage-paintings.

**Jules Heller.** University Art Collections, Arizona State Univ., Tempe, November 20—December 22. Monotypes.

**Karen S. Kunc.** Columbus Museum of Art, Ohio, August 6—September 11. Woodcut prints.

**Margo Machida.** 55 Mercer Gallery, N.Y.C., September 27—October 15. "Life in the Big City," new paintings.

**Brian McBean.** Palos Verdes Art Center, Calif., August 14—September 2. "New Work," large abstract watercolors and terracotta sculpture.

**Mike Mosher.** Modern Times Bookstore, San Francisco, July 1—31. "Gran Salvadors," large paintings on paper. Mission Cultural Center, San Francisco, August 2—27. Recent paintings.

**Philip Pearlstein.** Brooklyn Museum, N.Y., July 15—September 18. "A Retrospective."

**Zigmunds Priede.** Friends University Art Gallery, Wichita, November 1983. Mixed media.

**Theresa Ramey.** Seattle Pacific University, July 3—23. Paintings

**Terence Roberts.** Peninsula Fine Arts Center, Hampton, Va., December 1—26. Photographs.

**Sheba Sharrow.** George Mason University, Fairfax, Va., September 1—October 14. "Visual Poetry: Works on Paper / mixed media.

**Sharon Stockwell.** Friends University Art Gallery, Wichita, March 1984. Mixed media. Sandzen Memorial Gallery, Lindsborg Ks., March 1984. Mixed media.

**Ruth Weisberg.** Jack Rutberg Fine Arts Inc., Los Angeles, September 10—October 22. Paintings, drawings, prints. ■

## classifieds

*The charge for classifieds is 50¢ per word, minimum charge \$10.00, advance payment required. Make checks payable to CAA.*

**OPEN SCULPTURE COMPETITION—** life-size bronze sculpture Benjamin Franklin. Further details write by November 1: Carol Faill, Franklin & Marshall College, Box 300, Lancaster, PA 17603.

The fifth annual issue of RUTGERS ART REVIEW will appear in January 1984. Manuscripts from graduate students are welcomed for consideration and should be addressed to RAR, Art Department, Voorhees Hall, Rutgers University, New Brunswick, N.J. 08903. Subscriptions to the RAR (\$7.00) should be mailed to the same address.

**FLORENCE, ITALY: SHORT-TERM RENTALS.** Modern, comfortable furnished apartments; central locations; 2-6 months. Dott. U. Caravadossi, Piazzetta del Bene 1, Florence. Telephone: 055-283-701. Information from Miles Chappell (804) 253-4385.

**PHILADELPHIA EXHIBITS:** 99 galleries provided detailed information on their preferences and practices for this nationally acclaimed approach guide. *Philadelphia Galleries: Information for Artists* is an unparalleled resource for artists throughout the country. Send \$5., Philadelphia Galleries, P.O. Box 17219, Philadelphia, PA 19105.

**ROME, ITALY:** Bryn Mawr College's Villa Massenzia. Daily and monthly rates. Contact: Porter Aichele, 1013 Wyndon Ave., Bryn Mawr, PA 19010; (215) 645-5000 or (215) 525-7623. ■

## CAA newsletter

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