

# CAA newsletter

Volume 9, Number 3

Fall 1984

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

The 1984 Nominating Committee has submitted its initial slate of twelve nominees to serve on the CAA Board of Directors from 1985 to 1989. 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 Biltmore Hotel in Los Angeles on February 14, 1985. 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 **1 November**.

### **SUZANNE BLOOM** University of Houston

BFA Pennsylvania Acad Fine Arts and Univ Pennsylvania, 1965; MFA painting, Univ Pennsylvania, 1968. POSITIONS: Pennsylvania State Univ, instructor, 1969-70; Smith Coll, instructor to asst prof, 1970-76; Univ Houston, affiliate artist to assoc prof, 1976-; interim chair, 1983-84. EXHIBITIONS: prior to 1974, solo paintings and drawings at Pease Gall, Pennsylvania Acad Fine Arts, and Ward-Nasse Gall, NYC; since 1974, exhibited primarily photography and video under pseudonym MANUAL, a collaborate identity shared with Edward Hill. MANUAL has had solo-collaborative exhibits at Houston Mus Fine Arts, 1980; Cronin Gall, Houston, 1981; Visual Studies Workshop, Rochester, 1983; Moody Gall, Houston, 1984; and has participated in numerous group exhibitions. MANUAL has also produced videotapes, including *Push-Pin I, II, and III*, *Dear Mr. Ingres*, *A Month of Sundays*, others, and has curated two 6-day programs of videotapes by major artists held at the Smith College Museum of Art. PUBLICATIONS: co-authored with Edward Hill, "Wringing the Goose's Neck One Last Time; or, Painting vs. Photography and the Deconstruction of Modernism," in *Afterimage*, 1980; also articles and reviews, most co-authored with Edward Hill, in *Artweek*, *Image*, *Artforum*. AWARDS: NEA fellowship in video, 1976; NEA photographer's fellowship, 1978. PROFESSIONAL ACTIVITIES: Cultural Arts Council of Houston, advisory comm, 1980-81; Houston Women's Caucus for Art, president, 1981-82; National WCA, nominating comm, 1982-84; honors comm, 1982-84; Houston Center for Photography, ex-officio.



### **ANNEMARIE WEYL CARR** Southern Methodist University

BA Swarthmore College; MA and PhD Univ Michigan. POSITIONS: Walters Art Gallery, asst in education, 1963-65; Univ Chicago, visiting asst prof, 1976; Southern Methodist Univ, asst prof, 1972-78; assoc prof, 1978-; head, dept art history, 1975-78; acting chair, div fine arts, 1978-79. PUBLICATIONS: "Chicago 2400 and the Byzantine Acts Cycle," *Byzantine Studies/Etudes byzantines*, 1976; "The Psalter Benaki, 34.3: An Unpublished, Illuminated Manuscript from the Family 2400," *Revue des études byzantines*, 1976; "Women as Artists in the Middle Ages," *Feminist Art Journal*, 1976; "Two Manuscripts by Ioasaph in the United States," *The Art Bulletin*, 1980; "Diminutive Byzantine Manuscripts," *Codices Manuscripti*, 1980; "A Note on Theodore



Hagiopetrites," *Scriptorium*, 1981; "Gospel Frontispieces from the Comnenian Period," *Gesta*, 1982; "A Group of Provincial Manuscripts from the Twelfth Century," *Dumbarton Oaks Papers*, 1982; "The Murals of Abu-Shosh and the Patronage of Manuel I Comnenus in the Holy Land," *Crusader Art and the West* (BAR International Series), 1982; "East Christian Art," McGraw-Hill *Encyclopedia of Art, Supplement*, 1983; book reviews in *Art Bulletin*, *Etudes Byzantines*. AWARDS: Research fellowships from AAUW, ACLS, IREX, NEH and Dumbarton Oaks Center for Byzantine Studies; award for outstanding teaching and service, Southern Methodist Univ, 1984. PROFESSIONAL ACTIVITIES: Byzantine Studies Conference, board, 1977-81; program chair, 1981; International Center Medieval Art, board, 1983-86. CAA ACTIVITIES: Editorial Board, *Art Bulletin*, 1984-; delivered papers at three CAA annual meetings.

### **ELIZABETH CROPPER** Temple University, Tyler School of Art, and The Johns Hopkins University

BA Cambridge Univ, 1967; PhD Bryn Mawr Coll, 1972. POSITIONS: Cambridge Univ, research fellow, 1971-72; Franklin and Marshall Coll, visiting lecturer, 1973; Temple Univ, Tyler Sch of Art, asst to full prof, 1973-; Johns Hopkins Univ, visiting assoc, 1983-85. PUBLICATIONS: *The Ideal of Painting: Pietro Testa's Dusseldorf Notebook*, Princeton, 1984; "Disegno as the Foundation of Art: Some Drawings by Pietro Testa," *The Burlington Magazine*, 1974; "Virtue's Wintry Reward: Pietro Testa's Etchings of the Seasons," *Journal of the Warburg and Courtauld Institutes*, 1974; "On Beautiful Women, Parmigianino, Petrarchismo, and the Vernacular Style," *Art Bulletin*, 1976 (awarded CAA's Arthur Kingsley Porter Prize); "Poussin and Leonardo: Evidence from the Zaccolini MSS," *Art Bulletin*, 1980; plus others; numerous reviews in *Master Drawings*, *Journal of Aesthetics and Art Criticism*, *Renaissance Quarterly*, *Art Bulletin*, *The Burlington Magazine*. AWARDS: research grants Amer Philosophical Soc, NEH; fellowships Leopold Schepp Foundation, I Tatti; visiting scholar I Tatti, Johns Hopkins Center for Italian Studies; Samuel H. Kress Fellow, CASVA; several Temple Univ merit awards for teaching and service and for scholarship. PROFESSIONAL ACTIVITIES: panel, NEH Grants to Museums and Historical Assoc, 1983; fellowship comm, Kress Foundation, 1983. CAA ACTIVITIES: delivered papers at two CAA annual meetings; chaired "Italian Art 1600-1750" session, 1982 annual meeting, NYC.



### **CHARLES C. ELDREDGE** National Museum of American Art, Smithsonian Institution

BA Amherst Coll, 1966; PhD Univ Minnesota, 1971. POSITIONS: Walker Art Center, education dept, 1967-68; Minneapolis Inst Arts, education dept, 1968-70; Spencer Mus Art and Kress Foundation dept art history, Univ Kansas, curator of collections and asst prof, 1970-71; director and full prof, 1971-82; Natl Mus



*Continued on p. 2, col. 1*

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Amer Art, Smithsonian Inst, director, 1982 —. EXHIBITIONS AND PUBLICATIONS: *Marsden Hartley, Lithographs and Related Works*, Univ Kansas Mus Art, 1972; *The Arcadian Landscape: Nineteenth-Century American Painters in Italy*, Univ Kansas Mus Art, 1972 (with Barbara Novak); *American Imagination and Symbolist Painting*, Grey Art Gall, NYU, 1979; *Charles Walter Stetson: Color and Fantasy*, Spencer Mus Art, 1982; others; plus articles in *The American Art Journal*, *Art in America*, *Apollo*, *Art Journal*, *Antiques Monthly*, *The Art Gallery*, *Bulletin of the Rhode Island School of Design*, *The Registrar of the Spencer Museum of Art*. AWARDS: Smithsonian fellowship, 1979; Fulbright fellowship to New Zealand, 1983. CAA ACTIVITIES: member, Nom Comm, 1978; editor, "Museum News" section, *Art Journal*, 1979-81.

### SAM GILLIAM Washington, D.C.

MA painting, Univ Louisville, 1961. EXHIBITIONS: Solo: Jefferson Place Gall, Washington, DC, 1965-68, 70, 73; Phillips Collection, 1967; Corcoran Gall Art, 1964, 1983; Mus Modern Art, NYC, "Projects," 1971; Philadelphia Mus Art, 1975; Fendrick Gall, Washington, DC 1974-76, 78; Galerie Darthea Speyer, Paris, 1970, 76, 78, 83; Speed Mus, Louisville, 1976; Rutgers Univ Art Gall, 1976; Penn State Univ, 1977; Univ Kentucky, Lexington, 1978; Univ Gall, Amherst, 1978; Dart Gall, Chicago, 1979, 82; Middendorf/Lane Gall, Washington, DC, 1981, 83; Studio Mus in Harlem, 1982; many others plus numerous group exhibitions. COMMISSIONS: Atlanta Airport Terminal; Detroit Receiving Hospital; Moscone Convention Center, San Francisco; Hughes Justice Complex, Trenton, N.J. COLLECTIONS: Mus African Art; Nat'l Mus Amer Art; Corcoran Gall Art; Mus Modern Art; Metropolitan Mus; Carnegie Inst; Walker Art Center; Art Inst Chicago; Oberlin Coll; others. AWARDS: NEA grants, 1967, 1973-75; Art Inst Chicago Harris Prize, 1969; Guggenheim fellowship, 1971; others.

### EGBERT HAVERKAMP-BEGEMANN Institute of Fine Arts, New York University

PhD Univ Utrecht, 1958. POSITIONS: Mus Boymans van Beuningen, Rotterdam, curator drawings and asst curator paintings, 1950-58; Harvard Univ, lecturer fine arts and research fellow prints and drawings, 1959-60; Yale Univ, asst to full prof, 1960-77; dir grad studies history of art, 1965-68; dept chr, 1970-74; Yale Univ Art Gall, curator prints, curator drawings and prints, 1960-68; Inst Fine Arts, NYU, prof, 1978-84; John Langeloth Loeb Professor, 1984 —. PUBLICATIONS: *Willem Buytewech (1591-1624)*, Amsterdam, Hertzberger & Co, 1959; *Drawings from the Clark Art Institute*, 2 vols, Yale, 1964 (with Standish S. Lawder and Charles W. Talbot, Jr); *European Drawings and Watercolors in the Yale University Art Gallery 1500-1900*, 2 vols, Yale, 1970 (with Anne-Marie S. Logan); *Hercules Segers: His Complete Etchings*, The Hague, Martinus Nijhoff, 1974 (with an introduction by K.G. Boon and a supplement, *Johannes Ruyscher*, by E. Trautscholdt); *Corpus Rubenianum Ludwig Burchard*, Part X, *The Achilles Series*, Antwerp, 1975; *Wadsworth Atheneum Paintings, Catalogue I, The Netherlands and the German Speaking Countries, Fifteenth-Nineteenth Centuries*, Hartford, 1978; *Rembrandt: The Nightwatch*, Princeton, 1982. PROFESSIONAL ACTIVITIES: Print Council of America, secretary, director 1962-65; president, 1971-75; *Master Drawings*, assoc editor, 1963; Kress professor in residence, Natl Gallery of Art, Washington, DC, 1968-69; Belgian American Educational Foundation, board member, 1970-76; scholarship comm, 1972 —; Princeton Univ, advisory council, dept art and archaeology, 1971 —. CAA ACTIVITIES: *Art Bulletin*, editorial board, 1970-76; member, board of directors, 1970-74.

### JOYCE KOZLOFF New York City

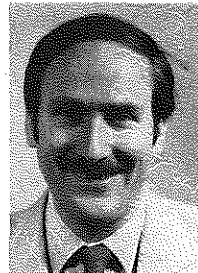
BFA Carnegie Inst Technology, 1964; MFA Columbia Univ, 1967. POSITIONS: ACE program, Queens College, instructor, 1971-72; School of Visual Arts, NYC, instructor, 1973-74; Art Inst Chicago, 1975; Syracuse Univ, 1977; Univ New Mexico, 1978. EXHIBITIONS: Solo: Everson Mus, 1979; Mint Mus, 1980; Renwick Gall, Smithsonian Inst, 1980-81; Joslyn Mus, 1982; Inst Contemporary Art, Philadelphia, 1983; Delaware Mus, Wilmington, 1984; numerous group exhibitions. COLLECTIONS: Brooklyn Mus; Metropolitan Mus; Mus Modern Art, NYC; National Gall Art, Washington, DC; Neue Galerie Sammlung Ludwig, Aachen, West Germany; many others. PUBLICATIONS: "Thoughts on My Art," *Name Book I*, 1977; "Art Hysterical Notions of Progress and Culture," *Heresies*, 1978 (with Valerie Jaudon); review of Frida Kahlo exhibition, *Art in America*, 1979. AWARDS: Creative Artists Public Service grant, NY State Council Arts, 1973, 75; Amer Assoc Univ Women grant, 1975; NEA grant, 1977. PROFESSIONAL ACTIVITIES: member, *Heresies* Collective.

### THOMAS DA COSTA KAUFMANN Princeton University

BA Yale, 1970; MA Yale, 1971; M Phil Warburg Inst, 1972; PhD Harvard, 1977. POSITIONS: Princeton Univ, asst to assoc prof, 1977 —; junior advisor, 1978-80; dept rep and senior advisor, 1983; Univ Pennsylvania, visiting prof, 1980. PUBLICATIONS: *Variations on the Imperial Theme in the Age of Maximilian II and Rudolf II*, 1978; *Drawings from the Holy Roman Empire, 1540-1680: A Selection from North American Collections*, Princeton, 1982; *L'Ecole de Prague: la Peinture a la Cour de Rodolphe II* (in press); "Empire Triumphant: Notes on an Imperial Allegory by Adriaen de Vries in the National Gallery of Art," *Studies in the History of Art*, 1978; "The Problem of Northern 'Mannerism': A Critical Review," in *Mannerism: Essays in Music and the Arts*, ed. S.E. Murrain and Ruth I. Weidner, 1980; "The Eloquent Artist: Towards an Understanding of the Stylistics of Painting at the Court of Rudolf II," *Leids Kunsthistorisch Jaarboek*, 1982; others. AWARDS: David E. Finley fellowship, National Gall of Art, 1974-77; American Council of Learned Societies, dissertation prize, 1977; fellowship, 1982; others. PROFESSIONAL ACTIVITIES: Association for the Study of Central European Arts (CAA special interest group), founder-member; president, 1978-81; ACLS-Polish Academy of Sciences Cultural Agreement, advisor, and participant; ACLS-Czechoslovak Academy of Sciences Agreement, advisor. CAA ACTIVITIES: speaker, 1977 annual meeting; session chair, 1980 and 1984 annual meetings.

### IRVING SANDLER S.U.N.Y., College at Purchase

BA Temple Univ, 1948; MA Univ Pennsylvania, 1950; PhD New York Univ, 1976. POSITIONS: CRITICISM: critic, *Art News*, 1956-62; NY correspondent, *Art International*, 1960-61; critic, *New York Post*, 1961-64; contrib editor, *Arts Magazine*, 1974; contrib editor, *Art in America*, 1972. TEACHING: New York Univ, instructor, 1960-71; S.U.N.Y., College at Purchase, instructor to full prof, 1971 —. PUBLICATIONS: *The Triumph of American Painting: A History of Abstract Expressionism*, 1970; *The New York School: Artists of the Fifties*, 1978; *Alex Katz*, 1978; *The Art of the Sixties*, forthcoming; *The Collected Published Writings of Alfred Barr*; forthcoming; *Al Held*, forthcoming. EXHIBITION CATALOGUES: *Paul Burlin*, Whitney Mus, 1961; *Critics Choice*,



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NY State Council on the Arts and State University of New York, 1969-70; *George Sugarman*, First National Bank of Saint Paul, 1971; *Alex Katz*, Wadsworth Atheneum, 1971; *Bradley Walker Tomlin*, Albright-Knox Gall, 1975-76; *Hans Hofmann*, Emmerich Gall, NYC 1976; *Adolph Gottlieb*, Emmerich Gall, 1977; *New York-Moscow, Moscow-New York*, San Francisco Mus Modern Art, 1977; *The Sculpture of Richard Stankiewicz*, S.U.N.Y., Albany, 1978-80; *Al Held 1959-1961*, Robert Miller Gall, NYC, 1980; *The School of Art at Yale: 1950-1970*, Yale Univ Art Gall, 1981; *Alex Katz 1957-1959*, Robert Miller Gall; *George Sugarman: A Retrospective*, Joselyn Art Mus, 1981; *Philip Pearlstein*, Brooklyn Mus, 1983; *Mark Rothko*, Pace Gall, 1983; several others, plus numerous articles and reviews. AWARDS: Guggenheim, NEA, and NEH fellowships. PROFESSIONAL ACTIVITIES: Artists Club, program chair, 1956-62; Comm for the Visual Arts (administers Artists Space), president 1972-75; International Assoc Art Critics, president, American Section, 1970-76; council of administration, 1980; Mark Rothko Foundation, trustee, 1980; Artists Talk on Art, board member, 1974 —; Arts Council Great Britain, consultant, 1980; NEA Visual Arts Overview Comm, chair, 1983 —; many others. CAA ACTIVITIES: *Art Journal*, member editorial board, 1979 —; guest editor, "Modernism, Revisionism, Pluralism, and Post-Modernism," 1980; chair, Studio Sessions, 1978 annual meeting, NYC; chaired numerous individual studio panels at other annual meetings; Nominating Comm, member, 1976; chair, 1977; Mather Award Comm, member 1975-76, chair 1977.

### BARBARA MARIA STAFFORD University of Chicago

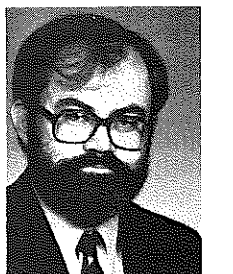
BA Northwestern Univ, 1964; MA Northwestern Univ, 1966; PhD Univ Chicago, 1972. POSITIONS: National College, Evanston, Ill, instructor, 1969-70 and 1971-72; Loyola Univ, asst prof, 1972-73; Univ Delaware, asst to assoc prof, 1977-81; Univ Chicago, full prof, 1981 —. PUBLICATIONS: *Symbol and Myth: Humbert de Superville's Essay on Absolute Signs in Art*, Univ Delaware, 1979; *Voyage into Substance: Art, Science, Nature and the Illustrated Travel Account, 1760-1840*, MIT, 1984; *Representing the Unrepresentable: A History of the Changing Concept of the Medium* (in preparation); "Rude Sublime: The Taste for Nature's Colossi in the Late Eighteenth and Early Nineteenth Centuries," *Gazette des Beaux-Arts*, 1976; "Toward Romantic Landscape Perception: Illustrated Travel Accounts and the Rise of 'Singularity' as an Aesthetic Category," *Art Quarterly*, 1977; "Beauty of the Invisible: Winckelmann and the Aesthetics of Imperceptibility," *Zeitschrift fur Kunstgeschichte*, 1980; "Characters in Stones, Marks on Paper: Enlightenment Discourse Concerning Natural and Artificial Taches," *Art Journal*, 1984; others, plus book reviews. AWARDS: fellowships from AAUW, ACLS, NEH, Woodrow Wilson Center, CASVA, others; Univ Delaware excellence in teaching award, 1976. PROFESSIONAL ACTIVITIES: Amer Soc for Eighteenth-Century Studies, executive board, 1983-86; annual meeting session chr, 1976, 78; Soc Architectural Historians, Hitchcock prize comm, 1982-83; Newberry Library, fellowship comm, 1984 —; others. CAA ACTIVITIES: Porter prize comm, 1978-80; chair, "Art and Science, 1750-1850" session, 1981 annual meeting, San Francisco; read papers at numerous other CAA annual meetings.



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

### JOHN DAVID SUMMERS Center for Advanced Study University of Virginia

BA Brown Univ, 1963; MA Yale Univ, 1965; PhD Yale Univ, 1969. POSITIONS: Bryn Mawr Coll, asst prof, 1968-70; Swarthmore Coll, visiting prof, 1969; Univ Pittsburgh, asst to full prof, 1970-81; Center for Advanced Study, Univ Virginia, full prof, 1981 —. PUBLICATIONS: *The Sculpture of Vincenzo Danti*, New York and London, 1979; *Michelangelo and the Language of Art*, Princeton, 1981; *The Judgment of Sense: Studies in the Language of Renaissance Art* (forthcoming); *The Defect of Distance: Towards a Universal History of Art* (in progress); "Michelangelo on Architecture," *Art Bulletin*, 1972 (awarded CAA's Porter Prize); "Maniera and Movement: The 'Figura serpentinata,'" *Art Quarterly*, 1972; "Contrapposto: Style and Meaning in Renaissance Art," *Art Bulletin*, 1977 (awarded CAA's Porter Prize); "Figure come fratelli: A Transformation of Symmetry in Italian Renaissance Painting," *Art Quarterly*, 1977; "Cubism as a Comic Style," *The Massachusetts Review*, 1982; "The 'Visual Arts' and the Problem of Art Historical Description," *Art Journal*, 1982; others, plus reviews. AWARDS: NEH fellow, 1973-74; Institute for Advanced Study fellow, 1978-79; others. EXHIBITIONS: (paintings) solo at Univ Pittsburgh Art Gall and Fayerweather Gall, Univ Virginia; several group exhibitions. PROFESSIONAL ACTIVITIES: American Academy in Rome, fellowship jury, 1983-84. CAA ACTIVITIES: read papers 1981 (San Francisco) and 1982 (NYC) annual meetings; chair "Language and Intention" session, 1985 annual meeting (Los Angeles).



### RUTH WEISBERG University of Southern California

BS and MA Univ Michigan; laurea in painting and printmaking Academia di Belle Arti, Perugia; studied also at S.W. Atelier, Paris. POSITIONS: Eastern Michigan Univ, asst prof, 1966-69; Univ Southern California, assoc to full prof, 1970 —; acting assoc dean fine arts, 1974-75 and 1976-77. EXHIBITIONS: more than 35 solo and two-person, including Los Angeles Municipal Gallery, 1979; Judah L. Magnes Mus, Los Angeles, 1981; Jack Rutberg Fine Arts, Los Angeles, 1983; participated in more than 140 group exhibitions. COLLECTIONS: Fine Arts Mus, San Francisco; Art Institute Chicago; Bibliotheque Nationale, Paris; Los Angeles County Mus Art; New York Public Library; Norwegian Natl Mus, Oslo; numerous others. PUBLICATIONS: as director of Kelyn Press, published two limited edition books, *Tom O'Bedlam's Song* and *The Shtetl, A Journey and a Memorial*, both of which include her prints; text for *Shtetl* also by Weisberg; also contributing editor, *Artweek*, and author numerous articles in *Images and Issues*, *The Tamarind Papers*, others. AWARDS: Ford foundation grant, 1969-70; USC faculty recognition award and exhibition; lithograph commission, graphic arts council, Los Angeles County Mus. PROFESSIONAL ACTIVITIES: Western Region Women's Caucus for Art, vice president; National Printmaking Assoc, board of directors; Los Angeles Artists' Equity, advisory board; past vice president, LA County Mus Graphic Arts Council; past president, LA Printmaking Society; past vice president, Coalition Women's Art Organizations; participant, "Art and Public Policy" American Assembly, 1984. CAA ACTIVITIES: studio panelist, 1983 CAA annual meeting, Philadelphia; studio panel chair, 1982 annual meeting, NYC.



DATEBOOK: 17 October first 1984-85 Positions Listing mailed . . . 1 November postmark deadline preferential ballot . . . 1 November deadline ACLS travel grant applications (Conferences March-June) . . . 5 November deadline submission of positions for November 19 listing . . . 15 November deadline submission of proposals of sessions for 1986 annual meeting (New York City) . . . 21 November deadline winter newsletter. The Preliminary Program for the 1985 annual meeting will be mailed 1 December.

## announcements

### Humanities, Science and Technology

NEH has opened a new funding category: Research Awards in Humanities, Science and Technology. Proposals that focus on science and technology from the perspectives of art history, criticism, and theory are specifically invited. Possible topics could be, but need not be limited to: the form and content of scientific knowledge; the processes through which scientific knowledge is developed; the design and deployment of technology; the interaction among science, technology and other elements of culture; and the value conflicts that may accompany scientific and technological change. For application materials: David E. Wright, Program Officer, HST, Div. Research Programs, NEH, 1100 Pennsylvania Avenue, N.W., Washington, D.C. 20506. Preproposal deadline: 1 January; formal proposal deadline: 1 March.

### Stanford External Faculty Fellowships

The Stanford Humanities Center will offer five to seven residence fellowships for 1985-86 primarily intended to enable fellows to pursue their own research and writing. Recipients are also expected to devote about one-sixth of their time to teaching or in some other way contribute to intellectual life at Stanford. For application materials: Morton Sosna, Associate Director, SHC, Mariposa House, SU, Stanford, Calif. 94305. Application deadline: 14 December.

### Fellowships for Venetian Research

The Gladys Kriebel Delmas Foundation offers pre- and postdoctoral grants for research in Venice on any aspect of the history of Venice or the former Venetian empire. Applicants must be U.S. citizens, must have some experience in advanced research, and, if graduate students, must have completed all doctoral requirements except for the dissertation. Grants from \$500 to \$10,000; some subsequent publication subvention may be available. For further information: GKDF, 40 West 57th Street, N.Y.C. 10019. Application deadline: 15 December.

### National Museum Act

The National Museum Act, administered by the Smithsonian Institution, is a technical assistance program that makes grants for projects that will improve museum operations. Funds are granted to museums, professional museum-related organizations and associations, and academic institutions with museum-related programs in the following six categories: Graduate/Professional Education and Training; Museum Internships; Stipends to Individuals for Conservation Studies; Special Studies and Research; Seminars; Services to the Field. For further information: NMI, Arts and Industries Building, SI, Washington, D.C. 20560. (202) 357-2257.

### Minorities Fellowship Program

The Committee on Institutional Cooperation's fellowship program is designed to increase the representation of American Indians, Asian Americans, Black Americans, Mexican Americans, and Puerto Ricans among Ph.D. recipients. At least ten four-year full tuition fellowships with annual stipends of \$6,500 will be awarded for 1985-86 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.

### Fellowships for Women

The Mary Ingraham Bunting Institute of Radcliffe College provides fellowships and opportunities for affiliation to women scholars and artists at the postdoctoral or equivalent professional stage to complete a substantial project in their field. Office or studio space, stipend, access to Radcliffe/Harvard facilities are provided. Contact: Fellowship Program Applications, BU, RC, 10 Garden Street, Cambridge, Mass. 02138. (617) 495-8212. Deadline: 15 October.

### University of Pennsylvania Fellowships

Mellon Postdoctoral. For scholars who have held the Ph.D. 3-5 years by October 1985. Proposals invited in all areas of humanities; special consideration to applications that are interdisciplinary or do not fit into normal academic programs and to candidates who have not previously utilized the resources of this university. Stipend \$18,000. For further information: John McCarthy, Chair, Humanities Coordinating Committee, 16 College Hall/CO, UP, Philadelphia, Pa. 19104. Application deadline: 1 December.

### Cornell University Fellowships

Junior postdoctoral. Ph.D. completed by time of application and one or more years of college teaching required. Focal theme: Non-European Traditions in Western Civilization. For further information: Jonathan Culler, Director, Society for the Humanities, CU, 27 East Avenue, Ithaca, N.Y. 14853. Deadline: 1 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, the arts, and the professions. Most fellowships are for the academic year, a few for a single semester. Stipends based on usual academic salary. For application materials: Kent Mullikin, Asst. Dir., NHC, 7 Alexander Drive, Research Triangle Park, N.C. 27709. Application deadline: 15 October.

### Columbia University Fellowships

Postdoctoral. Ph.D. completed between 1 January 1983 and 1 July 1985. Stipend \$23,000, one half for independent research and one half for teaching in undergraduate program in general education. For applications: Director, Society of Fellows in the Humanities, CU, Heyman Center for the Humanities, Box 100 Central Mail Room, N.Y.C. 10027. Deadline: 1 November.

Senior. Two fellowships for faculty who have been teaching full-time for at least five years, have at least one major publication, but have not yet received tenure. \$26,500 plus regular faculty benefits; half-time teaching. Appointments normally renewed for a second year, sometimes a third. Candidates must be nominated by the chair of their department or of an appropriate interdepartmental committee; direct applications from individuals will not be considered. For additional information: same address as above. Deadline: 1 November.

### Dumbarton Oaks Fellowships

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. Both junior (working on dissertation or other final project for degree) and advanced (postdoctorate) levels. For further information: Assistant Director, DO, 1703 32nd Street, N.W., Washington, D.C. 20007. Application deadline: 15 November.

### Harvard Mellon Fellowships

For non-tenured, junior scholars who have completed, at the time of appointment, at least two years postdoctoral teaching at college or university and received Ph.D. prior to June 30, 1983. One-year appointment, July 1984-June 1985, with limited teaching duties, departmental affiliation, opportunity to develop scholarly research. Annual stipend \$21,000. For further information: Richard M. Hunt, Program Dir., Harvard University Mellon Faculty Fellowships, Lamont Library 202, Cambridge, Mass. 02138. Deadline: 1 November.

### University of Michigan Fellowships

Three-year fellowships for artists or scholars at the beginning of their professional careers. The Ph.D. within the past three years or comparable professional recognition for creative artists is required. Fellows are appointed with department affiliation as assistant professor/postdoctoral scholar. One-third salary and time support departmental teaching; the balance for independent research. Yearly stipend \$18,000, with anticipated annual increments, plus faculty benefits. For further information: Michigan Society of Fellows, 3030 Rackham Building, UM, Ann Arbor, Mich. 48109. (313) 763-1259. Application deadline: 15 November.

## /announcements

### Travel to Collections

An NEH program that provides grants of \$500 to enable scholars (both affiliated and non-affiliated) to consult materials essential for their research but not readily available near their homes or regular places of work. Awards may be used towards travel costs, subsistence and lodging, reproduction and photoduplication fees, and certain other associated research expenses. Awards may not be used as salary replacement, for research leading to an academic degree, or for travel to professional conferences. For application forms: Program Officer, TC, Div. Research Programs, Room 319-GT, NEH, 1100 Pennsylvania Ave., N.W., Washington, D.C. 20506. (202) 786-0207. For travel after 1 June, application deadline: 15 January.

### Jewish Museum Metalwork Fellowships

Two fellowships of \$500 each are being offered annually to artists with experience in silversmithing, metalwork, or metal sculpture who are interested in creating contemporary Jewish ceremonial objects. Fellowships cover cost of materials and offer opportunity to work with master silversmith Moshe Zabari. Prior knowledge of Jewish ritual not essential. For information: Tobe Pascher Workshop, Fellowship Program, JM, 1109 Fifth Avenue, N.Y.C. 10028. Application deadline: 18 November.

### Fellowships in the Middle East

The American Schools of Oriental Research is offering more than \$170,000 in research, study and travel grants for the 1985-86 academic year and the summer of 1985, from undergraduate to postdoctoral level. Among them: the Kress Fellowship in Art History, in Jerusalem, with room-and-board benefits and stipend up to \$2,700. For further information: ASOR Administrative Office, 4243 Spruce Street, Philadelphia, Pa. 19104. (215) 222-4643. Application deadline for most awards: 15 November.

### 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 comparable importance on the history of art of one of its thirteen member nations. For further information: Gerald G. Steibel, 32 East 57 Street, N.Y.C. 10022. Submission deadline: 15 November.

### Antiquarian Society Fellowships

The American Antiquarian Society will award a number of short- and long-term Visiting Research Fellowships during the year June 1, 1985-May 31, 1986 to scholars who will make use of the Society's resources in early American history and culture. For full details: John B. Hench, Asst. Director for Research and Publication, AAS, 185 Salisbury Street, Worcester, Mass. 01609. (617) 752-5813 or (617) 755-5221.

## art bulletin editor's statement

"What will you change?" friends ask me, upon hearing that I have accepted the invitation to succeed Creighton Gilbert as Editor-in-Chief of the *Art Bulletin*. (My first issue will be that of September, 1985.) Behind their query lie two suppositions: that during the course of a three-year editorship, substantive modifications could be effected; and that the *Art Bulletin* perhaps needs changing.

The former, simpler assumption is only partially true at best, since by the time an Editor's call for any particular kind of submissions were answered, and those manuscripts were approved and readied for publication, the standard term of office would be nearly over. Of course, this does not argue against initiating desirable changes, but only emphasizes that modifications of content, unlike those of layout, can be realized only slowly, over the course of more than one editorship.

The second assumption, that the *Art Bulletin* needs changing, is far more complex, given that the journal mirrors the intellectual health of American art history. In fact, any diagnosis of its well-being should be made not exclusively from the forty-some articles published annually, but from all of the submissions, which number about three times that many. My concern now, however, is not so much with the scope and content of those six-score manuscripts—it is premature to speculate on what will be submitted—as it is with what I will not receive because authors might mistakenly believe that journals other than the *Art Bulletin* would be more receptive to their writings.

To dispel misunderstandings and clarify policy, current as well as future, I should emphasize that, as in the past, the *Art Bulletin* will publish articles in all fields of art history, by which I mean the broadest definition of the discipline. Understandably, some articles still will seem more appropriate for journals that concentrate on certain areas. Essays on contemporary art, for instance, when critical rather than historical in nature, are suited to magazines devoted to the twentieth century, but this does not mean that scholarly, historically focused articles on recent art are inappropriate for the *Art Bulletin*. The contrary will be policy.

Articles will not be grouped into "theme" issues, which seem particularly befitting commercial magazines and those published more often than quarterly. Actually, under Creighton Gilbert's excellent editorship, only selected articles have been brought together by subject. However, the topics announced on the recent covers of the *Art Bulletin* have been established after the fact of coincidentally complementary material, never as pre-planned themes. But inasmuch as some authors have assumed that this has delayed publication, and others have been hesitant to submit topics they felt never would fit into any likely "theme," the practice will be discontinued in order to preclude any misunderstanding.

As previously, outside readers, whether someone selected from the Editorial Board of

the *Art Bulletin*, or someone more familiar with the specific subject in question, will be consulted. A new policy of "blind reading" will be initiated, that is, authors' names will not be given to readers. Thus, in principle, and usually in practice (inevitably, some readers will guess some authors' identities), judgments will be made on quality, not professional standing.

No uniform standard of length can be applied to all manuscripts. Clearly, there is a need for the *Art Bulletin* to accommodate very long studies, just as it must continue to publish highly specialized material, however limited its immediate appeal may seem. In these regards, one could liken the *Art Bulletin* to those few newspapers "of record," such as the *New York Times*, wherein significant, lengthy texts are published not for their topical interest, but for future availability. Nevertheless, I strongly believe that such extended articles should be the exception, not the rule. As a consequence, I expect to favor succinctness and those manuscripts that show no confusion between exhaustive and exhausting documentation. Likewise, neither tedium nor pretention should be thought desirable for scholarly writing in the *Art Bulletin*.

The most widespread concern I have heard expressed is that the *Art Bulletin* has become boring. Perhaps this results from a conflict between the journal's catholic purpose and some of its readers' more limited concerns. Perhaps it results from over-specialization in our discipline. Or maybe "interesting" articles, whoever's judgment is to define which they are, are being submitted elsewhere. Only this latter possibility can be addressed here, by my stating that I will welcome scholarly articles based on new methods, inasmuch as I believe that our field has matured to an age when fresh approaches, possibly from sister disciplines, can expand our understanding of familiar material. Similarly, scholarly articles on less traditional subjects are invited, as are those that might be different in kind: analyses of colloquia or seminars, critical essays on the state of research and methodologies in various fields, etc. Suggestions of other forms of articles, recommendations for future changes, and comments and queries will be gratefully received. After all, however much an Editor of the *Art Bulletin* may wish to achieve certain goals, its character and content are primarily determined by the interests and commitment of the Association's membership.

Richard E. Spear ■

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To insure receipt of all CAA publications and announcements, please be sure to keep us informed of your current address.



## conferences and symposia

### Van Gogh in Arles

A symposium to be held at the Metropolitan Museum of Art, Friday and Saturday, November 16 and 17. Speakers: *On Friday*: John Rewald, Charles A. Whitney, Bogomila Welsh-Ovcharov, Charles Moffett, and Françoise Cachin; *On Saturday*: Johannes van der Wolk, Ronald Pickvance, Mark Roskill, Vojtech Jirat Wasiutynski, and Naomi Maurer. Moderators: Philippe de Montebello and Charles F. Stuckey. Tickets \$20; \$10 with copy current student I.D. Single-day admissions, if any vacancies, will be available only at door. Please note: *tickets for the exhibition are sold only through Ticketron*. Symposium tickets will be processed in order of receipt. Send check made out to Metropolitan Museum of Art and stamped, self-addressed envelope to VG Symposium, Dept Education, MMA, Fifth Avenue at 82nd Street, N.Y. 10028.

### Image and Religious Imagination in the Quattrocento

A two-part symposium that will take place at Florida State University, Tallahassee, May 29-31, 1985 and at Villa I Tatti, Florence, June 5-7, 1985. The symposium will consider, among other topics, the changing role of religious orders in the fifteenth century; lay piety and the role of lay confraternities in artistic patronage; the interaction of secular humanism with traditional Christianity; and problems of method arising from the study of Renaissance culture and religion. The roster of speakers includes: *In Florida*: Marvin Becker, Univ. Michigan; Salvatore Camporeale, O.P., I Tatti; Creighton Gilbert, Yale; Rona Goffen, Duke; Richard Goldthwaite, Johns Hopkins, O.B. Hardison, Jr., Georgetown; Brian Pullan, Manchester, England; Eugene Rice, Columbia; Richard Trexler, S.U.N.Y. Binghamton. *In Florence*: Eve Borsook, I Tatti; Miklos Boskovits, Università Cattolica, Milan; Gene Brucker, Univ. California, Berkeley; Salvatore Camporeale, O.P., I Tatti; Robert Hatfield, Syracuse Univ. in Florence; William Hood, Oberlin; Charles Hope, Courtauld; Marilyn Aronberg Lavin, Princeton; Nicolai Rubinstein, Univ. London; and others. For further information: Timothy Verdon, Dept Art History, FSU, Tallahassee, Fla. 32306.

### International Congress Proceedings

The *Proceedings* of the 25th International Congress of the History of Art, which took place in Vienna in 1983, may now be ordered. The first of the nine volumes will appear this fall; the entire series is scheduled for completion before the beginning of the 26th Congress, which will take place in Washington in fall 1986. The price for the entire *Proceedings* series is Austrian schillings (S) 3200; individual volumes are available at S 390 each. For further information: Verlag Böhlau, Postfach 200, A-1014 Wein, Austria.

### The French Royal Academy: Classicism and the Counter-Culture

A symposium to be held at the University of Maryland, College Park, and the Walters Art Gallery, Baltimore, October 19-20, to investigate the aesthetic principles, methods, and goals of the Royal Academy in its attempt to shape artistic production in France from 1640 to the mid nineteenth century. Robert Rosenblum, N.Y.U., will be symposium key-note; other speakers include: Thomas Gachtgens, Kunsthistorisches Institut, Berlin; Antoinette Lenormand-Romain, Musée Orsay, Paris; George Levitine, Univ. Maryland; Jean-Pierre Mouilleseaux, Monuments Historiques, Paris; Antoine Schnapper, Institut d'Art and Archæologie, Paris; Barbara Stafford, Univ. Chicago; David Van Zanten, Northwestern Univ.; Gail Davidson, Long Island Univ.; Elsa Marie Bukdahl, L'Académie Royale des Beaux-Arts, Copenhagen. For additional information: Barbara A. Melvin, Center for Renaissance & Baroque Studies, Francis Scott Key Hall, UM, College Park, Md. 20742.

### New Approaches to American Art

A symposium to be held at the Wadsworth Atheneum in Hartford, Conn., on Saturday, October 13, in celebration of the opening of its new American Galleries. The symposium will feature innovative methodologies that often challenge long-standing assumptions about American art. Topics and speakers: *Romantic Re-vision: Unlocking the Cultural Secrets in American Painting*, Bryan Jay Wolf, Dept. English, Yale; *Themes for a Social History of Early American Material Life*, Cary Carson, Colonial Williamsburg; *Art Versus History: Alternative Views of the Decorative Arts*, Michael J. Ettema, Ph.D. cand, Winterthur; *In Defense of Quality: Ideology and the Problem of Choice in American Decorative Arts*, Oswaldo Rodrigues Roque, Metropolitan Museum; *"A New World"—American Painting and the International Audience*, Trevor Fairbrother, Boston Museum Fine Arts. Fee: \$30, including lunch. To register: (203) 278-2670.

### Art as a Means of Communication

The theme of first Wright International Symposium on Primitive and Pre-Columbian Art, to be held at The Israel Museum, Jerusalem, Dec. 30, 1984-Jan. 2, 1985. Claude Levi-Strauss is honorary chair. Papers will be presented by T. Bodrogi, E. Carpenter, E. Cohen, W. Davenport, D. Eban, P. Gathercole, J. Guiart, J. Jones, A. Kaeppler, S. Kaplan, F. Lupa, D. Newton, L. Schele, R. Sieber, J. Soustelle, W. Sturtevant, R. Thompson, H. van Geluwe, and D. Waite. For further information: International Ltd., 12 Schlomzion Hamalka Street, Jerusalem 94146, Israel.

### Italian Literature and the Visual Arts

The theme of the 12th Conference of the International Association for the Study of Italian Language and Literature, to be held in Canada (Toronto, Hamilton, and Montreal) May 6-10, 1985. Papers are invited on: literary genres and figurative genres (landscape, still life, portraiture, etc.); the eye as constructive metaphor for the text; illustrated books (illustrations as interpretations of texts); visual poetry, the figurative world, "calligrammes"; the "non-finito" in art and literature; assimilative avant-garde theories (the convergence of art and literature in avant-garde poetics); narration and description; the reciprocal relations between figurative and literary models; and literature and film. The official language of the conference is Italian. Submit one-page abstract for 15-20 minute paper in duplicate to A. D'Andrea, Dept. Italian, McGill Univ., 1001 Sherbrooke West, Montreal, Quebec, Canada, H3A 1G5. Deadline: 31 December.

### The Fantastic in the Arts

The sixth international conference on this topic will be held at Lamar University, Beaumont, Texas, March 14-17, 1985. Papers are invited on: *Figure and Text: Visionary Images in the Pictorial Arts with Particular Reference to the Written Word*, paper and 100-word abstract by Dec. 1 to Amy Golahny, Dept. Art, Chatham College, Woodland Road, Pittsburgh, Pa. 15232; *Visual and Non-Verbal Media of Fantasy in Art*, title and 100-word abstract by Oct. 1 to Nancy-Lou Patterson, Dept. Fine Arts, Univ. Waterloo, Waterloo, Ontario, Canada N2L 3G1; and *Visual and Literary Images of Fantasy in Dante*, title and 100-word abstract by Oct. 1 to Alicia Faxon, Dept. Art and Music, Simmons College, Boston, Mass. 02115.

### New England Art Historians

The art historians of the six land-grant universities in New England are organizing a regional symposium to be held at the University of Massachusetts, Amherst, October 18-20, 1985. Attendance will be open to all, but papers may be presented only by residents of New England or Eastern Canada. Session topics and chairs: *Art and Politics*, Joyce Brodsky, Univ. Connecticut; *Artists and Biography*, Paul Tucker, Univ. Massachusetts, Boston; *I Never Saw It That Way Before*, Iris Cheney, Univ. Massachusetts, Amherst; *Literary to Visual Analysis*, David Ebitz, Univ. Maine; *Feminist Art History*, Mara Witzling, Univ. New Hampshire; *Patronage and the Art Market*, Wendy Roworth, Univ. Rhode Island; *Sacred and Secular*, Margaret Roland, Univ. Vermont. For further information, write directly to session chair or to chair of the meeting: Paul F. Norton, Art History Program, Dept. Art, UM, Amherst, Mass. 01003.

## /conferences and symposia

### Myth in Contemporary Life

We've all heard of blockbuster exhibitions; this is what you'd call—or what we'd call—a blockbuster conference. To be held in New York City at The Cooper Union and the New School of Social Research over three days, October 11 through 13, this international, interdisciplinary symposium will be divided into six sessions that will examine the manifestations of myth in such domains of modern life as literature, the visual and performing arts, politics, philosophy, and science. Just about every speaker is a "star"; to mention just some of the luminaries: Kenneth Burke, Stanley Kunitz, Bernard Malamud, Harold Bloom, Ursula LeGuin, Neil Harris, Carl Schorske, Umberto Eco, and Robert J. Lipton. The Visual & Performing Arts session (October 12, 9:00 A.M., at the New School) will have Bruno Zevi, T.J. Clark, Earle Brown, and Paul Rotterdam, with Kenneth Frampton and William Tucker as respondents. It's all free; seating is unreserved. For additional information: Judith Garten (212) 254-7474 or Abe Habenstreit (212) 741-5667.

### Gothic Sculpture from Burgundy in North American Collections

Contributions on this theme are invited for the Twentieth International Congress on Medieval Studies, to be held in Kalamazoo, Mich., May 9-12, 1985. Preferred are topics either proposing a Burgundian localization on stylistic, technical, and/or documentary evidence, and/or specifically pinpointing the area/locality in which the sculpture was made, or the monument for which it was destined. A case against a Burgundian origin for pieces published or labelled as such in public collections is also of interest. Send one-page abstract including an illustration to: Patrick M. de Winter, Sessions Chr., The Cleveland Museum of Art, 11150 East Boulevard, Cleveland, Ohio 44106. Deadline: 1 October.

### Contemporary Art

The fourth annual Symposium on Contemporary Art will be held at the Fashion Institute of Technology on Friday, October 26, at 2:00 P.M. Speakers and topics: April Paul, C.U.N.Y., *Introduction à la Peinture Moderne Américaine*, Six Young American Painters of the Samuel Kootz Gallery: *An Inferiority Complex in Paris*; Judith Wilson, Yale, *Witches, Virgins, Knights, and Wanderers: The Expressionist Sources of Bob Thompson's Black Rider*; Linda Norden, Columbia, *Cy Twombly: Some Critical Gaps in Criticism*; Virginia Fabbri Butera, C.U.N.Y., *Robert Rauschenberg's "Gold Standard": The Folding Screen and Performance*; David Carrier, Carnegie-Mellon, and Mark Roskill, Univ. Massachusetts, Amherst, *Last Exit: Postmodernism in Art and Photography*; Craig Adcock, Florida State Univ., *Perceptual Edges: The Psychology of James Turrell's Light and Space*. Admission is free.

### Issues Related to the Conservation of 20th-Century Paintings

The topic of the fall seminar program of the Intermuseum Conservation Association, located in Oberlin, Ohio. The ICA seminar audience is customarily made up of museum professionals, but this year ICA particularly invites the participation of working artists. Registration fee: \$65; deadline 15 October; because number of participants is limited, early registration is advised. For further information: Caroli T. Asia, ICA, Intermuseum Laboratory, Allen Art Building, Oberlin, Ohio 44074. (216) 775-7331.

### Sites and Solutions: Recent Public Art

A symposium to be held on Friday, October 12, at Albright College, Reading, Penn., organized by the Freedman Art Gallery. Grace Glueck will be the keynote speaker. Two panels, addressing political and aesthetic issues, will focus on the appropriateness of public works of specific sites and the surrounding environment, the role of public art in urban and suburban society, the roles of artists and architects in the planning and design of projects, the process of selecting artists and sites, and types of programs for funding public art projects. Registration is free. For program details and registration form: Judith Tannenbaum, Dir., FG, AC, P.O. Box 516, Reading, Penn. 19603. (215) 921-2381.

### Word and Image

A four-day symposium to be held at Marquette University, November 13-16, in conjunction with the exhibition *Artistic Collaboration in the Twentieth Century*. Just about all the arts will be covered; speakers include Rudolf Arnheim, Peter Selz, Judith Wechsler, Gerald Nordland, Arthur Danto, John Ashbery, Lucas Foss, and lots more. All events are free and open to the public; "official registration" will get you an official program, information on lodging and transportation, etc. Write Curtis L. Carter, Director, MU Museum of Art, 1324 W. Wisconsin Ave., Room 402, Milwaukee, Wisc. 53233. (414) 224-1669.

### Vernacular Architecture Forum

The 1985 VAF will be held in San Francisco, May 1-5. Papers will focus on general vernacular architecture research and on specific methodological studies; in addition, there will be a special session on western and California topics. Both formal papers (20 minutes) and "works in progress" (10 minutes) are invited. Send proposals (max. 400 words) in triplicate to Thomas Carter, Papers Chair, VAF, Utah Div. of State History, 300 Rio Grande, Salt Lake City, Utah 84101.

## 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.*

**Katherine T. Andriele.** Lansburgh's Window Galleries, Washington, D.C. July 5—August 3. Recent paintings.

**Gloria DeFilippis Brush.** Univ. Minnesota, Morris, Mezzanine Art Gallery. November 14—December 10. Univ. California Extension Center Gallery, San Francisco. November. Both recent photographs.

**Sidney Guberman.** The Hunter Museum of Art, Chattanooga, Tenn. September 9—October 15. Small sculpture and maquettes for monumental projects. SECCA (South-eastern Center for Contemporary Art), Winston-Salem, N.C. December 7—January 15. Painted sculpture.

**Ellen K. Levy.** Galerie Petra Geilsdorfer, Köln, F.D.R., August 30—September 29. Paintings and drawings.

**Sharon Propp.** Inroads Gallery, N.Y.C. June 20—July 7. "Patriotic Proppism."

**Elizabeth L. Tracy.** New Britain Museum of American Art. September 23—November 4. Works on paper.

**Cynthia Young.** Marsha Mateyka Gallery, Washington, D.C. July 10—31. ■

**Beckmann Symposium and Artists Panel**  
To be held at the St. Louis Art Museum October 13-14, in conjunction with the *Max Beckmann Retrospective*. Speakers and topics: Carla Schulz-Hoffman, Bayerische Staatsgemäldesammlungen, Munich, *Beckmann's Paintings: Freedom and Constraint*; Barbara C. Buenger, Univ. Wisconsin, *From "Night" into "Dream": Beckmann in the Aftermath of World War I*; Charles W. Haxthausen, Duke Univ., *Beckmann Criticism in Germany, 1919-1938*; Margot Clark, Univ. New Hampshire, *Max Beckmann's Abstractness: The Paradox of "Volume in the Plane"*; Hans Belting, Institut für Kunstgeschichte, Munich, *Remarks on Beckmann's Paintings: The American Years*.

On Sunday, October 14, five students of Beckmann will discuss *Beckmann as Teacher and Influence*. James McGarrrell, Washington Univ., will moderate the discussion; the Beckmann students are Walter Barker, Warren Brandt, Bernard Chaet, Grace Hartigan, and Jim Nutt. Registration is required for symposium; fee \$25, students \$15. The panel discussion which concludes the symposium is free and open to the public. For additional information: SLAM, Forest Park, St. Louis, Mo. 63110. (314) 721-0067. ■

Last year's annual review, the grimmest ever, ended with the sentence "Let's all hope for a happier report next year." To some extent, that hope has been fulfilled: this year we listed 124 more positions than we did in 1982-83 (70 more for artists, 23 more for art historians, 31 more in the "others" category).

Lest everyone decide that "Happy Days Are Here Again" and rush right out to reelect Reagan, however, some slight explication is in order. First: last year we suffered a loss of 147 positions. This past year's increase, therefore does not even get us back to where we were in 1981-82, and where we were in 1981-82 wasn't so wonderful. In fact, one has to go back to the academic year 1979-80 to find a situation in which there were only slightly more than two applicants for every studio position, and considerably fewer than two applicants (1.7) for every art historian position.

Secondly, it should be noted that most of the increase in the studio positions—59 out of the total of 70—is in the category of 2-D and 3-D design. Now, we have nothing against designers; it's just that we do not have very many designers registered with the CAA placement service. As in the past, only more so, this is the one category in which we have a greater number of positions (154) than we do applicants (57). Hence, unless a considerable number of artists who put down another category as their primary areas of specialization can switch to design, a great many of those design jobs will go begging . . . at least as far as CAA applicants are concerned. For useful analysis, it may make more sense to simply eliminate the category of design. Were we to do so, we would then show a total of 1083 artist applicants and 326 artist openings, or a ratio of 3 applicants for each opening. That's more negative, but probably more accurate, than the 2.4 shown in the chart.

The number of applicants is down, a drop of 149 from last year. This was not unexpected,

since the number of applicants is consistently conditioned by the location of our annual meeting (mid-Western cities, e.g. Toronto, always have the lowest number of applicants). If next year (annual meeting in Los Angeles) follows the usual pattern, the number of applicants should go up.

Since the number of applicants is down (largely owing to the location of the annual meeting) and the number of openings is up (largely owing to those design positions), it follows that the ratio of applicants to positions is much improved (see chart below). Be forewarned, however, that next year's more "popular" annual meeting location may reverse this positive trend.

POSITIONS

**Areas of specialization.** Thirty-two percent of both studio and art history positions fall in the "unspecified" or "broad" category; in both cases, this is the same as last year.

In studio, painting and drawing is, as always, the worst area in which to be seeking a job. This year's applicant to opening ratio is 9 to 1, a slight improvement over last year's 10 to 1, but the improvement came about because the number of applicants dropped (by 81) rather than because the number of positions increased (we added only 2). Sculpture, too, has had a significant drop in candidates (51) and a slight increase in positions (2), making this year's ratio 5.3 applicants for each position (compared with last year's 7.4). Printmaking had 7 fewer positions and a drop of only 17 candidates; this year's ratio is 6 to 1, compared with 5.1 to 1 last year. Photography is one area where we saw a really significant increase in the number of positions—up from 22 to 39, or an increase of 77%. The current ratio in photography is 2 applicants per position; better than twice as favorable as the 4.2 applicants per position last year. Jewelry and metalwork, too, saw a significant in-

GURRICULUM VITAE FORMS

Not included in the accompanying statistics are 26 positions (12 artists, 8 art historians, 6 "other") received by the CAA office in between publication of Positions Listings, in response to which we sent out 528 curriculum vitae forms. During the same period last year, 20 openings were received and 395 curriculum vitae forms were sent out.

crease in the number of positions: a doubling from 6 to 12; this year there were only 1.25 applicants for every opening in that area. In ceramics, this year's ratio of 5.4 to 1 is somewhat worse than last year's 4.7 to 1.

In art history, with exactly the same number of applicants as last year, distribution by field is also almost exactly the same: in no area is there a shift of more than seven applicants. Some fields, notably Early Christian/Byzantine/Medieval and American, show a fairly significant increase in the number of openings, and architectural history shows a significant drop, but we have found in the past that such "wild" fluctuations tend to even out over time. The five-year rundown for the number of jobs listed in the major areas of art history (beginning with 1979-80) is as follows: *Early Christian/Byzantine/Medieval*: 10, 10, 17, 7, 17; *Renaissance/Baroque*: 44, 27, 27, 21, 21; *Modern European*: 64, 25, 41, 45, 43; *American*: 30, 17, 19, 8, 14; *Near and Far East*: 14, 18, 11, 5, 15; and *Architectural History*: 11, 12, 10, 18, 12.

**Rank.** It is hardly worth laboring the point that almost all the openings listed with CAA are entry level. Given that fact, it is nevertheless interesting to watch the shifting balance between entry level as instructor and entry level as assistant professor. This year, the weight has shifted to the high end: 44% of studio openings (compared with 31% last year) and 52% of art history openings (47% last year) were at the assistant professor level. There has also been a significant drop for artists in the number of positions listed with rank "open": from 45% last year to 28% this. Seventeen percent of studio openings were listed at instructor rank; 16% in art history.

**Qualifications.** Almost all openings require the terminal degree, or its equivalent, or all-but-dissertation. Fifty percent of studio openings and 38% of art history openings require experience; it is seldom specified whether experience as a graduate teaching assistant would qualify.

**Track and Term.** Fifty-one percent of the openings for artists (40% last year) and 45% of the openings for art historians (51% last year) were listed as tenure track. Of the non-tenure-track listings for artists: 51 were for more than one year, 64 were for one year, 45 were for one semester, and 18 for part time; of the non-tenure-track listings for art historians: 12 were for more than one year, 50 for one year, 20 for one semester, and 4 part time.

**Location.** Of artist openings, 34% were located in the Northwest or Mid-Atlantic States, 11% in the Southeast, 31% in the Midwest, and 24% in the West. In no case was there a difference of more than 1% from last year. For art historians, by contrast, there was a real shift in openings from the Southeast to the Northeast: 54% of the openings were in the Northeast (43% last year) and 6% in the Southeast (17% last year). The Central States at 18% and the West at 23% each varied by only 1% from last year.

APPLICANTS

Forty-seven percent of studio applicants are female (48% last year); 72% of art historian applicants are female (65% last year). There were only 39 minority-group applicants; that figure has continued to drop as cuts in scholarship funds have affected access to graduate education for low-income groups.

Our analysis of the employment status of applicants continues to show that a greater percentage of men than women and a greater percentage of art historians than artists are employed full time. As usual, the vast major-

ity of applicants with earned terminal degrees earned them very recently.

HIRING REPORTS

We received 501 hiring reports on the 889 positions listed, a return of 55%, or about the same as last year. Of the 501 returns, 49 reported positions postponed, 26 reported positions cancelled, and 14 reported that the positions were still open.

**Appli'ations.** Like last year, the median number of applications per opening is down from what we had been accustomed to seeing. For studio positions, the median number of applicants was 53 (50 last year, but for several years before that it had been c. 75). Twenty-four institutions received more than 200 applications, five of them more than 300. The median number of applications per art history position was 21 (down from 27 both last year and the year before). Fifteen institutions received more than 50 applications, one of them more than 100. In the "others" category, the median number of applications was 33 (45 last year); eight institutions received more than 100 applications.

**Interviews.** In all categories, four was the median number of interviews. For studio positions, eighteen institutions reported holding more than 20 interviews, with two of those interviewing more than 50 candidates. For art history openings, only eight institutions, and in the "others" category, only four institutions held more than 20 interviews.

**Male/Female Ratios.** The gender gap in the percentage of actual applications, as compared with the percentage in the relevant population pool, is still very much with us, but this year it seems to have had no effect upon actual hirings (except, perhaps, in the "others" category). In studio, where 47% of the applicants are women, only 36% of the actual applications were from women. However, 45% of those interviewed were women, and in actual hirings—where it really counts!—53% of the jobs went to women (43% last year). In art history, where women constitute 72% of the applicant pool, they accounted for only 55% of the actual applications. However, 61% of those interviewed and 68% of those hired were women. It is only in the "others" category that the percentage of women hired reflects the percentage of women who applied. Although women constitute 64% of the relevant applicant pool, they accounted for only 48% of the applications and 49% of those hired.

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

**ARTISTS.** Twenty-two placements were as instructor, salary range \$7,300 (for shame!) to \$25,000, median \$18,000. Eighty placements were as assistant professor, salary range \$12,500 to \$28,000, median \$22,000. The median salary at both ranks increased by \$2,500 since last year. Furthermore, that increase follows a median increase (again, at both ranks) of \$2,000 the year before. We're not sure we understand it, but we're sure it's nice! Salaries for associate professor ranged from \$18,000 to \$26,000 and for full professor up to \$40,000. Appointments as visiting artist, "no rank," lecturer, etc. ranged from \$9,500 to \$33,576.

**ART HISTORIANS.** There were only six placements as instructor (too few for a meaningful median), salary range \$9,000 to \$20,000. Seventy-four placements were as assistant professor, salary range \$10,000 to \$31,500, median \$20,500. That's up only \$500 from last year, making this the first time that median salary at the assistant professor (or any other) rank has been higher for artists than for art historians. We puzzled about that for a bit, and our best attempt at an explanation is that—albeit later rather than sooner—art historians do get tenure and do get promoted; artists, however, wander about ceaselessly, never above the rank of assistant professor, and eventually someone begins to pay them for all that age and experience. Any other ideas? ■

FIVE-YEAR OVERVIEW: 1979-1984

YEAR	1979-80	1980-81	1981-82	1982-83	1983-84
Applicants					
Artists	1100	1261	1489	1283	1140
Art Historians	521	488	538	470	470
Others	136	140	147	140	134
Total	1757	1889	2174	1893	1744

POSITIONS

Artists	526	534	487	410	480
Art Historians	314	205	226	190	213
Others	211	230	199	165	196
Total	1051	969	912	765	889

RATIO: APPLICANTS PER POSITION

Artists	2.1	2.4	3.1	3.2	2.4
Art Historians	1.7	2.4	2.4	2.5	2.2
Overall	1.7	1.9	2.4	2.5	2.0

Annual Meeting Locations: 1980 New Orleans; 1981 San Francisco; 1982 N.Y.C.; 1983 Philadelphia; 1984 Toronto.

APPLICANTS AND OPENINGS: 1983 and 1984

This chart is based on the keysort curriculum vitae forms on file with the CAA for the calendar year 1984 and on the openings included in the Positions Listings for the academic year 1983-1984. Repeat listings have been eliminated.

	Applicants		Openings	
	1983	1982-83	1984	1983-84
<b>Artists</b>				
Unspecified or Broad	28	130	29	126
Painting and Drawing	589	58	508	56
Sculpture	222	30	171	32
Printmaking	148	29	131	22
Photography	94	22	78	39
Ceramics	95	20	98	18
2-D and 3-D Design	59	95	57	154
Weaving/Textile Design	31	8	37	7
Video/Film/Multimedia	2	9	15	10
Jewelry/Metalwork	15	6	16	12
Commercial Art/Illustration	—	3	—	4
	1283	410	1140	480
<b>Art Historians</b>				
Unspecified or Broad	30	60	25	69
Pre-Columbian/Primitive	17	5	18	7
Ancient/Classical	35	4	34	4
Early Christian/Byzantine/Medieval	45	7	52	17
Renaissance/Baroque	109	21	108	21
Modern/Contemporary	104	45	99	43
American	64	8	62	14
Near and Far East	24	15	30	12
History of Film/Photography/Prints	17	7	16	3
Architectural History	25	18	26	22
	470	190	470	212
<b>Museum Professionals</b>				
Art Educators	62	86	60	110
Art Librarians/Slide Curators	31	14	23	12
Administrators	20	13	16	15
Miscellaneous (Includes Internships)	23	37	22	31
	4	15	13	28
TOTALS	1893	765	1744	888

## grants and awards

### ACLS FELLOWSHIPS

Sixty-five fellowships were awarded for periods of six months to one year for research in the humanities and related social sciences. Recipients include **Elizabeth H. Hageman** (English), Univ. New Hampshire: The image of Lucretia Romana in the literary and visual arts of the Renaissance; **Margaret Haines**, Florence, Italy: Public sculpture in Republican Florence; **Robert Grant Irving**, Yale: Sir Herbert Baker, British imperial architect; **Kristin Thompson**, Univ. Wisconsin: The international avant-garde cinema during the 1920s; and **Paul H. Tucker**, Univ. Massachusetts, Boston: Monet and French painting of the 1890s.

Thirty-five fellowships were awarded to recent recipients of the Ph.D. Among them **Terryl Nancy Kinder**, S.U.N.Y., College at Brockport: The architecture of the five mother-houses of the Cistercian Order in the 12th century; **Michael J. Marrinan**, Columbia: The ideology of official patronage and its effect on the arts in France, 1830-1840; **John Beldon Scott**, Univ. Iowa: The painted ceilings of Palazzo Barberini; and **Robert F. Sutton, Jr.**, Loyola Univ. of Chicago: The imagery of sexual interaction on Athenian vases.

In addition, eleven fellowships were awarded to recent recipients of the doctorate whose research is intended to illuminate and assess social and cultural ideas of 19th- and 20th-century society. The sole recipient for a topic that impinges on art history: **Debora Silverman** (History), U.C.L.A.: The ideological origins of Art Nouveau in France, 1889-1900.

### NMAA FELLOWS

The National Museum of American Art has announced new Smithsonian Fellows and Visiting Scholars for the period beginning May 1984.

*Smithsonian Fellows:* **Sandra L. Langer**, Univ.: South Carolina: John Frederick Kensett, A Critical study of His Life and Art; **J. Gray Sweeney**, Grand Valley State College: A Study of Thomas Cole's Iconographic and Stylistic Influence over Mid-nineteenth Century American Painting; **Cecile Whiting**, Stanford Univ.: The American Painter's Response to Fascism, 1933-45; **Lisa Koenigsberg**, Yale: Professionalizing Domesticity: American Women Writer's on Architecture, 1865-1917; and **Karol Lawson**, Univ. of Virginia: The American Landscape in Painting and Prints, ca. 1600-1820.

*Visiting Scholars:* **Tina Dunkley**, Atlanta Univ.: Afro-American Art and Museum Studies; **Jerry Waters**, Yale: Henry O. Tanner's Religious Paintings; **Marie Iacullo**, Columbia: Public Demand and the Rise of an Art Historical Establishment at the Smithsonian, 1904-1941; **Reginia Perry**, Virginia Commonwealth Univ.: A History of Black American Art, 1650-1984; and **Richard Masteller**, Whitman Coll.: Satiric Form in the 1930s: Dissident Voices, Dissident Visions.

### ACLS GRANTS-IN-AID

Ninety-two were awarded. Recipients include **Nicholas Adams**, Lehigh Univ.: Politics in the ideal city of the Renaissance—Pienza, Pius II, and Cardinal Jouffroy; **William L. Barcham**, S.U.N.Y., Fashion Institute of Technology: The altar paintings of Tiepolo; **David Cast**, Bryn Mawr: Studies in the *Vite* by Giorgio Vasari; **Karen Polinger Foster**, Wesleyan: Representation of faces in Minoan art; **Pat Getz-Preziosi**, New Haven, Conn.: Early Cycladic sculpture from Keros; **George L. Gorse**, Pomona Coll.: The villa of Andrea Doria: pleasure and politics in Renaissance Genoa; **Jane C. Hutchison**, Univ. Wisconsin: The Rijksmuseum's 100th anniversary exhibition; **Carolyn G. Koehler**, Univ. Maryland: Ancient Greek container amphoras and trade, 700-400 B.C.; **Cynthia Lawrence**, Rutgers: Monuments of the 17th-century Dutch naval heroes; **Mary Ellen Miller**, Yale: Art and iconography of monumental sculpture at Copan and Quirigua; **Lawrence Nees**, Univ. Delaware: Illuminated manuscripts from the Court School of Charlemagne; **Esther Pasztory**, Columbia: The mural painting tradition of Teotihuacan; **Sheila S. Rinehart**, Williamstown, Mass: Drawings of antique sculpture for the *Museo Cartaceo* of Cassiano Dal Pozzo; **Wendy W. Roworth**, Univ. Rhode Island: A study of Salvator Rosa, 17th-century painter-satirist; **Kenneth E. Silver**, N.Y.U.: The circle of Montparnasse: Jewish artists in Paris, 1900-1940; **Jeffrey C. Smith**, Univ. Texas at Austin: German sculpture during the 16th and 17th centuries; **Webster Smith**, Michigan State Univ.: The autonomous picture in the Renaissance; **Suzanne Stratton**, Rutgers: Philip II and the decoration of the Escorial; and **Sarah B. Wilk**, Rutgers: The 16th-century redecoration of the Chapel of St. Anthony in Padua.

### CASVA FELLOWSHIPS

The National Gallery of Art's Center for Advanced Study in the Visual Arts has announced fellowships in various categories.

*Senior Fellows for the full academic year 1984-85:* **Jonathan J.G. Alexander**, Univ. Manchester: The history of humanistic book decoration; **Marjorie Elizabeth Cropper**, Temple Univ.: The seventeenth-century crisis concerning the doctrine of imitation; **Mojmir Svatopluk Frinta**, S.U.N.Y., Albany: (1) The usage of punches in medieval panel paintings, and (2) Comparison of certain forms present in Italo-Byzantine painting with the tradition of Byzantine icon painting; **Martin J. Powers**, U.C.L.A.: The theme of the immortals and their changing imagery in the pictorial art of the Han dynasty of China; **Edward Alan Snow**, (English), Rice Univ.: The work of Pieter Bruegel, the Elder; **Richard C. Trexler**, (History), S.U.N.Y., Binghamton: The story of the

Three Kings as the prime social-organizational representation of western Christianity; and **David Alan Brown**, National Gallery of Art Curatorial Fellow: A stylistic and iconographic study of Andrea Solario's *Lamentation*.

*Predocctoral Fellows:* **Susan MacMillan Arensberg**, Johns Hopkins: The Padua Bible; **Barbara Butts**, Harvard: "Dürerschuler" Hans Suss von Kulmbach; **Sarah R. Cohen**, Yale: The interrelationship between the *Fête Galante* and 18th-century dance; **Francesca Consagra**, Johns Hopkins: The De Rossi print publishing house; **Tracy Cooper**, Princeton: The campaign of decoration in the church of S. Giorgio Maggiore, Venice; **Linda Docherty**, Univ. North Carolina, Chapel Hill: A search for identity: American art criticism and the concept of the native school, 1876-1893; **David Gillerman**, N.Y.U.: S. Fortunato; **Jeffrey Hamburger**, Yale: The Rothschild Canticles; **Lucy MacClintock**, Harvard: Eugène Delacroix and the significance of finish in Romantic painting; **Carol McMichael**, Univ. Texas at Austin: Denver 1893-1941: architecture, urbanism and the city beautiful; **Sasha Newman**, N.Y.U.: Pierre Bonnard; **Judith Testa**, Univ. Chicago: The Beatty Rosarium, a manuscript with miniatures by Simon Bening; and **Linda Wolk**, Univ. Michigan: The paintings of Perino del Vaga (1501-1547).

*Visiting Senior Fellows.* These appointments are for a maximum of sixty days. For fall-winter 1984: **Alessandro Battagno**, Università di Venezia, Anton Maria Zanetti the Elder; **John Browning Onians**, Univ. East Anglia, Norwich: The classical orders and the meaning of architecture; **David Van Zanten**, Northwestern Univ.: Louis Sullivan; and **David Porter**, (English), Univ. Massachusetts, Amherst, associate appointment: Linguistic structure and the art of Joseph Cornell. Completing appointments for summer 1984: **Charles True Godsell**, Virginia Polytechnic Institute: The political meaning of civic design; **Zsuzsa Urbach**, Museum of Fine Arts, Budapest: The sources of Breugel's art and its relation to early Netherlandish painting; and **Artur Rosenauer**, Institut für Kunstgeschichte, Vienna: Donatello's development in the 1430s.

### ROME PRIZE FELLOWSHIPS

Fellowships to live and work at the American Academy in Rome for periods of from six months to two years beginning in fall 1984 have been awarded to thirty American artists and scholars. Among the recipients:

**ARTISTS:** **Nicholas Dean Blosser**, Ohio State University and Nazarene College, painting; **Benedict LaRico**, N.Y.C.: painting; **Houston Conville**, S.U.N.Y., Old Westbury: sculpture; **Marsha Pels**, Marlboro College and Franklin & Marshall College: sculpture.

**ART HISTORIANS:** **Eve Dambra**, predocctor-

## 1986 annual meeting: call for session proposals

**NOTE:** we have *not* flipped our lid; we *know* this is a repeat announcement. It's just that every year a considerable number of people claim never to have seen the article about the new annual meeting program chairs. . .

The 1986 annual meeting will be held in New York City; the New York Hilton will be the headquarters hotel. The dates for sessions are Thursday, February 13 through Saturday, February 15. Those wishing to propose topics for sessions for the 1986 annual meeting should submit them to the appropriate chair by November 15, 1984.

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 ideas about the session's format or organization, should also be mentioned. Explanatory or supportive materials may be appended. Please include a curriculum vitae, preferred mailing address, and both office and home telephone numbers.

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

Art history sessions will be chaired by **Janet Cox-Rearick**, professor of the history of art at Hunter College, C.U.N.Y. Cox-Rearick received her B.A. from Wellesley College and



Janet Cox-Rearick, 1986 Art History Chair

her M.A. and Ph.D. degrees from Harvard University. Before coming to Hunter in 1964, she taught at Wellesley College and held curatorial and research positions at the Art Institute of Chicago and at The Frick Collection. A specialist in the Italian Renaissance, Cox-Rearick is the author of the two-volume *Drawings of Pontormo: A Catalogue Raisonné with Notes on the Paintings*, 1964 (revised and expanded edition, 1981) and *Dynasty and Destiny in Medici Art: Pontormo, Leo X, and the Two Cosimos*, Princeton, 1984. She also wrote the catalogues for *Eighteenth-Century Italian Drawings: A Loan Exhibition*, Jewett Arts Center, Wellesley College, 1960, and *La Collection de François I*, Louvre, 1972, and has published numerous articles in *Master Drawings*, *Revue de l'Art*, *The Burlington Magazine*, *Mitteilungen des Kunsthistorischen Institutes in Florenz*, *Artibus et Historiae*, and other scholarly periodicals. Currently, she is working on a book on Bronzino's chapel for Eleonora da Toledo and on the expansion of her catalogue of the collection of François I. *Address proposals to:* Box 339, Department of Art, Hunter College, 695 Park Avenue, New York City 10021.

Studio sessions will be chaired by **Barbara**



Barbara Zucker, 1986 Studio Chair

**Zucker**, professor of art and chair of the art department at the University of Vermont. Zucker received her B.S. from the University of Michigan and her M.A. from Hunter College. Before coming to Vermont in 1979, she taught at the Provincetown Fine Arts Workshop, Fordham University, the Philadelphia College of Art, and the Pratt Institute, among others. Her sculpture has been seen in solo exhibitions at Douglass College, A.I.R. Gallery, 112 Greene Street Gallery, the Pennsylvania Academy of Art, and the Robert Miller Gallery, among others, as well as in numerous group exhibitions. She has received a Yaddo fellowship and an NEA sculpture award. A writer as well as an artist, Zucker was an editorial associate at *Art News* and has published articles and reviews in *Art News*, *Art in America*, *Heresies*, *Art Journal*, and other art periodicals. She was one of the co-founders of the A.I.R. Gallery and has served on the Vermont Artists Task Force. A member of the CAA Board of Directors since 1982, Zucker chaired the session on "Color in Sculpture—Sculpture in Color" at the 1980 CAA Annual Meeting. *Address proposals to:* Art Department, Williams Hall, University of Vermont, Burlington, Vt. 05405. ■

## /grants and awards

al, Yale: the sculptural reliefs of the Forum as a product of Imperial patronage; **Herbert Kessler**, Johns Hopkins: the frescoes and mosaics of the basilicas of St. Peter's and St. Paul's; **John E. Moore**, predocctoral, Harvard: the *Chinea*, its architectural importance and political ramifications; **Louise Rice**, predocctoral, Columbia: the altarpieces of St. Peter's commissioned under Gregory XV and Urban VIII; **Melinda Wilcox Schlitt**, predocctoral, Johns Hopkins: Francesco Salviati (1510-1563); and **David Gil-lerman**, predocctoral, N.Y.U.: S. Fortunato in Todi.

### ACADEMY OF ARTS AND SCIENCES

New Fellows elected at the 1984 annual meeting include the art historian **Robert Rosenblum**, New York University, the architects **Henry Cobb** (of I. M. Pei and Partners) and **Robert Venturi**, and the painters **Jasper Johns** and **Balthus**.

**Rinaldo Petrini**, University of Houston, has been inducted into the Accademia Clementina di Bologna as an Academician of Honor, the highest recognition awarded by the Italian Academy of Architecture and Fine Arts.

**Nicola Gordon Bowe** of Ireland is the recipient of the eighth annual C.I.O.N.A. Art History Prize. Her manuscript, *The Life and Work of Harry Clarke (1889-1931)*, will be published by The Dolmen Press. The prize includes and \$5,000 publication subvention.

**Marilyn E. Heldman**, Washington University, St. Louis, received an A.C.L.S. travel grant to attend the International Conference of Ethiopian Studies to be held in Addis Ababa this coming November. Her paper is on Feré Şeyon, Painter to the Court of Emperor Zar'a Yäqob. ■



# MUSEUM ARCHIVES: THE NEED FOR PRESERVATION

Museum curators and scholars are becoming increasingly interested in the formation of museums and collections throughout the United States during the nineteenth century. The documentation needed to write the history of these collections is often difficult to locate, however, since it is found primarily in letters, diaries, and reports that have been sorely neglected. Accession committee notes or the minutes of trustee meetings that led to the acquisition of an important work for permanent collections, for example, have been neither adequately catalogued nor, in some cases, even preserved. Notes by curators on particular pieces or assessment reports by visiting scholars have been misplaced. There is usually little enthusiasm for the task of locating these materials in a given museum until it becomes necessary to write a contemporary report on a piece or to prepare for cataloguing a collection. Professional archivists are seldom employed because many museums view archives as a low priority; clearly, museum archives have not been given much thought or attention. (At the Metropolitan Museum of Art, archives are carefully catalogued and inventoried—an impressive exception to the common situation.) Viewed as pieces of insignificant paper, archival materials have been shunted aside, stored in out of the way recesses, and exposed to damage from inclement weather.

There is no consistent policy on the preservation and use of archives in American museums; each institution develops its own ad hoc solution. Unless a concern for these materials develops, however, it will become increasingly difficult to report on the history of an institution, to analyze its acquisition policies, and to record the role played by directors and individual curators in charting its course. The annual reports of museums tell only one aspect of the story, and during the early years of in-

stitutions this type of publication frequently does not exist.

The deterioration of valuable museum archives must be stopped; microfilming some of these materials is of first importance. But once this initial phase has been accomplished (at present, often under the auspices of the Archives of American Art), there is still much that should be assessed and preserved.

The archives of The Brooklyn Museum, for example, date back to 1823, when the parent organization of the present institution, the Apprentice Library Association, was founded. At that time, the library was the civic and cultural center of the village of Brooklyn. Today, these archives and those of various other institutions that contributed to the arts in Brooklyn throughout the nineteenth and early twentieth centuries are seriously endangered. Housed in the present Brooklyn Museum, these archives contain not only the history of the museum but often "... the correspondence of curators with major artists and the documentation of the world as they saw it," as Deidre Lawrence, Principal Librarian of the institution, writes. This collection is undoubtedly an invaluable resource providing insight into the way collections were formed and the attitudes of curators and directors. The Brooklyn Museum archives contain (1) minutes, records and scrapbooks (2) curatorial correspondence (3) photographs of the old building of the museum and the different installations of the objects (4) blueprints and architectural drawings of the original building and subsequent modifications and (5) artists' letters from the nineteenth century. These archives are extremely rich in their implications, but since they have never been fully catalogued, and have remained inaccessible to scholars, it is not known exactly how important the material could be for establishing the history of the

Brooklyn Museum or for examining the way in which different aspects of taste emerged in one American city.

The existence of this uncatalogued collection in the center of New York City suggests that there may be many such collections elsewhere. Now is the moment for museums of all types and sizes to examine themselves, to move beyond the objects shown on their walls or housed in storage areas and to mine the documentary material that can provide the only accurate historical record and context for assessing these objects in the future. In some cases, institutions may also have records pertinent to important regional exhibitions such as those in which European and American paintings first vied for attention (e.g., the Carnegie Internationals), which suggests that archival material associated with these exhibitions (letters to participants, notes to art dealers, old catalogues, and photographs of paintings) should also be inventoried. This would be the first step towards demystifying these exhibitions and would provide invaluable insights for scholars. In some cases there may be a need to locate, evaluate, and preserve these records in climate-controlled storage facilities; in other cases it may be necessary to develop a suitable management program whereby these materials can be fully inventoried and indexed. The ultimate goal for The Brooklyn Museum archives is to have all the material accessible and available. This philosophy should be applied throughout the country in a concerted effort to use and explore museum archives before it is too late.

Interest in the archives is one way in which history and aesthetics can merge. Archival preservation is still in its infancy, but if museums take this area seriously and explore all available governmental funds earmarked for that purpose, much can be accomplished.

**Gabriel P. Weisberg** ■  
Chair, Committee for the Preservation of Art

## information

For a doctoral dissertation, information is sought on **Florine Stetthamer**, in particular on her friendships with Charles Demuth, Alfred Stieglitz, William Carlos Williams, Carl Van Vechten, Virgil Thomson, Eli Nadelman, Marcel Duchamp, etc., and on theatrical design in America in the 1920s and 1930s. Barbara Heins, 2006 Yale Station, New Haven, Conn. 06520.

For a publication in connection with the Bauhaus-Archiv in Berlin, the Wilhelm Lehmbruck Museum is seeking information on the paintings, drawings, prints, and applied artworks of **Johannes Molzahn** and on the works of his students. B. Lepper, WLM, Düsseldorfstrasse 51, 4100 Duisburg, West Germany.

For an exhibition of bookplates by **Arthur Nelson MacDonald** (1866-1940), informa-

tion is sought on (1) collections with significant numbers of his bookplates or other memorabilia, and (2) his personal life and professional career, particularly from those who knew him or commissioned work from him. Edith A. Rights, Montclair Art Museum, P.O. Box 1582, Montclair, N.J. 07042.

For a catalogue raisonné and biography, information is sought on the Italian-American artist **Jon Corbino** (1905-64), in particular about works exhibited between 1931 and 1935 in group shows. Marcia Corbino, 1111 N. Gulfstream Ave., Sarasota, Fla. 33577.

For a series of articles on **sand casting** as a process for producing jewelry and other small forms, the author seeks information in the following areas: (1) historical; (2) technical; (3) bibliographical; (4) suppliers of tools; (5) records of known works; and (6) names and addresses of persons working in this medium.

Hank Kaminsky, Dept. of Art, University of Arkansas, 116 Fine Arts Building, Fayetteville, Ark. 72701.

Selected works by the architectural historian and critic **Sibyl Moholy-Nagy** are being compiled for possible publication. Copies, or sources, of her articles, book reviews, correspondence with architects, and lectures are requested by Regi Goldberg, 5 West 20th Street, N.Y.C. 10011.

For a series of essays in the **history of art education** that will deal with some heretofore unknown or unrecognized art educators, the following is sought: (1) names of possible individuals to be included in this series of articles; and (2) information on Jay Hambidge, Hoyt Sherman, Demon Ross, William Whitford, Arthur Wesley Dow, and Tarmo Pasto. Send to Harold J. McWhinnie, Design Dept., Univ. Maryland, College Park, Md. 20742. ■

*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: 21 November.*

## IN MEMORIAM

**Jeffrey J. Bayer**, chair of the department of art and art history at the University of Alabama in Huntsville, died in June at the age of 41. Bayer came to Huntsville immediately after earning his MFA in sculpture (Univ. North Carolina, Chapel Hill) in 1967. He had numerous solo exhibitions, primarily in the South, and was a leader in both the Southeastern College Art Conference (vice president, 1979-84) and the Southern Association of Sculptors (president, 1975-79). A scholarship has been established in his name; contributions may be made to Office of Development, UA, Huntsville, Ala. 35899.

**Betty L. Zimmerman**, former assistant director of the Cincinnati Art Museum and initiator, in 1960, of the pilot and much-copied docent program, died in July. Zimmerman joined the Museum in 1953 as head of public service and membership; in 1963 she became the first person appointed assistant director. Upon her retirement in August, 1982, the Museum's Board of Trustees named her Assistant Director Emerita and dedicated a gallery in her honor. She was the coordinator of the Museum's Centennial in 1981 and organized its history exhibition and catalogue, *Art Palace of the West*.

## ACADEME

**François Bucher**, Florida State University, has been elected president of the Southeast Chapter of the Society of Architectural Historians. He also has taken time out to publish his novel on thermonuclear war, *Ein Strahlendes Ende* (Munich, 1984) and has lectured in Zurich, Lausanne, and Munich.

Medievalist **Michael D. Taylor** has been appointed chair of the art department at the University of Houston. Taylor (Ph.D., Princeton) had been at the University of Missouri, St. Louis, for the past ten years, since

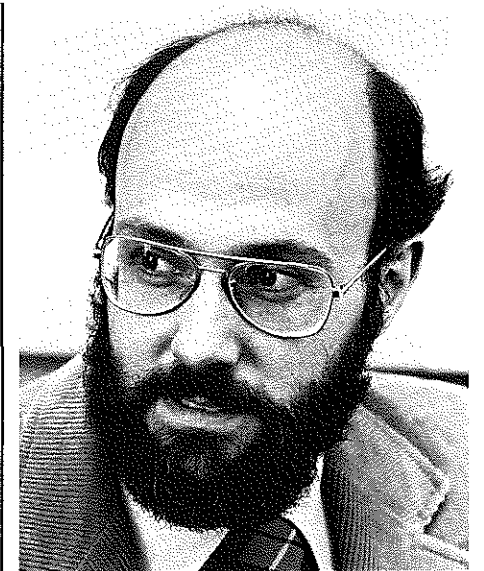
1981 as department chair; before that he taught at the University of Chicago.

Elsewhere in Texas, **Kenneth W. Prescott**, who has served as chair of the UT-Austin art department for the last ten years, stepped down from that post at the end of the summer to return to full-time teaching and research. While chair, Prescott significantly increased the number of endowed scholarships, oversaw a \$3.8 million expansion of the Art Building, and introduced what has become an extremely popular course, "Collecting Contemporary Art for the Beginner."

The University of Pittsburgh, has several new appointments. **Alison Stones** joined the department as professor of medieval art in January and **Ann Sutherland Harris** has been named professor of Renaissance and Baroque art. In the fall term, **Edward Fry** will be Visiting Andrew Mellon Professor. **Elizabeth Johns** will teach a seminar in American painting that same term. Missing from Pittsburgh during the academic year will be **Aaron Sheon**, who will be a resident fellow at the Institute for Advanced Study at Princeton, and **John Williams**, the previous chair, who will be on sabbatical as a Guggenheim fellow. **Kathy Linduff**, who has just returned from an NEH-sponsored sabbatical year, will take over as chair.

**William G. McMinn**, first dean of the School of Architecture at Mississippi State University, has been named the new dean of the College of Architecture, Art and Planning at Cornell University. McMinn headed the departments of architecture at Louisiana State University and Auburn University and also served as director of design with a North Carolina architectural firm before coming to Mississippi in 1974.

**George Thompson**, assistant professor in the College of Architecture and Design, Kansas State University, has organized an exhibit of the architectural designs of E. Fay Jones. Jones studied with Frank Lloyd Wright and continues his tradition of "organic architecture." The exhibit was seen both at KSU and at Rice University.



Herbert Kessler, Johns Hopkins University

**Herbert Kessler**, chair of the department of art history at Johns Hopkins, has been appointed the Charlotte Bloomberg Professor. He is the inaugural professor in this endowed chair, established in May through a gift by Michael Bloomberg. Kessler will spend 1984-85 as an NEH postdoctoral fellow at the American Academy in Rome.

Also at Johns Hopkins: **Yve-Alain Bois** has joined the department as associate professor. Bois, an authority on early twentieth-century art and architecture, has published widely on diverse topics, including Mondrian, axonometry, Picabia, and Cubism. He leaves a position as Chargé de recherches at the Centre National de Recherche Scientifique in Paris. **Gary Vikan**, recently appointed assistant director for curatorial affairs and curator of medieval art at the Walters Art Gallery, has been appointed adjunct professor. **Michael Fried** has been awarded an NEH senior fellowship for next year to complete his study of the paintings of Gustave Courbet. And **Ronald Paulson**, author of *Hogarth, Literary Landscapes: Turner and Constable*, and other works on eighteenth- and nineteenth-century English art and literature, has been appointed jointly to the departments of English and the history of art.

## MUSEUMS

Renaissance art historian **Charles Mitchell** has been appointed Kress Professor at the National Gallery of Art for the academic year 1984-85. Mitchell, who has been professor emeritus at Bryn Mawr College since 1980, plans to finish his book on the Tempio Malatestiano, Rimini, and to continue his studies on the life of Ciriaco d'Ancona, the fifteenth-century humanist who traveled extensively in the eastern Mediterranean and was the first to acquaint people in the West with Greece.

*Continued on p. 14, col. 1*



Betty L. Zimmerman, shown with a limestone relief of Seti I (Egypt, Abydos, Dynasty XIX, 1313-1292 B.C.)

The National Gallery of Art's 1984 Andrew W. Mellon Lectures will be given by **Richard Wollheim**, who currently holds an appointment in philosophy at Columbia University and is Grote Professor of Philosophy of Mind and Logic, emeritus, at University College, London. Among Wollheim's publications are *Socialism and Culture* (1961), *On Drawing an Object* (1965), *Art and Its Objects* (1968) and *Art and Mind* (1973). The lectures will be held on six consecutive Sundays beginning November 11 at 4:00 P.M.

At another Washington institution, the Corcoran Gallery of Art, **Ned Rifkin** has been appointed curator of contemporary art. Rifkin (Ph.D. Univ. Michigan) has been a curator at the New Museum of Contemporary Art in New York City since 1981; he also served as assistant director. From 1977 to 1981 he taught at the University of Texas at Arlington and in 1979-80 was also Texas editor of *Art-week*. Among the exhibitions Rifkin curated at the New Museum are *Persona* (on artists' use of alter egos as a vehicle for self-expression), *Stay Tuned* (on video in the context of other mediums), and the forthcoming Leon Golub exhibition.

**Eric M. Zafran** has been appointed the first James A. Murnaghan Curator of Renaissance and Baroque Art at The Walters Art Gallery in Baltimore. Zafran (Ph.D., I.F.A.) had been curator of European art at The High Museum in Atlanta since 1979; prior to that he was chief curator of The Chrysler Museum in Norfolk. A specialist in northern Renaissance art, his curatorial responsibilities have ranged from the sixteenth through the twentieth centuries. His most recent exhibition, *The Rococo Age: French Masterpieces of the 18th Century*, inaugurated the new High Museum last year.

Also at the Walters, **Ellen Reeder Williams** was appointed associate curator of ancient art. Lately assistant professor at George Washington University in Washington, D.C., Williams (Ph.D. Princeton) previously taught at Johns Hopkins and served as curator of the University's Archaeological Collection.

At the Houston Museum of Fine Arts: **George T.M. Shackelford** has been appointed assistant curator of eighteenth- and nineteenth-century European painting and sculpture. A doctoral candidate at Yale, Shackelford was guest curator of *Degas: The Dancers*, which will be seen at the National Gallery of Art in Washington from November through March. **Robert Roman** (MA museum practice, Univ. Michigan; MA arts administration Indiana Univ) has come from the Los Angeles County Museum of Art as Houston's first full-time director of education. And **Kathleen M. Robinson** joined the staff in June as the Museum's first archivist. The Museum's historical records go back to 1900.

At the Getty: **Thomas Kren**, formerly associate curator of paintings, was named curator of manuscripts effective May 1. Kren (Ph.D. Yale) joined the Getty in 1980; before that he taught at Santa Barbara, Northwestern, and Yale. He recently organized *Renaissance Painting in Manuscripts: Treasures from the British Library*, which was shown at the Getty and at The Morgan Library. Also on May 1, **Peter F. Fusco** (Ph.D. I.F.A.), formerly at the Los Angeles County Museum of Art, became curator of sculpture. Fusco organized the major exhibition of French sculpture, *The Romantics to Rodin: French Nineteenth Century Sculpture from North American Collections*, in 1980. **Myron Laskin Jr.**, who has been curator of European art at the National Gallery of Canada since 1968, was named curator of paintings, effective September 1. Laskin, (Ph.D. I.F.A.) taught at Washington University in St. Louis and has published extensively on Italian painting of the sixteenth and seventeenth centuries. **Burton Fredericksen**, curator of painting at the Getty since 1965, has been appointed to the newly created position of senior curator for research. While continuing his research and publication of works in the collection, Fredericksen will supervise the Provenance Index, a Getty-sponsored project that is creating a computerized archive of information on the history of collecting. And finally: **Deborah A. Gribbon** has been appointed assistant director for curatorial affairs, a newly created position. Among other functions, she will participate in the planning for the new museum in Brentwood. Gribbon (Ph.D. Harvard) had been curator of the Isabella Stewart Gardner Museum in Boston since 1976.

Several curatorial appointments have been announced at the Los Angeles County Museum of Art. **Scott Schaefer**, curator of European painting since 1981, will take on the additional curatorial and administrative duties for the Museum's European sculpture collection. Prior to joining LACMA, Schaefer (Ph.D. Bryn Mawr) was assistant curator of European painting at the Boston Museum of Fine Arts and a lecturer at Harvard. Recently he co-organized *A Day in the Country: Impressionism and the French Landscape*, LACMA's major international loan exhibition, and co-authored the catalogue. **Timothy B. Schroder** will assume the duties of associate curator of decorative arts on October 1. Schroder (MA Christ Church, Oxford) has been director of the silver department at Christie's, London, since 1982.

**Harvey West** has been named director of the Terra Museum of American Art in Evanston, Ill. He succeeds **Ronald McKnight Melvin**, who held the post since the museum opened in 1980. West has been director of the Pennsylvania State University of Art (1970-71), of the Washington State University Museum of Art (1971-78), and most recently of the Henry Art Gallery, University of Washington.



Samuel Sachs II, The Minneapolis Institute of Arts  
Photo: Gary Mortenson

In the midst of all these comings, a going: **Samuel Sachs II**, director of the Minneapolis Institute of Arts since 1973, has announced that he will resign effective June 30, 1985. Sachs has been associated with the Institute for more than twenty years, as director since 1973. "Growth in membership, financial support, and attendance along with expansion and improvement of the permanent collection reflect the comprehensive professionalism and artistic sensibility of Sam's leadership," said John Lottes, President of The Minneapolis Society of Fine Arts. "The encyclopedic breadth and aesthetic quality of the Institute, its collection and its professional staff are . . . a perpetual tribute to Sam's many contributions." Sachs was recently elected president of the Association of Art Museum Directors.

**Curtis L. Carter**, a member of the philosophy department at Marquette University since 1969, has been appointed director of the Marquette University Museum of Art. Carter has served as chairman of the university's committee on the fine arts since 1975, as well as administrator of the school's art collection and exhibitions, and fine arts advisor for planning and development of the museum.

The University of Michigan Museum of Art has announced the appointment of **Hilarie Faberman** to the position of curator of Western art effective October 1. Faberman (Ph.D. Yale) is currently acting curator at the Yale Center for British Art.

**I. Michael Danoff** has been named director of the Museum of Contemporary Art in Chicago. Since 1980 Danoff (Ph.D. Syracuse) had been director of the Akron Art Museum in Ohio, where he had redeveloped the museum's contemporary collection. Previously, Danoff taught at Dickinson College and held

positions at the Michener Collection at the University of Texas, Austin, and at the Milwaukee Art Museum.

Elsewhere in Chicago, **Yutaka Mino** has been appointed curator of Chinese and Japanese art at The Art Institute. Since 1977 Mino (Ph.D. Harvard), whose particular area of expertise is Oriental ceramics, had been the curator of Oriental art at the Indianapolis Museum of Art. Recently he served as guest curator for the special exhibition *Treasures from the Shanghai Museum, 6000 Years of Chinese Art*, shown at Chicago's Field Museum of Natural History. Mino has published extensively on both Chinese and Japanese art; his most recent book is *Beauty and Tranquility: The Eli Lilly Collection of Chinese Art* (with James Robinson, 1983).

**Rachel Rosenfield Lafo** has been named senior curator at the DeCordova Museum in Lincoln, Mass. Most recently special assistant to the director of the Fogg's Center for Conservation and Technical Studies, Lafo (MA Univ. Massachusetts, Amherst) was previously at the Portland Art Museum.



Linda Ayres, Amon Carter Museum

The Amon Carter Museum has announced the appointment of **Linda L. Ayres** as curator of paintings and sculpture. Since 1978, Ayres (MA Tufts) had been assistant curator of American art at the National Gallery of Art in Washington, where, she participated in the planning of *American Light: The Luminist Movement, 1850-1875; Bellows: The Boxing Pictures*; and *An American Perspective: Nineteenth-Century Art from the Collection of JoAnn and Julian Ganz, Jr.* (which was exhibited at the Carter Museum in 1982).

**Stephen Robert Edidin** has been appointed curator of collections at the Montclair Art Museum in New Jersey. Edidin was formerly Andrew W. Mellon Research Associate at The Pennsylvania Academy of Fine Arts.

The new director of the Museum of Art and Archaeology at the University of Missouri, Columbia, is **Forrest McGill**. A specialist in the art of South and Southeast Asia, McGill (Ph.D. Univ. Michigan) also will serve as assistant professor in Missouri's department of art history and archaeology, where he will teach courses on the history of Asian art and on museum practice. Previously, McGill was assistant director of the Archer M. Huntington Gallery at the University of Texas, Austin.

The Brockton Art Museum's new director is **Joseph L. Kagle Jr.**, who comes to Massachusetts after six years as director of the Southeast Arkansas Arts and Science Center in Pine Bluffs. **Marilyn Hoffman** leaves the Brockton to join the Currier Gallery in Manchester, N.H. as curator.

**Jay Gates** has been appointed director of the Spencer Museum of Art at the University of Kansas, Lawrence, where he will also hold the title of courtesy professor of art history. Gates (M.F.A. Univ. Rochester; Ph.D. cand. Univ. Pittsburgh) had been assistant director of the Nelson-Atkins Museum of Art in Kansas City.

**Lowell G. Adams** leaves the directorship of the Oklahoma Art Center, a post he has held for seven years, for the directorship of the Tucson Museum of Art. Adams (M.A. Wichita State) has also been director of the Lakeview Museum of Arts/Sciences in Peoria and of the Mississippi Museum of Art.

At the Sewall Art Gallery, Rice University, **Marion L. Grayson** has been appointed director. Grayson (Ph.D. Columbia) was previously curator of the Museum of Fine Arts in St. Petersburg, Fla. and held adjunct teaching positions in art history at Eckerd College and at the University of South Florida.

At the Shelburne Museum in Vermont, **Laura C. Luckey** has been named assistant director for collections and program. Luckey most recently held the dual title (since 1980) of associate director and curator of American painting at the Museum of Art, R.I.S.D. Before that, from 1964 to 1980, she was on the staff of the department of paintings at the Boston Museum.

**M. Kirby Talley, Jr.**, founding director of the Culture Ministry's School for Restorers in The Netherlands, has been named the new director of Oberlin College's Allen Memorial Art Museum. Talley, who succeeds Richard Spear, will become the first full-time director in the history of the museum, which was founded in 1917 as the first college art museum west of the Alleghenies. An authority on English art of the seventeenth and eighteenth centuries and Dutch art of the seventeenth century, Talley (Ph.D. Courtauld) is also a scholar in the history of painting materials and techniques.



Kathleen M. Monaghan, Akron Art Museum

Other appointments in Ohio: As of March 1, **Kathleen M. Monaghan** left the Santa Barbara Museum of Art to become curator at the Akron Art Museum. Monaghan (MA Univ. California, Santa Barbara), a specialist in nineteenth- and twentieth-century American art, was a curatorial fellow at the Whitney before joining the Santa Barbara Museum in 1980. **Marilyn F. Symmes**, a specialist in nineteenth- and twentieth-century prints and photographs, has been named curator of graphic arts at the Toledo Museum. Symmes (MA Univ. Michigan) had been assistant curator of graphic arts at the Detroit Institute of Arts since 1974.

At The Ackland Art Museum of the University of North Carolina in Chapel Hill, **Timothy A. Riggs** has been named assistant director. Riggs (Ph.D. Yale) had been with the Worcester Art Museum since 1973, as curator of prints and drawings since 1976.

**Susan Danly Walther** (Ph.D. Brown) has been appointed assistant curator of the new Virginia Steele Scott Gallery for American Art at the Huntington Library and Art Gallery, which opened to the public in July.

**Glenn Markoe**, previously assistant curator of ancient art at the Los Angeles County Museum of Art and a visiting curator at the Metropolitan Museum of Art, is now curator of the Robert Hull Fleming Museum at the University of Vermont in Burlington.

In Canada, **Kate Davis** has been appointed associate curator and curatorial manager, pro tem, of The Edmonton Art Gallery. Davis (Ph.D. Univ. New Mexico) had been the registrar at EAG since 1982.

**Deirdre E. Lawrence** has been appointed principal librarian of the Brooklyn Museum and will administer both the Art Reference Library and the Wilbour Library of Egyptology. Lawrence most recently was cataloger and head of technical services at the Boston Museum of Fine Arts Library.

Continued on p. 16, col. 1



Lynn Wilson Cox has been named museum registrar for the Montgomery Museum of Fine Arts. She was previously registrar and curator of prints and photographs at the Municipal Museum of the City of Baltimore.

# NEW (AND NOT-SO-NEW)\* PROGRAMS

\*The Editor apologizes for the multiple postponements, owing to space considerations, that have necessitated the parenthetical note.

**The Cleveland Museum of Art—Case Western Reserve University Joint Program** in Art History and Museum Studies is offering a new **M.A. program in art museum studies** beginning this fall. The program combines a master's program in art history with courses in connoisseurship and a two-semester internship at The Cleveland Museum; it supplements the Ph.D. program in art museum studies, which has been offered for several years. For further information: Harvey Buchanan, Chr., Art Dept., Mather House, CWRU, Cleveland, Ohio 44106.

A new **M.A.T. (Master of Fine Arts in Teaching)** is being offered by the **Maryland Institute, College of Art**. Designed for B.A. or B.F.A. graduates of an accredited institution with either a studio art major or 40 credit hours in studio and 6 credit hours in art history, the M.A.T. program combines teacher certification by the State of Maryland with graduate work. A minimum of 35 credit hours is required. For additional information: Graduate Office, MICA, 1300 West Mount Royal Ave., Baltimore, Md. 21217.

A **Lectureship in Armenian Art and Architecture** has been established in the Boston area and in Canada, at Tufts, Harvard, Boston University, the University of Massachusetts, and Boston College, and McGill University. Under this program, credit courses in medieval Armenian art will be offered at each university in succession on a rotating basis; the courses will be available to students of all the universities in any given year through

cross-registration. The lectureship begins this fall at Tufts University, the center of the program. For additional information: Lucy Der Manuelian, 10 Garfield Road, Belmont, Mass. 02178.

Dumbarton Oaks has received from the NEH an initial two-year grant of \$200,000 outright and \$60,000 matching to fund the **Concise Dictionary of Byzantium**. It is estimated that it will take six years to complete the preparation of the **CDB**, which is envisaged as a one-volume comprehensive dictionary of Byzantium (on the model of the *Oxford Classical Dictionary*) that will serve as a resource on the Mediterranean region and its culture from ca. 300 to 1453. The **CDB** will treat approximately 7,000 Byzantine terms, names and concepts in 5,000 short entries, averaging 200 words and 100 major articles, averaging 1,000 words. Particular stress will be placed on technical terminology, toponyms, family names and on the realia of everyday life. The Editorial Board consists of Alexander Kazhdan, Editor-in-Chief; Alice-Mary Talbot, Executive Editor; Anthony Cutler and Gary Vikan, Art Editors; and Timothy Gregory, Archaeology Editor.

The **American Committee for South Asian Art (ACSAA)** has received a grant of \$33,000 from The Ford Foundation to purchase and send sets of its color slides and black and white microfiche archive of Indian art and architecture to seven art history departments and cultural institutions in India. These teaching and research materials, the collective work of numerous American scholars, have been developed since 1974 with assistance from the JDR III Fund, the National Endowment for the Humanities, and the Aga Khan Program for Islamic Architecture. The recipient institutions are M.S. University, Baroda; Panjab University, Chandigarh; Karnatak University, Dharwar; Benares Hindu University, Varanasi; The Indian Museum, Calcutta; The National Museum and the Centre for Cultural Resources and Training, New Delhi. ■

## classifieds

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

**PURCHASING AMERICAN MODERNIST PAINTINGS** by Marsden Hartley, Alfred Maurer, Arthur Dove, Oscar Bluemner, Walt Kuhn, etc. K. Burt, 1015 Gayley Ave. #111, L.A., CA 90024, (213) 824-2250.

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**AMERICAN PH.D. ART HISTORIAN** lecturer resident in London undertakes research. K. Kajander, 21 Fulham Park Gardens, London SW6.

**SEEKING ART HISTORIANS** and scholars coming to France in Winter or Spring 1984-5 to give single lectures on topics related to French, American, Franco-American, or other "relevant" themes at the Women's Institute for Continuing Education/the American College in Paris. For further information, send resumé, topic suggestion and dates of Paris sojourn to: Arts Program Coordinator, Women's Institute for Continuing Education, 31 avenue Bosquet, 75007 Paris, France.

B/W microfilm of entire **FARFA BIBLE** (Vat Lat 5729) for sale. Negotiable. R. Sherman 440 W. Barry, Chicago, IL 60657.

**EXHIBITION DIRECTORY 6TH EDITION.** The working resource of selected juried art and photographic competitions. September 1984-85. \$6.95 plus \$1.25 Shipping. Pre-paid. The Exhibit Planners, Box 55, Delmar, NY 12054. ■

## CAA newsletter

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