

CAA newsletter

Volume 10, Number 3

Fall 1985

nominations for CAA board of directors

The 1985 Nominating Committee has submitted its initial slate of twelve nominees to serve on the CAA Board of Directors from 1986 to 1990. 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 in New York City on February 13, 1986.

This year the Nominating Committee has invited candidates to submit brief statements of their views concerning present and future directions for the Association. The preferential ballot is in the form of a prepaid business reply card and is being mailed separately. Please return it promptly; ballots must be postmarked no later than **1 November**.

PAT ADAMS Bennington College

BA Univ California, Berkeley, 1949. POSITIONS: Bennington Coll, faculty painting and drawing, 1964—; also visiting artist-instr Yale, Queens Coll, CUNY, RISD, Univ Iowa, Univ New Mex, Western Kentucky Univ, Columbia, Kent State. EXHIBITIONS: biennial shows, Zabriskie Gall, NYC, 1956—; numerous group shows at Whitney, MoMA, Hirshhorn, others. COLLECTIONS: Whitney, Hirshhorn, Univ Calif-Berkeley, Yale Gall Art, Brooklyn Mus. AWARDS: Fulbright fel, France, 1956-57; painting award, Natl Council Arts, 1968; NEA grant, 1976; Childe Hassam purchase, Amer Acad Arts & Ltrs, 1980; CAA Distinguished Teaching of Art Award, 1984. PUBLICATIONS: articles in *Art Now*; *Quadrille*; *Art Journal*.



A primary function among the many undertakings of the College Art Association is the celebrative gathering of its members at the yearly convention. No other occasion permits such wide-ranging and deeply felt intellectual exchange on visual events and their facture. In that exchange the work of art itself is absent—seemingly of necessity. Slides, reproductions, words abound and rebound. My concern is to bring considerations of theory, history, connoisseurship closer to practice, to draw the work's presence into discussion.

Perhaps it would be possible to arrange ways to focus upon particular major works in museum collections or local sites in the area of the meetings, moving participants to the work or the work to an institution's auditorium. Large public galleries could host panels and audience as papers are read concerning artists and issues of the region. A modest annual "Artist/Curator/Critic Selects" exhibition installed in convention halls could provoke efforts to define themes, values, ruptures. These accounts, close upon the art/fact, would engage us all in the vital pleasures of the making and placing of art.

RICHARD R. BRETTELL The Art Institute of Chicago

BA Yale, 1971; MA, PhD Yale, 1977. POSITIONS: Univ Texas, Austin, acad prog dir and asst prof, 1976-80; Art Inst Chicago, Searle Curator European Ptg & Sculp, 1980—; Northwestern Univ, permanent faculty 1984—; also taught Wesleyan, Univ Chicago, Yale. EXHIBITIONS ORGANIZED: member org comm: *Camille Pissarro, 1830-1903*, 1980-81 (also cat); *Camille Pissarro: The Last Decade*, 1982-83; *Camille Pissarro*, 1984;



principal or co-organizer: *The Calotype in France and Great Britain*, 1984 (also cat); *Degas in The Art Institute of Chicago*, 1984 (also cat); *A Day in the Country: Impressionism and the French Landscape*, 1984-85 (also cat); installation design for *The Golden Age of Naples, Mauritshuis: Dutch Painting of the Golden Age*, others. PUBLICATIONS: catalogues above, plus *The Drawings of Camille Pissarro in The Ashmolean Museum*, 1980; co-author *Painters and Peasants in the Nineteenth Century*, 1983; others; in preparation: *Nineteenth-Century European Paintings in The Art Institute of Chicago*; articles and reviews in *Museum Studies*, *Bulletin of The Yale University Art Gallery*, *Art Journal*, *Visual Resources*, others. AWARDS: fellowships from Carnegie Foundation (teaching), Yale, Kress, Whiting Foundation, NEH, Getty Mus. CAA ACTIVITIES: speaker, 1984 annual meeting; to chair 1986 session "The Politics of Display: The Temporary Exhibition and the Art Museum."

It is vital that the College Art Association take the initiative to promote interchanges between the art museum, the university, and the art school. The museum is the place where the vast majority of Americans learn about art, and, if the CAA cares about education in the broadest sense, it must be critically involved with issues of collecting, permanent display, and temporary exhibition of works of art.

NORMA BROUDE The American University

BA Hunter, 1962; MA Columbia, 1964; PhD Columbia, 1967. POSITIONS: Connecticut Coll, instructor, 1966-70; Oberlin, visiting asst prof, 1969-70; Vassar, visiting asst prof, spring 1971, 1973-74; Columbia, visiting asst prof, 1972-73; Amer Univ, asst to assoc prof, 1975—. PUBLICATIONS: *Feminism and Art History: Questioning the Litany*, co-editor, 1982; *Seurat in Perspective*, 1978; *The Macchiaioli: Italian Painters of the Nineteenth Century*, to appear 1986; numerous articles and reviews in *Art Bulletin*, *Gazette des Beaux-Arts*, *Art Journal*, *Arts Magazine*, others. AWARDS: several fellowships, incl NEH fel for coll teachers, 1981-82. PROFESSIONAL ACTIVITIES: Women's Caucus for Art, affirmative action officer, 1972-75; national advisory board member, 1974-78, 1980-83, 1984-87; other WCA committees and program activities. CAA ACTIVITIES: speaker, 1975 and 1977 annual meetings; WCA liaison with *CAA newsletter*, 1978-80, 1982-83; member, Committee on the Status of Women.



I believe that the CAA can be an effective and inspirational voice for our discipline and for the concept of traditional liberal arts education, in an era when declining levels of federal support and increasing emphasis on vocational training in universities may be placing the arts and humanities in unprecedented jeopardy. I would like to see the CAA join forces with other disciplinary associations to become a conspicuous advocate for the concept of arts and humanities education, an advocacy that should be of particular importance over the next four years. I support the ongoing work of the organization in such vital areas as the preservation of monuments and the legal rights of artists and authors in our discipline. As a twenty-year member of the CAA and a founding member of the WCA, I have been and shall continue to be committed to the principle and practice of equal opportunity in the college art professions.

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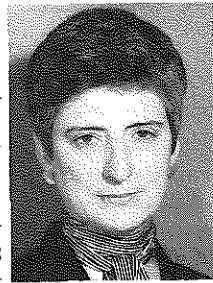
WALTER B. CAHN
Yale University



BFA Pratt Inst, 1956; MA NYU, 1961; PhD NYU, 1967. POSITIONS: Ravensbourne Coll Art, England, senior lecturer, 1963-65; Yale, acting instructor to full prof, 1965-; dept chair, 1968-70, 1978-81; dir, art history grad studies, 1971-73; dir, art history undergrad studies, 1975-76; acting chair, medieval studies program, 1983-84; Columbia Univ, visiting assoc prof, fall 1974; Centre d'Etudes Romanes, Univ Poitiers, lecturer, summer 1981. PUBLICATIONS: *Romanesque Wooden Doors of Auvergne* (CAA Monograph), 1974; co-author, *Sculpture in the Isabella Stewart Gardner Museum*, 1978; *Romanesque Sculpture in American Collections. I. New England Museums* (w/ Linda Seidel), 1979; *Masterpieces. Chapters on the History of an Idea*, 1979; *Romanesque Bible Illumination*, 1982; *Radiance and Reflection: Medieval Art from the Raymond Pitcairn Collection*, exh cat, Metropolitan Museum, co-author, 1982; numerous articles in *Gesta*, *Art Bulletin*, *Connaissance des arts*, *Speculum*, others. AWARDS: several fellowships, incl Fulbright, 1962-63, Guggenheim 1981-82. PROFESSIONAL ACTIVITIES: Internatl Ctr Med Art, secretary, 1966-67; board, 1970-; vice pres, 1978-81; Medieval Acad America, councillor, 1984-87; *Gesta*, editor, 1967. CAA ACTIVITIES: Morey Award comm, chair, 1971; Distinguished Teaching of Art History comm, member, 1983; *Art Bulletin* editorial board, member, 1970-84; Meiss Awards comm, member 1976-80, 1983-; speaker at several CAA annual meetings and session chair, 1974 annual meeting.

I have been a member of the CAA long enough to have grown vaguely sentimental about the organization, to regard it as a useful thing, occasionally irritating in a mild sort of way, but presumably indispensable. Can it do its business better, in a more intelligent and responsive manner? I would wish the Annual Meetings more interesting, the Art Bulletin more readable, the Art Journal less unpredictable. There are surely other dues-payers who crab in this fashion, since we have seen these concerns receive some welcome attention in the recent past, for which we should rightly feel grateful. We would all like the CAA to continue and expand its work in areas of public policy towards the arts. We should try, to the extent that we can, to comprehend the role of art and art instruction within our rapidly changing culture, and find the means to demonstrate their centrality to our sometimes dubious or obtuse fellow citizens. But a candidate for office should not promise too much. He can only hope to add his modest efforts to those of others, past and present, who have valiantly worked for our common cause.

OFELIA GARCIA
The Print Club, Philadelphia



BA Manhattanville Coll, 1969; MFA Boston Mus School/Tufts Univ, 1972. POSITIONS: Newton Coll, asst prof, 1969-75; dir, div humanities and fine arts and chair, art dept, 1971-75; Boston Coll, asst prof and dir studio art, 1975-76; The Print Club, director, 1978-; Pennsylvania Acad Fine Arts, general critic 1982-; AWARDS: Kent fellowship, Danforth Foundation, 1975-80; PROFESSIONAL ACTIVITIES: Women's Caucus for Art, national pres, 1984-86; panelist, Penn Council on Arts and NJ State Council on Arts, 1985; bd of governors, Philadelphia Area Cultural Consortium; participant, American Assembly on U.S. Policy on the Arts, 1984; juror, 15 national or regional print and drawing competitions, 1978-84. EXHIBITIONS: numerous solo and group shows. COLLECTIONS: Princeton Univ Graphic Arts Collection; NJ State Mus; Barnard Coll; The Free Library, Phila; Museo Grafico, Inst Puerto Rican Culture; others. EXHIBITIONS ORGANIZED: 1981: *Recent Gifts*, prints at Univ of Pennsylvania, ICA Gall; *In Celebration of Prints*

Phila Art Alliance, 1980; *Printed by Women: A National Exhibition of Prints and Photography*, 1983; others. CAA ACTIVITIES: session chair, 1983 annual meeting, Philadelphia.

As a professional organization CAA serves its members well. My interest would be in contributing to the continuing analysis and updating of its programs and services. In particular, I see a need to encourage growth in membership, both in numbers and in diversity. CAA could more actively seek other visual arts professionals, recognizing that some, trained as art historians or artists and expecting an academic career, find themselves curators, gallery directors, critics or conservators, and often combine these with teaching positions. To them CAA could be a congenial intellectual home, and our members and organization would benefit from the varied, and broader, perspectives. Also, a continued and energetic effort is needed to attract and involve minorities in our programs. In addition and regarding activities, I would wish for an increase in opportunities for rank and file participation, beyond the annual meeting, to insure both the continued interest of our most energetic members, and the openness and receptivity of the organization to its members.

ELIZABETH JOHNS
University of Maryland



BA (English) Birmingham-Southern Coll, 1959; MA (English and Amer lit) Univ California, Berkeley, 1965; PhD (Amer art and studies) Emory Univ, 1974. POSITIONS: Albany State Coll, instructor, 1968-71; Clayton Jr Coll, instructor, 1971-72; Savannah State Coll, asst prof, 1972-75; Univ Maryland, asst to assoc prof art, 1975-84; assoc prof American Studies, 1984-. PUBLICATIONS: *Thomas Eakins: The Heroism of Modern Life*, 1983; numerous articles and reviews in *Art Journal*, *Art Bulletin*, *Arts Magazine*, *Archives of American Art Journal*, *Winterthur Portfolio*, others. AWARDS: ACLS grant-in-aid, 1980; Smithsonian postdoctoral fellow, 1981-82; visiting fellow, Natl Mus Amer Art, 1983; Mitchell Prize in the History of Art for the most promising first book, 1984; Guggenheim fellow, 1985-86; Woodrow Wilson international scholar, 1985-86; PROFESSIONAL ACTIVITIES: Baltimore Mus Art, fine arts accessions comm, 1978-83; Southeastern 19th-Century Studies Assoc, board, 1980-82; NEH panel member, 1982-84; Smithsonian Inst Press, editorial advisory board; referee for various presses and publications. CAA ACTIVITIES: speaker at several CAA annual meetings; session chair, "Thomas Eakins: New Approaches," 1983 and session co-chair, "Methodologies in American Art History," 1985; Distinguished Teaching of Art History Award Comm, 1984.

The annual meeting of the CAA is one of its most important activities; I wholeheartedly support two directions the meeting sessions have taken in recent years, particularly under Harvey Stahl's leadership: that of greater inclusivity in all areas of art history, and that of insisting that sessions include discussion. As a Board member I would also encourage that either at annual meetings or in other forums CAA members return to an earlier concern of the association and study the way we teach art history, an enterprise that presently needs desperate attention on both the undergraduate and graduate levels.

CECELIA F. KLEIN
University of California, Los Angeles



BA (studio art) Oberlin, 1960; MA (art history) Oberlin, 1967; PhD Columbia, 1972. POSITIONS: Oakland Univ, Rochester, Mich, asst prof, 1972-76; UCLA, asst to assoc prof, 1976-; vice-chair, art history area, 1981-83. PUBLICATIONS: *The Face of the Earth: Frontality in Two-Dimensional Mesoamerican Art*, 1976; editor, *Mother, Worker, Ruler, Witch:*

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Cross-Cultural Images of Women, 1980; "The Relation of Mesoamerican Art History to Archaeology in the U.S.," in *Pre-Columbian Art History: Selected Readings*, 1982; "The Identity of the Central deity on the Aztec Calendar Stone," *Art Bulletin*, 1976; other articles. PROFESSIONAL ACTIVITIES: Assoc Latin American Art Exec Comm, member-at-large for pre-Columbian art, 1980-83; organized UCLA symposium, "Depictions of the Dispossessed: Image and Self-Image of Euroamerica's Colonized Natives, 1985. CAA ACTIVITIES: speaker, 1977 and 1983 annual meetings; session chair, "Art and Social Identity in Reaction to State Control: Peru A.D. 500-1985," 1985 meeting, Los Angeles.

The CAA should respond more directly to the changing state of studio art and art history as they are being redefined and currently practiced. Attention to new methodologies, media, and subject matter will ensure that our disciplines are healthy and stimulating rather than stagnant. In particular, the CAA must address the fact that the traditional teaching of art and art history as essentially white male Euroamerican enterprises is being transformed by growing recognition that art is a human phenomenon—made by and observable among peoples of both sexes and all races, social classes, cultures and places. Were future CAA activities, meetings and publications to better reflect this, many former as well as potential new members might rejoin/join. I would move as well that CAA in the future fully inform its members of all Board actions (including vote counts and the minutes), so as to become even more responsive to its constituency.

LEONARD LEHRER
Arizona State University



BFA Phila Coll Art, 1956; MFA Univ Pennsylvania, 1960. POSITIONS: Phila Coll Art, co-dir, foundation program 1956-70; Univ New Mexico, prof, 1970-74; dept chair, 1970-73; Univ Texas at San Antonio, prof, 1974-77; dir, div art & design, 1974-75; Arizona State Univ, prof and chair, dept art, founding dir, school of art (1980), 1977-. EXHIBITIONS: more than thirty solo shows and numerous group shows, nationally and internationally. COLLECTIONS: represented in more than fifty, incl Metropolitan; Natl Gallery Art; MoMA; Cleveland Museum Art; Phila Museum Art; Utah Museum Fine Arts; Library of Congress; Sprengel Museum, Hannover, Germany; Yale Art Gallery; Grunwald Ctr Graphic Arts, UCLA; Phoenix Art Museum. AWARDS: Heitland Foundation prize, Celle, West Germany, 1980; gold medal, Natl Soc Arts & Ltrs, Ariz Chapter, 1981; printmaking fellowship award, Western States Arts Foundation, 1978. PROFESSIONAL ACTIVITIES: organized exh *Modern American Printmaking* for Amerika Haus, Hannover; Mid-America College Art Assoc, pres, 1979; member bd of directors, 1980-83; member bd of directors, Contemporary Forum, Phoenix Art Museum. CAA ACTIVITIES: speaker, 1974, 1977, 1982 CAA annual meetings; overall chair, studio sessions, 1974 annual meeting; member, Comm on Standards for MFA degree; member, Comm on Standards for BA and BFA degrees; member, Nominating Comm, 1972.

Over the years the CAA has evolved into the most active and influential organization in our field. It has taken on a myriad of responsibilities in representing the needs and maintaining the standards of art history and studio art; it is one of the primary sources of information, studies and statistics in art-related activities in American universities. Its scope is national and the Board of Directors should reflect such representation. The Southwest, while relatively small in population, is vital and active in the visual arts and representation from this region will continue to assure a balanced overview from the perspective of the Board of Directors.

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

JAMES MC GARRELL
Washington University, St. Louis



BA Indiana Univ, 1953; MA Univ California, Los Angeles, 1955. POSITIONS: Reed Coll, visiting artist, 1956-59; Indiana Univ, prof, 1959-80; Washington Univ, St. Louis, prof, 1981-. EXHIBITIONS: Allan Frumkin Gall; Venice Biennale; Dokumenta III, Kassel, Germany; Tate Gall, London; Carnegie Inst International; Chicago Art Inst; five Whitney surveys; others. COLLECTIONS: MoMA; Pennsylvania Acad Fine Arts; Whitney; Hirshhorn; Hamburg Art Mus, Germany; Centre Pompidou; other public museums and numerous univ collections. AWARDS: National Inst Arts & Letters Grant, 1963; Guggenheim fellowship, 1964; NEA teaching award, 1966; member correspondent, French Acad des Beaux-Arts. PROFESSIONAL ACTIVITIES: governor, Skowhegan School; past member, natl bd of advisors, Tamarind Institute. CAA ACTIVITIES: member, bd of directors 1969-72 and member exec comm; chair, Distinguished Teaching of Art Award comm, 1981; speaker at three annual meetings; session chair, 1982 annual meeting, NYC.

The CAA's concern with the problems of the creative artist in academic institutions is complementary to its already established and very proper interest in those of scholarship and research. When I served on the Board previously, in the early 1970s, I focused my efforts in this direction. I was involved then with the original conception of the establishment of minimal standards for the MFA degree, its recognition as the terminal one in studio practice, and the institution of an award for distinguished artist/teachers.

THOMAS F. REESE
University of Texas at Austin



BA Tulane Univ, 1965; MA Yale, 1969; PhD Yale, 1973. POSITIONS: Univ Texas-Austin, asst to full prof, 1970-. PUBLICATIONS: *The Architecture of Ventura Rodríguez*, 1976; *Libro de diferentes pensamientos unos imbutados y otros delineados por Diego de Villaneuva* (facsimile edition with intro, chronology, and notes), 1980; editor, *Studies in Ancient American and European Art: The Collected Essays of George Kubler*, 1985; articles in various journals; co-editor, *Newsletter for the American Society of Hispanic Art Historical Studies*, 1974-76. PROFESSIONAL ACTIVITIES: numerous scholarly papers and lectures; cofounder, Amer Soc Hispanic Art Historical Studies; corresponding member Real Acad de Bellas Artes de San Fernando, Madrid; member, advisory comm on acquisitions and exhibitions, 1978-79, and accessions comm, 1984-85, Univ Art Mus.

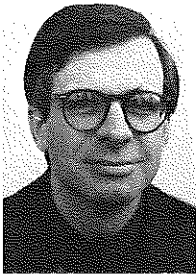
I support the new directions that the CAA has taken in its annual meetings and publications. Harvey Stahl's innovative L.A. programs opened the doors of American art history to new subject matter and approaches, and experimented with a wide variety of presentational formats—the most successful of which encouraged critical discussions of the central issues of our discipline. The movement towards thematic integration in CAA's journals provides the promise of similar fruitful critical exchanges. I am less familiar with the goals of studio artists within the organization, but would favor programs that supported continued freedom and innovation—artistic, educational, and economic.

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NOMINATIONS for the Board of Directors for 1987 may be addressed to: 1986 Nominating Committee, c/o CAA, 149 Madison Avenue, New York, N.Y. 10016.

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CHARLES TALBOT Smith College



BA Princeton, 1958; MA Yale, 1962; PhD Yale, 1968. POSITIONS: Yale, acting instructor to assoc prof, 1966-76, dir undergrad studies, 1967-70, dir grad studies, 1973-75; Smith Coll, assoc to full prof, 1976—, dept chr, 1980-82; Univ Hamburg, guest prof, 1983. AWARDS: research fel, National Gall Art, 1965. PUBLICATIONS: co-author, *Drawings from the Clark Art Institute*, 2 vols., 1964; co-editor, *Prints and Drawings of the Danube School* (exh cat), 1969; editor, *Dürer in America: His Graphic Work*, 1971; co-author, *From a Mighty Fortress: Prints, Drawings, and Books in the Age of Luther 1483-1546*, 1983; several articles. CAA ACTIVITIES: speaker at CAA annual meetings 1973, 1975, 1978, 1985.

Especially in view of some other professional, academic organizations here and abroad, we have reason to be grateful to the CAA and to those who have led it for the atmosphere of civility that is characteristic of its meetings and publications. Since the main function of the organization is to keep its members in touch with each other and to provide opportunities for the exchange of all sorts of information essential to our work, this spirit of respect and even-handedness, even as formidable egos or ideologies are colliding, makes all the difference and will continue to do so as the organization seeks to meet the diverse needs of its members in the future. Should I become a member of the Board, I would favor actions and policies to maintain and enhance this record.

IRENE J. WINTER University of Pennsylvania



BA Barnard, 1960; MA (Oriental languages & lit) Univ Chicago, 1967; PhD (art hist/archaeol) Columbia, 1973. POSITIONS: Jewish Mus, asst curator, 1966-67; Queens Coll, CUNY, instructor to asst prof, 1971-76; Univ Penn Mus, research assoc, 1976-82 and consulting scholar, Near East section, 1982—; Univ Penn, asst to assoc prof, 1976—; Inst. Fine Arts, NYU, visit lecturer, spring 1978; Hebrew Univ Jerusalem, visit lecturer, spring 1979; Harvard, visit lecturer, 1982-83 and visit scholar, 1984-85, 1985-86. PUBLICATIONS: *Ingathering: Catalogue of an Exhibition of Jewish Ceremonial Objects in New York City Public Collections*, 1968; co-editor and supervisor, *Catalogue of the Glass Collection at Queens College*, 1976; *A Decorated Breastplate from Hasanlu, Iran*, 1980; numerous articles and reviews. AWARDS: Kress fellow, 1977; Lindback award for excell in teaching, 1978; MacArthur prize fellow (first art historian to win this award), 1983-88; numerous others. PROFESSIONAL ACTIVITIES: several archaeological digs, 1958-74; Archaeol Inst Amer, various committees, 1972-83; editorial board, *Bulletin of the American Schools of Oriental Research*. CAA

ACTIVITIES: Morey Book Award Comm, 1984-85; chair, "Architectural Decoration and Program in Ancient Art," 1983 annual meeting; co-chair, "Art History and Anthropology: The Intersection of Two Disciplines," 1985 annual meeting.

At a time when recent intellectual history has been characterized by disciplines moving out from their respective centers to touch the boundaries of other disciplines, spawning such fields as bio-chemistry, astro-physics, socio-linguistics, I feel that Art History, too—while in no way abandoning what have been its central methodologies, corpora and general concerns—must rise to the challenge of neighboring disciplines and new horizons. In some measure, we have achieved this in recent CAA meetings. Ancient art, once considered a "peripheral field" relegated to biennial general sessions, has for the past several years been the subject of thematic sessions focussed upon concerns central to the discipline; non-Western sessions have proliferated, adding perspective and new methodologies; conceptual issues have increasingly shared the podium with substantive topics: practitioners and historians have come together in more joint fora. While these are all positive trends in my view, continued investment of time and energy within the CAA seems important in order to maintain this vitality and reflexivity.

CURRENT BOARD OF DIRECTORS

PRESIDENT: John Rupert Martin, Princeton University
VICE PRESIDENT: Paul B. Arnold, Oberlin College
SECRETARY: Phyllis Pray Bober, Bryn Mawr College
TREASURER: Richard Ravenscroft, Philadelphia National Bank
COUNSEL: Gilbert S. Edelson, Rosenman Colin Freund Lewis & Cohen

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

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

TO SERVE UNTIL 1988: Cynthia Carlson, Philadelphia College of Art; Alan M. Fern, National Portrait Gallery, Smithsonian Institution; Joel Isaacson, University of Michigan; Martha Kingsbury, University of Washington, Seattle; James Marrow, University of California, Berkeley; Catherine Wilkinson Zerner, Brown University.

TO SERVE UNTIL 1989: Sam Gilliam, Washington, D.C., Egbert Haverkamp-Begemann, Institute of Fine Arts, New York University; Joyce Kozloff, New York City; Irving Sandler, S.U.N.Y., College at Purchase; Barbara Maria Stafford, University of Chicago; Ruth Weisberg, University of Southern California.

new studio safety guide

Some things are worth waiting for . . . We are happy to report that the second edition of *Safe Practices in the Arts & Crafts: A Studio Guide*, by Julian A. Waller, M.D., is now available!

The first edition of this popular *Guide*, written by Gail Coningsby Barazani and published by the CAA in 1978, has been out of print for some time. We are sorry that it took us so long to come up with its successor, but we are proud indeed of the final product.

Author Julian A. Waller is professor of medicine at the University of Vermont and former chair of the Department of Epidemiology and Environmental Health at that school. He is an amateur potter, and he is married to a professional fiber artist.

The *Studio Guide* seeks to alert practicing artists and art students to the potential problems of ill health associated with various materials and processes involved in the production of art works.

The first section of the *Studio Guide* discusses general principles and approaches to health and safety in the studio. The second consists of guides to fifteen (15) specific mediums—in chart form; each chart lists types of exposure, the nature of the problems that may arise, and "what to do" to avoid or mitigate those problems. The final section, comprising appendices, gives extensive published references and other resources for additional information.

Safe Practices in the Arts & Crafts: A Studio Guide is 8½ x 11", 80 pages, and spiral-bound for easy reading of charts.

Price: \$7.00 prepaid.

announcements

Getty Postdoctoral Fellowships

Twenty J. Paul Getty Postdoctoral Fellowships in the History of Art and the Humanities will again be offered for the 1986-87 academic year. This program has parallel components: Institutional Awards and an Open Competition. Each component comprises ten non-renewable, one-year awards, to be held by scholars who received their Ph.D. degree in the period January 1980 to January 1986, or those with acceptable equivalent qualifications. All awards are portable and normally provide a \$21,000 stipend for the Fellow and a subvention of up to \$4,000 to the institution(s) at which the Fellow is based during the award year. Candidates for Getty Fellowships are limited to one application each year.

The universities designated to offer *Institutional Awards* for the 1986-87 academic year are: Bryn Mawr, Berkeley, Columbia, Harvard, Johns Hopkins, Univ. Michigan, N.Y.U., Princeton, Stanford, and Yale. Those eligible for the *Open Competition* comprise all scholars in art history and related fields from the United States and abroad who received their Ph.D.s during the six years noted above *except* those individuals who have been affiliated within the past three years with any of the universities designated to administer the program's Institutional Awards. Further information on *both* components of the program is available from Judith A. Himes, Woodrow Wilson National Fellowship Foundation, P.O. Box 642, Princeton, NJ 08542 (609) 924-4714. Application deadline in the Open Competition is 10 January.

Stanford External Faculty Fellowships

The Stanford Humanities Center offers five to seven residence fellowships for 1986-87 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 to contribute to intellectual life at Stanford. For application materials: Morton Sosna, Associate Director, SHC, Mariposa House, SU, Stanford, CA 94305. Application deadline: 14 December.

Grants for Foreign Students

To Attend CAA Annual Meeting

The CAA has been awarded a grant by the Institute of International Education's Short Term Enrichment Program (STEP) that will enable us to assist foreign graduate students to attend the 1986 CAA Annual Meeting. Recipients must be citizens of a foreign country who are enrolled as *full-time* graduate students at a U.S. institution of higher education and they must not be receiving any other U.S. Government funds, for either academic or travel expenses. Maximum award is \$300. Eligible students who are planning to attend the 1986 CAA Annual Meeting (New York City, February 12-15) should write for application forms to CAA, 149 Madison Ave., New York, NY 10016.

Fellowships for Research on Women

Two Rockefeller Foundation Humanist-in-Residence Fellowships for 1986-87 are offered at the Institute for Research on Women at Rutgers University. For either junior or senior scholars, primarily to work on original, book-length manuscripts about significant questions in women's studies and the humanities; some institutional and public obligations. For application materials: Catharine R. Stimpson, IRW, RU, New Brunswick, NJ 08903. (201) 932-9072. Application deadline: 1 December.

Fellowship for Study in Holland

The Friends of the Mauritshuis Foundation annually awards fellowships enabling students to study an aspect of Dutch art from the sixteenth through the eighteenth century in Holland. Applicants must hold an M.A. in the history of art and must be working towards a Ph.D. Stipend \$6,000, including travel expenses, for six months. Recipients will be affiliated with the Mauritshuis. Send applications with description of project, academic background, and two letters of recommendation to the selection committee chair: E. Haverkamp-Begemann, Inst. Fine Arts, 1 East 78th Street, New York, NY 10021. Deadline for 1986-87 academic year: 1 January.

National Museum Act Grants

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. Programs usually have mid September or mid December application deadlines; this year, those with December 14 A/Ds are Stipends to Individuals for Conservation Studies, Special Studies and Research, and Services to the Field. For further information: NMA, Arts and Industries Building, SI, Washington, DC 20560. (202) 357-2257.

Jewish Museum Metalwork Fellowships

Two fellowships of \$500 each are available annually to artists with experience in silversmithing, metalwork, or metal sculpture who are interested in creating contemporary Jewish ceremonial objects. Fellowships run either November through February or March through June and offer an opportunity to work with master silversmith Moshe Zabari. Prior knowledge of Jewish ritual not essential. For more information: Tobe Pascher Workshop, Fellowship Program, JM, 1109 Fifth Avenue, New York, NY 10028. Application deadline: 18 November.

Rome Prize Fellowships

For 1986-87, the American Academy in Rome will award residency fellowships in Architecture, Landscape Architecture, Painting, Sculpture, Musical Composition, Literature, Classical Studies, Classical Art & Archaeology, History of Art, Post-Classical Humanistic Studies, Medieval and Renaissance Studies, and Modern Italian Studies. In addition, Andrew W. Mellon Foundation and National Endowment for the Humanities post-doctoral fellowships, Samuel H. Kress two-year pre-doctoral fellowships, and National Endowment for the Arts six-month fellowships in the design arts will be awarded. Fellowships include stipend, transportation, room, board, studio or study, and participation in the Academy's community of artists and scholars. For further information, please state field of application and contact: Fellowships Coordinator, AAR, 41 East 65 Street, New York, NY 10021. Application deadline: 15 November.

Dumbarton Oaks Fellowships

The Studies in Landscape Architecture program at DO offers research fellowships for students working on dissertations or other final projects for their degrees. In addition postdoctoral fellowships are available for advanced research. Subject areas include History of Gardens and Landscape Architecture, Garden Ornament and Sculpture, Literature and Gardens, and History of Botanical Illustration and Horticulture. For further information: Asst. Dir., DO, 1703 32nd Street NW, Washington, DC 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 of postdoctoral teaching at a college or university and received their Ph.D. prior to June 30, 1984. One-year appointment, July 1986-June 1987, with limited teaching duties, departmental affiliation, opportunity to develop scholarly research. Stipend \$22,000. For further information: Richard M. Hunt, Program Dir., HU Mellon Faculty Fellowships, Lamont Library 202, Cambridge, MA 02138. Deadline: 1 November.

Mellon Fellowships at Penn

For scholars who have held the Ph.D. 3-8 years. Proposals are 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 \$18,500. For further information: Saul Morson, Chr., Humanities Coordinating Committee, 16 College Hall/CO, University of Pennsylvania, Philadelphia, PA 19104. Application deadline: 1 December.

Continued on p. 12, col. 3

conferences and symposia

The Roman de Fauvel

An interdisciplinary conference on the *Roman de Fauvel* will be held November 14-15 at the University of North Carolina, Chapel Hill. Speakers will include Edward Roesner (musicology, N.Y.C.), Nancy Freeman-Regalado (French, N.Y.U.), Elizabeth A.R. Brown (history, Brooklyn College), Alison Stones (art history, Univ. Pittsburgh) and Tilman Seebass (musicology, Duke). Music from Paris, Bibl. Nat., ms.fr. 146 will be performed by Ann Monoyios, soprano, and the Newberry Consort. For more information: Jaroslav Folda, Dept. Art, Hanes Art Center, 079A, UNC, Chapel Hill, NC 27514.

The Fantastic in the Arts

For a conference to be held at the University of Houston at Clearlake, Texas, March 12-16, 1986, papers of approximately 25 minutes are invited for the following sessions: *Illustration of the Fantastic 1400-1700*, Jane Goldsmith, Dept. Art History, Trinity Univ., 715 Stadium Drive, San Antonio, TX 78284; *Illustration of the Fantastic 1700 to the Present*, Louisa Smith, English Dept., Mankato State Univ., Mankato, MN 56001; *The Mirror: A Symbol of Fantasy in Art and Literature*, Liana Cheney, Dept. Art, Univ. Lowell, Lowell, MA 01854; *Fantasy in Contemporary Art*, Dorothy M. Joiner, Dept. Art, West Georgia College, Carrollton, GA 30118; *Symbolism in Art and Architecture*, Joiner, as above; *Fantastic Erotic Imagery*, Francine Koslow, Dept. Art, Pine Manor College, Chestnut Hill, MA 02167; *Computer Art*, Jim Gibson, Dept. Fine Arts, Northern State College, Aberdeen, SD 57401; *The Occult in Art*, Laurinda Dixon, Dept. Fine Arts, Syracuse Univ., 411 Hall of Languages, Syracuse, NY 13210. Send paper and 100-word abstract to chairpersons listed above. Papers on additional topics are welcome; write to Amy Golahny, Dept. Art, Lycoming College, Williamsport, PA 17701. Deadline for abstracts and proposals: 28 October.

New England Art Historians

The conference "How Is Art History?," sponsored by the art historians of the Land Grant Universities of New England, has been rescheduled from October 18-20, 1985 to April 4-6, 1986 at the University of Massachusetts, Amherst. Session topics and chairs are *Art and Politics*, Joyce Brodsky, Univ. Connecticut; *Artists and Biography*, Ruth Butler, 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 Wassyng Roworth, Univ. Rhode Island; and *The Sacred and the Secular*, Margaret Roland, Univ. Vermont. For further information: Paul Norton, Bartlett Hall, Dept. Art, UM, Amherst, MA 01003.

Since the Harlem Renaissance: 50 Years of Afro-American Art

A symposium to be held Friday-Saturday, October 4-5, at Penn State University, in conjunction with a major exhibition of the same title at the University Museum. Mary Schmidt Campbell, director of the Studio Museum in Harlem, will be keynote speaker. Workshop topics are *The Harlem Renaissance*, with artist David Driskell; historian David Levering; and curator-critic Samella Lewis; *Afro-American Art of the 1940s and 50s*, with artists Romare Bearden, Elizabeth Catlett, Ernie Crichlow, and Jacob Lawrence; *Afro-American Art of the 1960s*, with artists Margaret Taylor Burroughs and Sam Gilliam and curator Edmund B. Gaither; and *Afro-American Art and the Contemporary Scene*, with artists Benny Andrews and Richard Mayhew, art historian Michael Chisolm, and curator Lowry Sims. Other symposium events include a slide presentation and discussion by Romare Bearden, and, on Saturday night, a "Meet the Speakers" dinner (\$7.50, reservations required) and a performance by the Count Basie Orchestra (\$10.00). For further information: Dept. Public Information, PSU, 312 Old Main Bldg., University Park, PA 16802. Or call Kathryn McClintock (814) 865-7672.

Spanish Civil War

A multidisciplinary conference commemorating the fiftieth anniversary of the Spanish Civil War will be held at Siena College, June 12-13, 1986. Papers, presentations, panels, etc. dealing with film, art, popular culture, and related topics are invited. Address proposals and inquiries to Thomas Kelley, History Dept., SC, Loudonville, NY 12211.

Off the Walls: Historic Wallpapers in New England

A symposium to be held October 4-5, in conjunction with an exhibition of the same title at the Museum of Our National Heritage in Lexington, Mass. The first day's program will focus on new research on 18th- and 19th-century American wallpapers; the second day's program will deal with issues of conservation and reproduction. For more information: Society for the Preservation of New England Antiquities, 141 Cambridge Street, Boston, MA 02114. (617) 227-3956.

Boundaries of American Culture

The theme of the tenth biennial convention of the American Studies Association, to be held October 31-November 3 in San Diego. In number and range of sessions, it's the biggest ASA convention ever; most topics are interdisciplinary, with art history well represented by Wanda Corn, Jules Prown, many others. For registration information: 307 College Hall/CO, Univ. Pennsylvania, Philadelphia, PA 19104.

PhotoHistory

The sixth PhotoHistory symposium will be held at George Eastman House in Rochester, October 11-13, 1985; the accompanying special exhibition at the International Museum of Photography will be on the contemporary French photographer Lucien Clergue. Among scheduled speakers are Naomi Rosenblum, Parsons School of Design, "From Mentor to Friend: Alfred Stieglitz and Paul Strand" and, speaking on their own museums, Robert A. Sobieszek, "Treasures from the Eastman House Vaults" and Walter Naef, "The New Getty Museum of Photography." On October 13 there will be an all-day photographic trade fair. Fee for symposium and fair: \$40; students \$20. For more information: Photographic Historical Society, Box 39563, Rochester, NY 14604; or call Barbara Hall, (716) 271-3361.

Tri-State Sculptors

The T-S Sculptors, representing South Carolina, North Carolina and Virginia, are holding their annual conference October 4-6, with an accompanying exhibit October 5-25 at the Fine Arts Center of Kershaw County, Camden, S.C. Workshops, panels, demonstrations, including "Sky Sculpture." For registration information: Mary Valk, 514 Marston Moor Lane, Columbia, SC 29210. (803) 781-3730.

Medieval-Renaissance Studies

The fifth biennial New College Conference on Medieval-Renaissance Studies will be held at the University of South Florida, March 6-8, 1986. Proposals for papers on all aspects of Europe and the Mediterranean, 1000-1600 A.D., are invited (special themes include urban studies and courtly culture). Send one-page abstract to Lee Snyder, Dir., MRS, New College, USF, Sarasota, FL 33580. Deadline: 1 December. There is also a national undergraduate student paper contest, with cash prizes, papers due 1 February; write for rules.

NOMINATIONS INVITED FOR CAA TEACHING AWARDS

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

Letters of recommendations and appropriate supporting materials should be sent to the CAA, 149 Madison Avenue, New York, N.Y. 10016 by November 1. The names and letters of nomination for any candidates who are strong contenders but not the recipient in any given year will be passed on to the award committees for the following year.

/conferences and symposia

Michelangelo Rediscovered: Most Recent Findings in the Sistine Chapel

A day-long conference to be held on Monday, October 21, at the Metropolitan Museum of Art. Speakers will be André Chastel, College de France; Michael Hirst, Courtauld; Fabrizio Mancinelli, Vatican Museums; John Shearman, Princeton; Pierluigi de Vecchi, Univ. Milan, and Kathleen Weil-Garris Brandt, N.Y.U. For reservations: Education Dept., MMA, Fifth Avenue at 82nd Street, N.Y.C. 10028. (212) 879-5500 x 3307.

Dislocated Sources: Historicism in Post-Modern Art & Architecture

A three-day symposium, sponsored by the Professional Development Foundation of Virginia, to be held October 10-12 at the Mount Lake Hotel near Newport. Speakers will be artist John Baldessari, architect Allan Greenberg, and historian-critics Dan Cameron, Carroll William Westfall, Donald Kuspit, and Elaine King. Conference fee \$20; accommodations additional. Forms from PDFV, 3600 West Broad Street, Suite 635, Richmond, VA 23230. (804) 355-4895.

Women's Changing Roles in Museums

A seminar cosponsored by the Smithsonian Institution's Office of Museum Programs and the Smithsonian Women's Council, to be held sometime in March, 1986. Among seminar topics: Images of Women in Museums; Setting a Career Path: How to Get There; Must Women Raise their Voices to be Heard: Communication as a Tool and Developing a Leadership Style; How to Establish a Network and Set up a Power Base; Women as Colleagues and Supervisors; Balancing Personal and Professional Life in Museum Work; Women as Scholars; Funding Agencies as Advocates for Women's Programs; and Where are We Going? Presentors will include museum professionals from the Smithsonian and other museums as well as experts in related fields. To receive the program announcement and registration materials, write to OMP, Arts and Industries Building, Room 2235, SI, Washington, DC 20560.

Museum Archives Task Force

In January 1981 the Society of American Archivists established a Museum Archives Task Force, the objectives of which are to survey museum archival programs and report on their state, to establish ties with organizations such as AAM, ARLIS, and AAMD, and to act as a general clearinghouse for information on museum records. Each year the Task Force sponsors an open house at the SAA annual meeting. At this year's meeting, scheduled to convene in Austin, Texas, 28 October-1 November, there will also be a formal session, with papers presented on museum records. For additional information on the meeting or the Task Force, contact session chair Kathleen Robinson, Archivist, Museum of Fine Arts, 1001 Bissonnet, Houston, TX 77265.

CAA monograph

Raphael's Bible: A Study of the Vatican Logge by Bernice F. Davidson—the thirty-ninth volume in the CAA Series of Monographs on Archaeology and the Fine Arts—has been published by Pennsylvania State University Press.



Literature on the Vatican palace Logge is already vast, extending from contemporary comments—recorded as the last brush strokes were drying—up to our own day. From the beginning, however, discussions of the Logge have failed to explore the ideas that were intended to be conveyed by the decoration and instead have concentrated almost exclusively on two issues: sources (chiefly the antique sources for figures and ornament) and attributions (attempts to assign specific portions of the decoration to individual artists working in Raphael's studio). Furthermore, previous admirers of the Logge have seldom tried to examine the work as a whole but rather have revealed a distorting bias toward either the biblical scenes painted in the vault or, more often, the grotesques that surround them and descend to cover the Logge walls with stucco and painted ornament that imitates the antique, in style, technique, and motifs. Writers tend to view these two basic components of the decoration separately: at times as though they were in actual conflict with one another; nearly always as though any logical or systematic relation between the two zones were unimaginable. In sum, no one to date has made a serious effort to analyze the meaning of Raphael's Bible.

In the present monograph, an attempt is made to identify the most significant cohesive themes of the Logge decorations and to demonstrate that the program was essentially a traditional and conservative one. The first chapter of the monograph provides an introduction to certain fundamental beliefs held at the time that are elaborated more fully in



Raphael, *Moses and the Burning Bush* (detail).

the Logge. This approach to the subject is oblique, the arguments being presented through a study of the ecclesiastical concerns and deep spirituality expressed in Raphael's portrait of Leo X and through a survey of the issues and propaganda stressed in contemporary literature and festivals. The second chapter offers a brief summary of the basic surviving evidence concerning the commission, its execution, and the alterations to Raphael's design for the Logge, made in later years, which should of course be discounted in any endeavor to reconstruct the original program. The third chapter—and major portion of the book—is intended to show that in the Logge decorations Raphael presents ideas and employs a figurative vocabulary not only long familiar at the Vatican court but known in theology and the arts for many centuries, in many places; yet through his genius the artist transforms this common language and imagery into one of the greatest masterpieces of his career.

The Word Becomes Flesh: Radical Physicality in the Religious Art of the Later Middle Ages

A symposium to be held on Saturday, November 9, in conjunction with an exhibition of the same title at the Cantor Art Gallery of the College of the Holy Cross. Four papers will examine the influence of women's spirituality on artistic taste and iconography. Discussants will be Colin Eisler, Inst. Fine Arts, N.Y.U., and Valerie Lagorio, Editor, *Mystics Quarterly*. For more information: Marie Travers, CAG, CHC, Worcester, MA 01610. (617) 793-3356.

Lalique & The Art Nouveau

An international jewelry symposium to be held on Saturday, November 23, at the Fashion Institute of Technology. Fee \$35, includes luncheon buffet. For registration information: Richard Martin, FIT, 227 West 27 Street, New York, NY 10001. (212) 760-7970.

Color Conversation

A three-day conference to be held at the Pratt Institute, November 1-3, in conjunction with the exhibition *Illuminating Color*. The conference will examine the psychology and perception of color, language issues, color theory, color sensibility in contemporary art, color reproduction, and color in fashion and in computer art. Participants will include Faber Birren, Mary Buckley, Juan Downey, Janet Fish, Barbara Kasten, Max Kozloff, Helen Levitt, George McNeil, Elizabeth Murray, Richard Prince, Lillian Schwartz, Sandy Skoglund. Fee \$60; full-time students \$30. For more information: PI Gallery, 200 Wiloughby Avenue, Brooklyn, NY 11205, or call Nina Prantis (718) 636-3635.

Correction: The Renoir Symposium at the Boston Museum of Fine Arts will be held on *Saturday, October 5*—not on the nonexistent Saturday October 9, as previously published.

grants and awards

ACLS FELLOWSHIPS

Sixty-seven fellowships were awarded, in a competition in which nearly 800 applications were considered, for research in the humanities and related social sciences. Recipients include: **Richard O. Abel** (Dept. English), Drake Univ.: Systems of spatial-temporal representation and narrative continuity in the French cinema, 1908-1929; **Alden R. Gordon**, Trinity College, Hartford: The Marquis de Marigny and French royal art patronage under Louis XV; **Madelyn Gutwirth** (Dept. French), West Chester State Univ.: Images of women in art and letters before, during, and after the French Revolution; **Lawrence R. Hoey**, Univ. Wisconsin-Milwaukee: The evolution and aesthetic significance of pier design in early English Gothic architecture; **John H. Kroll** (Dept. Classics), Univ. Texas, Austin: Publication of the Greek coins from the Agora excavations in Athens; **Sarah Bradford Landau**, New York Univ.: The New York skyscraper, 1870-1910; **Sydel Silverman** (Dept. Anthropology), Graduate Center, C.U.N.Y.: Politics, class, and culture in Italian urban festivals; **Joan Allen Smith** (Dept. Music), Univ. California, Santa Barbara: Alban Berg and other 20th-century Viennese artistic and cultural figures.

Thirty-five fellowships were awarded to recent recipients of the Ph.D.; nearly 200 applications were received. Among the award recipients: **Marcia Kupfer**, Boston Univ.: Romanesque mural painting in the vicinity of Bourges; **Margaret R. Olin**, School of the Art Inst. of Chicago: The artistic theories of Alois Riegl; **Catherine R. Puglisi**, Rutgers: A monograph and catalogue raisonné on Francesco Albani; **Lauren E. Talalay**, Indiana Univ.: Deities and dolls—prehistoric figurines from Franchthi Cave; **William E. Wallace**, Washington Univ.: The workshops and assistants of Michelangelo.

In addition, twelve 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: **Sally Price** (Dept. Anthropology), Johns Hopkins: Primitive arts in civilized places.

ACLS GRANTS-IN-AID

Ninety-three grants-in-aid for postdoctoral research were awarded. Recipients include: **Irina Andreescu-Treadgold**, no academic affiliation: Monuments related to the Church of Santa Maria Assunta in Torcello; **Gregory T. Armstrong** (Dept. Religion), Sweet Briar College: The Book of Genesis in early Christian art; **Darice E. Birge** (Dept. Classics), Columbia: The sacred square in the sanctuary of Zeus at Nemea; **Marcus B. Burke**, S.U.N.Y., College at Purchase: Iconography and collecting in 17th-century Spain; **Walter Cahn**, Yale: Romanesque book illumination in France, 1100-1200; **Jane B. Carter**, Tulane: Humbaba in Sparta: connections between Sparta and the Phoenicians in the

orientalizing period; **Dorinda Evans**, Emory Univ.: Visionary eccentrics in 19th-century American art; **Stephen Gardner**, Columbia: Architecture in the Paris region, 1125-1150, the context for the birth of Gothic; **Anne D. Hedeman**, Univ. Illinois, Urbana: The illustration of early copies of the *Grandes Chroniques de France*; **Robert B. Koehl** (Dept. Classics), Florida State Univ.: The forms and functions of Aegean Bronze Age rhyta; **Meredith P. Lillich**, Syracuse Univ.: The stained glass of Eastern France—Saint-Dié, Toul; **Margaret M. Miles** (Dept. Classics), Univ. California, Berkeley: A study of temples A and O at Selinous, Sicily; **John H. Oakley** (Dept. Classical Studies), College of William and Mary: Public dining pottery from Classical Athens; **Archer St. Clair Harvey**, Rutgers: Corpus of Pyxides; **Myron Schwartzman** (Dept. English), Baruch College, C.U.N.Y.: A painter's odyssey, Romare Bearden's life and art; **Molly T. Smith**, Michigan State Univ.: Four paintings by Robert Campin; **Martha Woodmansee** (Dept. German), Columbia: Studies in the social, economic, and political conditions of the emergence of "art."

ACLS ADDENDA

Under one of several programs in Chinese studies, a fellowship was awarded to **Kathlyn Liscomb**, School of the Art Institute of Chicago; her project: Science and self-realization in the painting and theory of Wang Lü.

In addition, in the March 1985 competition, travel grants to attend international conferences were awarded to four of the ten art historian applicants. Recipients are: **Thomas F. Hedin**, Univ. Minnesota, Duluth; **Betsy Rosasco**, Art Museum, Princeton Univ.; and **Dora Wiebenson**, Univ. Virginia—all to attend the Colloque Versailles, to be held at the chateau—and **Eloise Quiñones Keher**, Columbia Univ., to attend the 45th International Congress of Americanists, to be held in Bogotá, Colombia.

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 1985 have been awarded to twenty-six American artists and scholars. Among the recipients:

ARTISTS: **J. Brit Bunkley**, Brooklyn, N.Y.: sculpture; **Lizbeth Marano**, N.Y.C.: sculpture; **Franc Dominic Palaia**, Elizabeth, N.J.: painting; **Philip Lawrence Sherrod**, N.Y.C.: painting.

ART HISTORIANS: **Caroline Astrid Bruzelius**, Duke (Mellon): The Gothic churches erected by Charles d'Anjou and his successors, both as a group and individually; **Joanna Dougherty**, Univ. Virginia, landscape architecture: 18th century French town planning in Italian cities and towns; **Isabelle J. Frank**, Harvard (Kress predoctoral): 15th-century artist Mellozo da Forlì; **Dorothy F.**

Glass, S.U.N.Y., Buffalo (NEH postdoctoral): Monograph on Romanesque sculpture in Campania; **Kathryn Louise Gleason**, Ph.D. cand., Oxford (Kress, art and archaeology): Analysis of design principles in Roman gardens and place of the garden in landscape, architecture, and ritual of daily Roman life; **Carole Paul**, Univ. Pennsylvania (predoctoral): The 18th-century redecoration of the Villa Borghese.

NATIONAL HUMANITIES CENTER

Forty-one scholars will work at the NHC in Research Triangle Park in North Carolina as Fellows or Associates for the academic year 1985-86. Among them: **Ann Wharton Epstein**, Duke Univ.: Communicating the sacred in word and image, continuities from the third to fifth centuries; **Madelyn Gutwirth** (Dept. French) West Chester Univ.: The fall from grace, images of women in art and letters before, during, and after the French Revolution; **Lawrence R. Hoey**, Univ. Wisconsin-Milwaukee: Pier design in early English Gothic architecture; **Robert S. Lopez** (Dept. History), Yale: Economics and culture in the Italian Middle Ages and Renaissance; **Townsend Luding** (Dept. American Literature), Univ. North Carolina, Chapel Hill: A biography of Marsden Hartley; **Stefan T. Morawski**, Polish Academy of Sciences and Letters: The crisis of art and present-day civilizational transformations; **Murray Roston** (Dept. English), Bar-Ilan Univ., Israel: Renaissance perspectives in literature and the visual arts; **Richard A. Schiff**, Univ. North Carolina, Chapel Hill: The "classic" in modern art, a study of the critical evaluation of artistic styles; **Roger A. Stalley**, Trinity Coll., Dublin: Regional expressions of the Early English Style.

GETTY MUSEUM STUDENT PROGRAMS

The J. Paul Getty Museum offers several residency programs for students at various levels. Among appointments for the 1985-86 academic year: *Fellowship Program*: **Gary D. Sampson**, Univ. California, Santa Barbara, photographs; *Student Interns*: **Marcelle Andreasson**, graduate, Istituto per l'arte e restauro, Florence, and Univ. of Lund, Sweden, paintings conservation; **Lisa Ezell**, Syracuse Univ., drawings; **Lynn F. Jacobs**, New York Univ., manuscripts; and **Maria Lucia Ferruza**, Univ. Rome, antiquities. In addition, several undergraduates were appointed student assistants.

ARCHAEOLOGICAL INSTITUTE OF AMERICA

This year, AIA's Olivia James Traveling Fellowship was split between **Elizabeth Simpson**, Univ. Pennsylvania, who is working on

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wooden furniture from Gordion, Turkey, and **Michael Hoff**, Boston Univ., who works on the Roman agora in Athens. The Harriet Pomerance Fellowship was awarded to **Judith Weinstein Balthazar**, Univ. Pennsylvania, for study of the copper-base objects from Early through Middle Bronze Age Cyprus.

AAAS FELLOWS

Among the eighty-five new Fellows of the American Academy of Arts and Sciences elected on May 8, at the 205th annual meeting, were the art historians **Michael Fried**, Johns Hopkins, and **William Rubin**, Museum of Modern Art, and the painter **Robert Motherwell**.

INDIVIDUAL AWARDS

Evelyn M. Kain, Ripon College, Wisc., is the recipient of a Translations Program grant from the National Endowment of the Humanities for her annotated translation of *Stillfragen: Grundelungen zu einer Geschichte der Ornamentik* (Problems of Style: Foundations for a History of Ornament) by Alois Riegl, 1893.

The Art Libraries Society of New York presented its 1984 award for excellence to *The Art of Satire: Painters as Caricaturists and Cartoonists from Delacroix to Picasso*, by **Ralph E. Shikes** and **Steven Heller** (New York: Horizon Press).

Lena Torslow Hansen, exhibition director for *A Broad Spectrum: Contemporary Los Angeles Painters and Sculptors '84*, has been awarded NEA fellowship for arts managers for fall 1985.

Marcia Allentuck has been elected an Honorary Fellow of the Institute for Advanced Studies in the Humanities of the University of Edinburgh.

James H. Marrow, Univ. California, Berkeley, and a member of the CAA Board of Directors, has been awarded the International Eugene Baie Prize for 1978-1982 for his *Passion Iconography in Northern European Art of the Late Middle Ages and Early Renaissance: A Study of the Transformation of Sacred Metaphor into Descriptive Narrative*. The prize, which carries a cash award of 100,000 Belgian francs, is given to a foreign author who has written in his/her native language on Flemish history, art, or culture.

Paul Yule, Corpus of Prehistoric Asian Metal finds, has received a grant (DM 73110) from the Deutsch Forschungsgemeinschaft for a study of the metalwork of the second millennium B.C. in India.



Stella Kramrisch

On May 13 the Smithsonian Institution presented its Charles Lang Freer Medal to **Stella Kramrisch**, the eighth person and the first Indianist to receive this prestigious award since it was first established in 1956 to recognize scholars of international stature for "distinguished contribution to the knowledge and understanding of Oriental civilizations as reflected in their arts." Kramrisch (Ph.D. Univ. Vienna) has been curator of Indian Art at the Philadelphia Museum of Art since 1954 and has taught at N.Y.U.'s Institute of Fine Arts since 1964. She first went to India in 1922 to teach at the newly founded university, Santiniketan, and from 1923 to 1950 taught at the University of Calcutta. In 1950, Kramrisch accepted a professorship at the University of Pennsylvania, where she taught until 1969. Among her numerous exemplary publications are *The Hindu Temple*, the standard work on Indian sacred architecture, and *The Presence of Siva*, the first comprehensive investigation of the meaning, origin, and nature of the complex Hindu god Siva.

Alan Wallach, Kean College of New Jersey, has been awarded a Smithsonian postdoctoral fellowship for a 1985-86 residency at the National Museum of American Art. He plans to continue his research on Thomas Cole's patronage.

The Society of Architectural Historians' Founders' Award—the equivalent of our own Porter Prize—went to **Christine Smith**, Georgetown University, for "East or West in 11th-Century Pisan Culture: The Dome of the Cathedral and Its Western Counterparts," which appeared in the October 1984 issue of the *SAH Journal*.

information

For a systematic catalogue of the art of **Maurice and Charles Prendergast**, information is sought on works in all mediums, correspondence and other documents. Owners' identities will be kept confidential. Charles Parkhurst, Dir., Prendergast Project, Williams College Museum of Art, Williamstown, MA 01267. (413) 597-2429.

For a catalogue raisonné of the work of **Ernst Oppler** (1867-1929), owners of paintings, drawings and graphic works are kindly requested to get in touch with Jochen Bruns, Woldsenweg 1, D-2000 Hamburg 20, West Germany. (Biographic information also appreciated.)

For a catalogue marking the 250th anniversary of the birth of **George Romney**, information on the whereabouts of the following canvases is sought: *Major Pierson Conversing with a Brahmin* (ca. 1771), *A Mohawk Brave* (1776), *The Indian Woman* (1793), and a version of the portrait of *Col. Sir Alexander Hope* (1795). Also appreciated would be any data on *Lady Rumbold* (1771/81), *Col. Sir Paul Aemilius Irving* (1783), and *Miss Lushington* (1786), about which very little is published. Confidentiality will be observed. Contact Jennifer C. Watson, Curator, Kitchener-Waterloo Art Gallery, 101 Queen Street North, Kitchener, Ontario N2H 6P7, Canada.

For a catalogue raisonné of the American modernist **Arthur B. Carles**, 1882-1952, information on the location of paintings and pastels is sought by Barbara Wolanin, Art Dept., James Madison Univ. Harrisonburg, VA 22807.

Information on prehistoric metal artifacts from Afghanistan is sought by Paul Yule, Corpus of Prehistoric Asian Metal finds, Goethestrasse 30, 5300 Bonn 1, FRG. On request, owners' names will be kept confidential.

Rudolf Arnheim gave the commencement address at the centennial of the Kansas City Art Institute and received an honorary doctor of fine arts degree at the Massachusetts School of Art in Boston.

ERRATA

In the announcement of the Getty Postdoctoral Fellowship awarded to **Patricia Leighton**, the title of her project was listed incorrectly. It is "Art and Social Radicalism in France, 1900-1914."

The name of **Ulrich F. Keller**, University of California, Santa Barbara, was inadvertently omitted from the listing of recipients of Guggenheim Fellowships. His project is "A Reconstruction of Nadar's 'Figures Contemporaines' Series."

people and programs

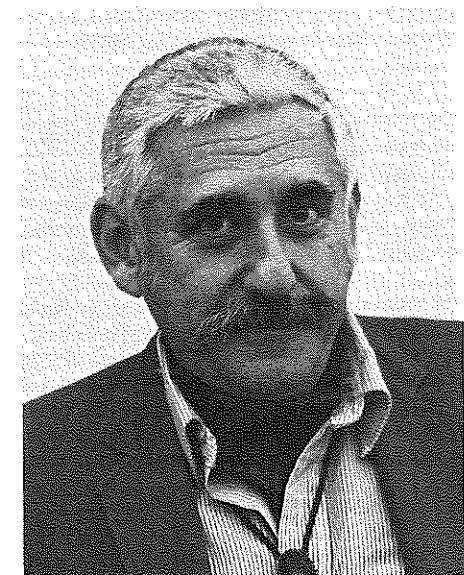
Material for inclusion in **People and Programs** should be sent to *College Art Association*, 149 Madison Avenue, N.Y.C. 10016. Deadline for next issue: 15 November.

IN MEMORIAM

Laurence P. Leite, professor emeritus of art at George Washington University, died in February at the age of 78. His major publications were on Christian iconography, and his final research project on St. Francis de Sales. Leite (Ph.D. Johns Hopkins) joined GW in 1956, and served as chair of the department from 1966 to 1977. In recognition of his contributions to the study of art history, a Laurence P. Leite Memorial Prize Fund has been established; contributions may be sent to Dept. Art, GWU, Washington, DC 20052.

Marjorie Acker Phillips, who with her husband founded the Phillips Collection in Washington, D.C., died in June at the age of 90. . . . **James F. Parker**, painter and director of the Paris campus of the Parsons School of Design, died in July. He was 51 years old.

ACADEME



Edward Colker, Cornell University

Painter and graphic artist **Edward Colker** has been named chair of the department of art at Cornell University. For the past five years Colker had been dean of visual arts at S.U.N.Y., Purchase, and before that director of the School of Art and Design at the University of Illinois, Chicago, from 1972 to 1977. In 1960, he founded Editions du Grenier, now the Haybarn Press, for publication of illustrated books of poetry made in collaboration with the poets. He was also one of the first guest editors for the *Art Journal*; he edited the issue on "The Education of Artists."



Gabriel P. Weisberg, University of Minnesota

Gabriel P. Weisberg, for the past two years director of the NEH Museums and Historical Organizations Program, has joined the University of Minnesota as professor of art history. A specialist in nineteenth-century French art, he curated and wrote the catalogue for *The Realist Tradition: French Painting and Drawing, 1830-1900*. Until recently a member of the CAA Board of Directors (his term expired in 1984), Weisberg has served for several years as chair of the CAA Committee for the Preservation of Art.

Joining the faculty in studio art at S.U.N.Y. Stony Brook this fall are painter **Yee Jan Bao**, a former Guggenheim and NEA fellow; metal sculptor **Molly Mason**, and printmaker **Michi Itami**. Faculty member **Howardena Pindell** was visiting artist at the Vermont Studio School during the summer, and **Mel Pekarsky** was visiting artist at the University of Alaska at Fairbanks. Art historian **Anita Moskowitz** is on leave for the year to work full-time on the Census of Gothic Sculpture in American Collections. **Nina Mallory** continues her leave, under NEH and Kress grants this semester, to complete research in Spanish baroque art.

Louise George Clubb, formerly professor of comparative literature at the University of California, Berkeley, is the new director of I Tatti. She succeeds **Craig Hugh Smyth**, who has retired.

At Duke University, **William Pressly** has joined the department as associate professor. His specialties include British and nineteenth-century art. **David Castriota**, whose field is ancient art, has been hired as assistant professor. **Judy Sund**, who is completing her dissertation at Columbia, will teach modern art. **Kathryn Horste**, a medievalist, is visiting assistant professor for the year. And visiting artists are printmaker **Merrill Shatzman** and painter **Yvonne Muller**.

At the University of Missouri-Columbia, **Norman E. Land** (Ph.D. Virginia) has been appointed chair of the department of art history and archaeology. He replaces **Vera B. Townsend**, who plans to retire in 1986. **Kathleen Slane** has received a grant from the Howard Foundation to study Roman ceramics at Corinth; she will be on leave for the academic year 1985-86. Visiting assistant professor **Barbara Lee Johnson** will serve as her replacement. **Howard Marshall** and **Osmond Overby** have established on the graduate level an interdisciplinary minor in Cultural Heritage Studies to prepare students for careers in preservation agencies, historical museums, and related organizations. Please note: the name of **Nancy E. Locke**, who graduated UM-C in June, was inadvertently omitted from the list of Mellon predoctoral fellows in the summer issue of this newsletter. She is attending Harvard University.

Visiting appointments at the University of Delaware during 1985-86 include **Robert W. Jensen**, who will be teaching modern art all year; **Nicolai Cikovsky, Jr.**, who will be teaching a seminar on Winslow Homer in the fall; **Margaret Denton Smith**, who will be teaching a seminar on the Roots of Romanticism, also in the fall; and two full-time faculty members in the spring: **Sarah E. Bassett**, medieval, and **Nicola Courtright**, baroque. These are primarily replacements for **Nina Athanassoglou-Kallmyer** and **Patricia Leighton**, both of whom have Getty postdoctoral fellowships this year, and **Lawrence Nees**, who will be at the Center for Advanced Studies in the Visual Arts in the spring. In addition **Linda Pellecchia**, a specialist in Italian Renaissance architecture, has joined the faculty for the next two years.

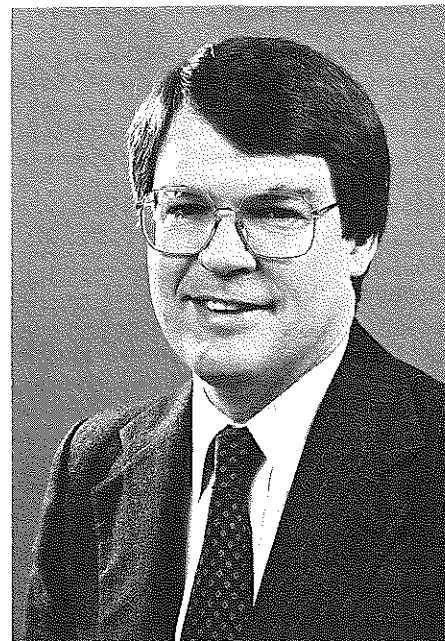
Blanche Brown, since September 1 professor emerita of New York University, and **Milton Brown**, resident professor at the C.U.N.Y. Graduate Division and senior fellow of the Williams College Museum of Art, will be visiting professors at Hebrew University in Jerusalem during December 1985 and January 1986. This is their second stint at Hebrew University; they taught there during the spring semester in 1982.

Stanley Edwards has been appointed assistant professor of art and design at Winthrop College in Rock Hill, S.C. And **Robert Baldwin**, formerly at Kent State University, has been appointed to a tenure-track position at Connecticut College in New London.

MUSEUMS

Sally L. Perisho is the new director at the Gallery of Contemporary Art, University of Colorado. She also holds the title of professor of art history. Perisho (MA Univ. Illinois) was previously director of the Colorado Gallery of the Arts at Arapahoe Community College.

/people and programs



Edgar Peters Bowron, Harvard University Art Museums

Edgar Peters Bowron, formerly director of the North Carolina Museum of Art, is the new director of the Harvard University Art Museums (HUAM—one of our least favorite acronyms—comprises the Fogg, the Busch-Reisinger, and the soon-to-be-opened Arthur M. Sackler Museum.) Bowron (Ph.D. N.Y.U.) was earlier associated with the Metropolitan, the Minneapolis Institute of the Arts, the Walters Art Gallery, and the Nelson Gallery-Atkins Museum. His most recent publication, based on the papers of the late Anthony M. Clark, is the *Complete Catalogue of the Paintings and Drawings of Pompeo Batoni (1708-87)*, published this year. He is presently preparing a history of painting in eighteenth-century Rome.

Archaeologist and art historian **John Carswell** has been named director of the David and Alfred Smart Gallery at The University of Chicago. Carswell has been curator of the University's Oriental Institute since 1977. He will retain an appointment there as research associate, with the rank of full professor.

Mark M. Johnson is the new director of the Muscarelle Museum of Art, College of William and Mary. He had been assistant director of the Krannert Art Museum and has also held positions in the art history and education departments of The Cleveland Museum of Art and the Art Institute of Chicago.

Robert H. Frankel moves to the Dade County Center for the Fine Arts in Miami, Florida, as director. He leaves the Delaware Art Museum in Wilmington, where he was director for five years.



Diane Lesko, St. Petersburg Museum of Fine Arts
Photo: Raymond Wenzel

At the Museum of Fine Arts in St. Petersburg, Fla., **Diane Lesko** is the new curator of collections. Lesko (Ph.D. Binghamton) was previously assistant professor at Lycoming College in Williamsport, where she also organized exhibitions for the college museum. Her *James Ensor: The Creative Years* is due from Princeton University Press this fall.

There have been several promotions and additions to the staff at the Snite Museum of Art, University of Notre Dame. **Teri Douglas Larkin**, formerly administrative assistant to the director, has been named assistant director. Larkin (MFA Notre Dame) has been at the museum for three years, working on such special exhibitions as *Renaissance Drawings from the Ambrosiana* and *George Rickey in South Bend*. **Robert Smogor**, registrar, has added the responsibility of business manager to his duties. New to the staff are **Peggy Manulick-Tolbert** (MA Univ. Iowa), as education coordinator; artist **Leonard Han** (MFA Univ. Pennsylvania) as administrative assistant to the director, in charge of the design program; **Ginger Weidler** as auditorium manager/librarian; and **Louise Joyner** (MFA Notre Dame) as assistant to the curriculum structured tour coordinator.

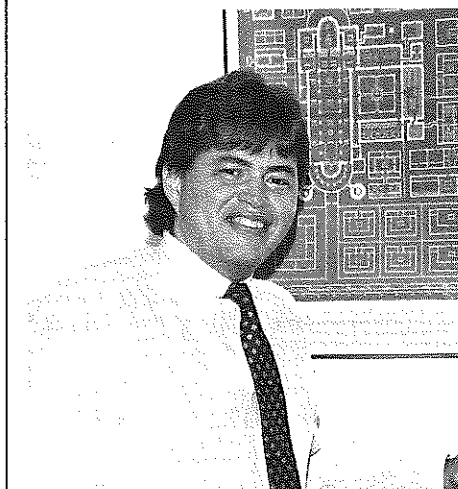
Leaving a museum directorship is **Robert D. Kinsman**, who has resigned that position at the Sheldon Swope Art Gallery in Terra Haute, Ind., effective September 5th.

Bruce D. Kurtz is the new curator of twentieth-century art at the Phoenix Art Museum. Previously assistant professor for fifteen years at Hartwick College in Oneonta, N.Y., and visiting professor at the University of Delaware, Southern Illinois University, and elsewhere, Kurtz has been extremely active as a

free-lance curator. Prentice-Hall will publish his introduction to the visual arts *Visual Imagination*, in the fall of 1986.

Anne Coffin Hanson is serving as acting director of the Yale Art Gallery through June 1986. **Jules Prown** is chair of the committee that is seeking a replacement for former director, Allen Shestack.

Patrick D. Cardon, formerly deputy director of The Brooklyn Museum, became secretary-general of the International Council of Museums (ICOM), which is headquartered in Paris, on June 17th. Cardon began his career at Brooklyn in 1967 as an Egyptologist and joined the Museum's administration in 1980. He was named vice-director of curatorial affairs in 1982, and deputy director in 1984.



Richard Putney, Toledo Museum of Art

The Toledo Museum of Art has announced two new appointments: **Richard Putney**, the new chair of university education, will administer the Museum's joint degree programs with the University of Toledo in art, art education, and art history. Putney (Ph.D. Univ. Delaware) was co-chair of the program and assistant professor of art history at the Museum for the past six years. His fields of specialization are medieval art and Christian iconography. **Rose M. Glennon** (MA Syracuse Univ.), who has been with the Museum since 1976, is the new chair of museum education.

Ann Abid is the new head librarian at The Cleveland Museum of Art. For the past twenty-two years she had been at The St. Louis Art Museum, where she recently completed supervision of the design and installation of the new library facilities.

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

solo shows by artist members

A listing of 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. Andrie. R Street Gallery, Washington D.C., July 1-28. "Beyond Self/Crossing Boundaries."

Walter Askin. Long Beach Museum of Art Bookshop/Gallery, Calif., June 2-August 18. "Another Art Book To Cross Off Your List."

Patricia Frischer. Quinton Green Fine Art, London, July 3-August 3.

Fred Gutzeit. 55 Mercer St. Artists, N.Y.C., June 4-22. "Paintings/Findings."

Nicholas Hill. State University Union Gallery, Manhattan, Kansas, September 16-27. Paintings.

Lila Katzen. Huntsville Museum of Art, Alabama, June 30-August 25. University of North Carolina, Chapel Hill, January 12-February 20, 1986. Stamford Museum of Art, Conn., June 1-August 20, 1986. "Ruins and Reconstructions," Sculpture.

Betty LaDuke. Stevenson Union Gallery, Ashland, Oregon, May 5-22. Paintings.

Leslie Lerner. Janet Steinberg Gallery, San Francisco, June 5-July 3. Paintings and architectural installation.

Miriam Schapiro. Brentwood Gallery, St. Louis, May 17-June 30. "Femmes 1971-1985."

Fritz Scholder. Marilyn Butler Fine Art, Santa Fe, New Mexico, June. New work.

Sylvia Sleight. Zaks Gallery, Chicago, September 13-October 3. "Portraits & Nudes," paintings.

Idelle Weber. Ruth Siegel Gallery, 24 West 57 Street, N.Y.C. November 13-December 4. Paintings and drawings.

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.

Historically valuable catalogue of 1977 exhibition "Then and Now" of N.Y. WPA ARTISTS at the Parsons School, N.Y. 103 pages. Biographies, comments, 2 reproductions (of early and later period) by each of 200 exhibiting artists. These include Milton Avery, Ilya Bolotowsky, Stuart Davis, Philip Evergood, Chaim Gross, Lee Krasner, Louis Lozowick, Alice Neel. Essays by Greta Berman, Emily Genauer, Audrey McMahon, Norman Barr. Catalogue \$15.00; mailing, handling \$2.00; total \$17.00. Make checks payable to N.Y. WPA Artists Corp. Send to M.A. Cohn, Sec'y, 311 W. 24 St., apt. 14B, N.Y.C. 10011.

EXHIBITION DIRECTORY 7TH EDITION. The working resource of selected juried art and photographic competitions. This edition expanded to include festivals and exhibit screenings. September 1985-86. \$7.50 plus \$1.50 Shipping. Prepaid. The Exhibit Planners, Box 55, Delmar, NY 12054.

FOR SALE. Seven-volume set of Berenson's *Italian Pictures of the Renaissance* (\$1,000 or b/o) and Freedberg, *Andrea del Sarto* (\$25). Robert Baldwin, Art History Dept., Connecticut College, New London, CT 06320.

ART BOOKS AT DISCOUNT. Used and out-of-print. We also order and search. Gryphon Bookshop, 2246 Broadway, New York, NY 10024. (212) 362-0706.

announcements

Fellowships for Study in Middle East

The American Schools of Oriental Research is offering more than \$170,000 in research, study, and travel grants for the 1986-87 academic year and the summer of 1986. For details and applications: Coordinator of Academic Programs, ASOR, 4243 Spruce St., Philadelphia, PA 19104. (215) 222-4643. Application deadline for most awards: 1 November.

ACLS Program Booklet

Aids to Individual Scholars, the booklet describing all fellowships and grant competitions to be held in 1985-86 by the American Council of Learned Societies, is now available. ACLS, 228 East 45 Street, New York, NY 10017.

Fellowships in Archaeology

The Archaeological Institute of America annually offers two fellowships: the Olivia James Traveling Fellowship (\$8,000) for travel and study in Greece, the Aegean Islands, Sicily, southern Italy, Asia Minor, or Mesopotamia; and the Harriet Pomerance Fellowship (\$2,750), for study of Aegean Bronze Age archaeology. Applications available from AIA, P.O. Box 1901, Kenmore Station, Boston, MA 02215. (617) 353-9361. Application deadline: 31 January.

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CAA newsletter

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College Art Association of America
149 Madison Avenue, New York, N.Y. 10016
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