

CAA newsletter

Volume 11, Number 3

Fall 1986

nominations for CAA board of directors

The 1986 Nominating Committee has submitted its initial slate of twelve nominees to serve on the CAA Board of Directors from 1987 to 1991. 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 Boston on February 12, 1987.

The slate of candidates has been chosen with an eye to representation based on geography and discipline (artists, academic art historians, museum professionals). The Nominating Committee recommends that voters take such distribution into account in making their selection of candidates. The current elected Board of Directors is composed of eight artists (32%), fifteen art historians (57%), and three museum professionals (11%). Of those, thirteen are men and thirteen are women; sixteen represent the northeast and mid-Atlantic States (62%), four represent the midwest (15%), four represent the west (15%), and one each represent the southeast (4%), and southwest (4%). This compares to the following breakdown of the membership: artists 37%; art historians 52%; museum professionals 11%; male 40%; female 60%; northeast/mid-Atlantic 48%; midwest 20%; west 14%; southeast 11%; southwest 7%. 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 11 November. *The 1 November deadline on the ballot has been extended.*

ELIZABETH HILL BOONE Dumbarton Oaks

BA College of William and Mary, 1970; PhD Univ Texas, Austin 1977. POSITIONS: research associate, Research Center for the Arts, Univ Texas, San Antonio, 1977-80; assoc curator for Pre-Columbian Collection, Dumbarton Oaks, 1980-83; director of studies and curator of Pre-Columbian Collection, Dumbarton Oaks, 1983-. EXHIBITIONS AND PUBLICATIONS: *Directory of Historians of Latin American Art*, Research Center for the Arts, Univ Texas, San Antonio, 1979; *The Codex Magliabechiano and the Lost Prototype of the Magliabechiano Group*, Univ Cal Press, 1983; *Art of Aztec Mexico: Treasures of Tenochtitlan*, Dumbarton Oaks and National Gallery of Art, 1983-84; *Painted Architecture and Polychrome Monumental Sculpture in Mesoamerica*, editor and contributor, Dumbarton Oaks, 1985; *The Aztec Temple Mayor*, editor and contributor, Dumbarton Oaks, in press. AWARDS: Research fellowships from Institute for Advanced Study, NEH, ACLS, Kress, Univ Texas, Austin. PROFESSIONAL ACTIVITIES: Association for Latin American Art (CAA affiliate), —founding member, first sec/treas; panelist and reviewer NEH; XXVIth Int'l Congress of the History of Art, local coordinating committee; 44th Int'l Congress Americanists, symposium co-organizer and co-chair; Northeast Mesoamericanists conf, panel organizer. CAA ACTIVITIES: presented paper at annual meeting, 1979.



New energies in the visual arts and in the discipline of art history make this an interesting time for the College Art Association, as it moves to respond to a changing constituency. The supremely important annual meetings are accommodating a broader range of sessions and nurturing greater intellectual and visual exchanges between artists and art historians of varying areas of specialization. The publications, too, are embracing more diverse scholarship, so that the Asso-

ciation is attracting new members, especially those working in non-Western areas. I am committed to continuing in this ecumenical direction. I would also work to support closer working relationships between museums, art schools, and academic departments of art history in order to integrate more thoroughly the study of art with the art objects and the artists themselves.

PAUL BRACH Cooper Union and Empire State College

BFA, MFA State Univ Iowa, 1948. POSITIONS: Univ Mo, Columbia, 1950-51; New School, 1952-55; NYU, 1954-67; UC San Diego, chair dept visual arts, 1967-69; Cal Inst of the Arts, Dean School of Art, 1969-75; Fordham Univ, Lincoln Center, chair, Div Arts, 1975-79; Cooper Union and Empire State College, 1979-. EXHIBITIONS: solo: Mulvane Art Center, Topeka; Bernice Steinbaum; Yares, Scottsdale; Janus, L.A.; Lerner Heller, NYC; Benson, Bridgehampton, NYC; Cirrus, L.A.; Andre Emmerich, NYC; Kornblee, NYC; Leo Castelli, NYC; numerous group exhibitions. COLLECTIONS: MOMA; Whitney Mus; Los Angeles County Mus; St Louis Art Mus; NY Public Lib; univ and corporate collections. AWARDS: Tamarind Lithography Workshop fellowships, Los Angeles and Albuquerque; Nova Scotia Col of Art and Design, printmaking fellowship; Univ New Mexico, visiting artist. PROFESSIONAL ACTIVITIES: National Assoc Schools of Art, paper at annual meeting; panelist, NEA Art Critics Grant; guest critic various colleges and universities; contributing critic, *ArtForum*, *Art in America*.



Artist-teachers have been the step children of the CAA I have worked on all academic levels from part time teaching at Cooper Union, Parsons and N.Y.U. to chairing the art department at University of California at San Diego and starting Cal Arts as dean of the School of Art. I have taught studio and art history and have contributed criticism to national art magazines. Since leaving academia in the late seventies I have been at many schools as visiting critic, so I am aware of conditions in the field. During my time at Cal Arts we instituted the first Feminist Art Program. I am particularly aware of the concerns of women artists and art students. The CAA cannot rectify all of the abuses that artist-teachers suffer in both their jobs and their professional lives, but it should use the weight of its prestige to illuminate the problems and help resolve them.

JUDITH K. BRODSKY Rutgers, The State University, Newark

BA Radcliffe, 1954; MFA Tylor School of Art, 1967. POSITIONS: lecturer, Tyler School of Art, 1966-71; assoc prof, dir printmaking prog, Beaver Col, 1972-78; chair, art dept, Rutgers, Newark/assoc prof, Mason Gross School of the Arts, Rutgers, New Brunswick, 1978-81; assoc dean, Newark Col of Arts and Sciences, Rutgers, 1981-82; assoc provost, Rutgers, Newark,



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1982—. EXHIBITIONS: selected solo: Beaver Col; Brown Univ; Univ Penn; NJ State Mus, Trenton; Douglass Col, Rutgers; Assoc Am Artists, Philadelphia; Elaine Starkman Gal, NYC; Robeson Center Gal, Rutgers; numerous group exhibitions. COLLECTIONS: Library of Congress; Newark Mus; Newark Pub Lib; The Urban Inst, Washington DC; US Embassy, Japan; Duxbury Art Center; Justice Complex, Trenton, univ and corporate collections. PUBLICATIONS: "The Women's Movement in Art: Changing the Art World Structure?," *American Political Science Association Proceedings*, 1976; "Should the Art School Curriculum include Professional Job Training?," *American Artist*, 1977; "Art and Geometry," *Mathematics: A Cultural Approach*, Harper & Row, 1977; "Rediscovering Women Printmakers," *Counterproof*, 1979; "The Strength to be Different: Nineteenth Century New Jersey Women Artists," Essay in *Women's Spheres: Three Hundred Years of Women in Middlesex County and New Jersey*, 1985. AWARDS: several purchase prizes; Lindback Foundation Award for Distinguished Teaching; Stella C. Drabkin Memorial Award, American Color Print Society. PROFESSIONAL ACTIVITIES: panelist, New Jersey State Council on the Arts, Arts Inclusion Prog NJ, NEA Visual Arts Prog; WCA, president, 1976-78, paper at annual meeting; Coalition of Women's Art Organizations, founder; board member of Philadelphia Print Club, New Jersey Printmaking Council, WCA, Women Artists Series at Douglass Col. CAA ACTIVITIES: paper at annual meeting, 1977.

My concern on the board would be to ensure that the CAA continues to support the highest standards of excellence in art scholarship and creativity, without sacrificing sensitivity and responsiveness to new people, ideas, and directions. I believe that the well being of the CAA lies in its ability to reflect the diversity of interests in the field, rather than a single point of view. I also believe that goal can be achieved without chaos. As a university administrator, a printmaker active in print organizations and teaching, and as a former national president of the Women's Caucus for Art, I would bring familiarity with a broad variety of perspectives to the Board and experience in how to organize that variety into a coherent and vital whole.

MARY SCHMIDT-CAMPBELL Studio Museum in Harlem

BA English, Swarthmore Col, 1969; MA, PhD Syracuse Univ, 1973, 1982. POSITIONS: instructor of English lit at Nkumbi Int'l Col, Kabwe, Zambia/African Am Inst, 1969-71; art editor *Syracuse New Times*, 1974-77; curator, Everson Mus of Fine Arts, Syracuse, 1974-1976; executive director, Studio Museum in Harlem, Inc, 1977—. PUBLICATIONS: reviews in *Syracuse New Times*, 1974-77; exhibition catalogues and articles, including *Melvin Edwards: American Sculptor*, 1978; *Richard Mayhew: An American Abstractionist*, 1978; *Hale Woodruff: 50 Years of His Art*, 1979; *Rituals: The Art of Betye Saar*, 1980; "Rites and Riffs: The Art of Romare Bearden," *Art in America*, 1981; "Black Folk Art in America," *Art Journal*, 1982; *Red and Black to D: Paintings by Sam Gilliam*, 1983; *Jacob Lawrence*, Jamaica Art Center, 1984; *Tradition and Conflict: Images of a Turbulent Decade, 1963-1973*, 1985. AWARDS: Ford Fellow; Rockefeller Foundation Fellowship in the Humanities; Municipal Art Society Certificate of Merit awarded to the Studio Museum in Harlem for curatorial excellence, 1985. PROFESSIONAL ACTIVITIES: panelist NEA Expansion Arts, Museum Programs; Board of Trustees, Film Forum; invited speaker art history and museum topics.

For the past twenty years, The Studio Museum in Harlem has been devoted to the art of Africa and the Africa Diaspora. In the nine years that I have been Executive Director, one of The Studio Museum's goals has been to provide the field with opportunities to integrate the



study of African, Caribbean and African-American cultures into the discipline in an informed professional manner. As a member of the Board of the CAA, I would be particularly attentive to two areas: in general, the encouragement of a more hospitable environment for minority scholars in all areas of art historical study at museums and universities 2) and more specifically, in the area of American art, more opportunities for the presentation of papers at the annual meetings that offer first rate scholarship in non-traditional subject areas. Opening up the discipline to some fresh perspectives will, no doubt, enrich the discipline and add some much needed diversity to a field which is growing perilously narrow and specialized.

HERBERT LEON KESSLER The Johns Hopkins University

BA Univ Chicago, 1961; MFA and PhD Princeton, 1963, 1965. POSITIONS: The Byzantine Inst of America, asst to director, 1963; Univ Chicago, asst prof to prof and chair, 1965-76; The Johns Hopkins Univ, prof, chair, Charlotte Bloomberg Prof in the School of Arts and Sciences, 1976—. PUBLICATIONS: *French and Flemish Illuminated Manuscripts from Chicago Collections*, Chicago, The Newberry Lib, 1969; *The Illustrated Bibles from Tours* (Studies in Manuscript Illumination, Vol. VII), Princeton Univ Press, 1977; with M.S. Simpson, *Pictorial Narrative in Antiquity and the Middle Ages* (Studies in the History of Art), Washington, D.C., 1985; with Kurt Weitzmann, *The Cotton Genesis*, Princeton Univ Press, 1986; "Medieval Art: the State of the Field," *Art Bulletin* (in preparation); and numerous articles and reviews. AWARDS: research fellowships from Woodrow Wilson, Dumbarton Oaks Center for Byzantine Studies, NEH, Inst Advanced Study, Guggenheim, ACLS, American Philosophical Society, American Acad in Rome. PROFESSIONAL ACTIVITIES: *Dictionary of the Middle Ages*, assoc editor, 1977—; editorial board, *Journal of Jewish Art and Word and Image*; Medieval Acad of America, chair art history session, 1987 meeting; Int'l Center for Medieval Art, board of directors; Byzantine Studies Conference, organizing committee 1975-78, program director, 1976; Dumbarton Oaks Center for Byzantine Studies, senior fellow, 1980-86, advisor to Byzantine Photo Collection, 1984—. CAA ACTIVITIES: Porter Prize Selection Committee, 1974-77, chair 1976-77; program director, 1976 annual meeting; session chair, 1979 annual meeting.

As chairman of History of Art at Johns Hopkins for the past decade, I have worked with my colleagues to build a department that supports scholarship and teaching of the highest order and to institute programs that examine art in new ways and that strengthen our discipline through approaches to other fields. If elected to the CAA Board, I will bring to the national organization this commitment to quality and the same willingness to explore and experiment.

MURIEL MAGENTA Arizona State University

BA Queens College, 1953; MA Johns Hopkins, 1962; MFA and PhD Arizona State Univ, 1970. POSITIONS: Arizona State Univ, prof 1970—; Univ Wisconsin, Madison, visiting artist 1979; St. Mary's, Notre Dame, visiting artist, 1984. GALLERY AFFILIATIONS: ARTCOM/LaMamelle, San Francisco, 1985-90; Yares Gallery, Scottsdale, 1981-82. EXHIBITIONS: Solo: LACE (L.A. Contemporary Exhibitions); Univ Southern Calif; Douglass College, Rutgers Univ; Yares Gal, Scottsdale; Marian Locks, Philadelphia; Phoenix Art Mus; Univ Arkansas, Fayetteville; Citibank, NYC; Univ Arizona, Tucson, Arizona State Univ, Tempe. AWARDS:



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NEA, Rockefeller Foundation—Southwest Media Grant; Arizona State Univ faculty grants, Univ Research Fund. PROFESSIONAL ACTIVITIES: WCA, Nat'l president, 1982-84; Mid-America CAA, board member; Coalition of Women's Art Organizations, vice pres, board member. CAA ACTIVITIES: active member attending every conference since 1975.

Bringing CAA members from all of the visual arts disciplines into direct communication through innovative programming at our national conferences is of major importance. Dialogue between historians and artists, artists and critics, critics and museum people, et cetera, serves all of our professional interests. Increased opportunities for such exchanges at "mixed" conference sessions should become available at our annual events. This interaction should yield positive effects: an increase in attendance, a greater cohesion among CAA members, and a more lively pace to the meetings in keeping with the way we process information today. I support the recent efforts being made by the Board to diversify programming; I would urge further innovation in this direction if elected.

DONALD PREZIOSI University of California, Los Angeles

BA classics, Fairfield, 1962; MA class phil/linguistics, Harvard, 1963; PhD art history, Harvard, 1968. POSITIONS: Yale, acting instr to asst prof 1967-73; M.I.T., PhD Program in History, Theory and Criticism of Art and Arch, asst prof 1973-77; SUNY-Binghamton, assoc prof, chair, 1978-86 and adjunct assoc prof, comp lit, 1984-86; UCLA, prof, 1986—. PUBLICATIONS: *Labrys*, 1971; *The Semiotics of the Built Environment*, 1979; *Architecture, Language and Meaning*, 1979; *Minoan Architectural Design*, 1983; numerous articles and reviews in art historical, archaeological, literary, and architectural journals. AWARDS: various fellowships, incl NEH; Wenner-Gren; Mellon, CASVA; Center for Advanced Study in the Behavioral Sciences, Stanford Univ. PROFESSIONAL ACTIVITIES: organization of and participation in numerous scholarly conferences and symposia; Archaeological Inst of America travelling lecture, 1981-85. CAA ACTIVITIES: speaker at several annual meetings; session chair, 1983, 1985 annual meetings.

A clear measure of the health of our organization has surely been its increasing attention to the basic theoretical, methodological, and critical concerns which affect our work as scholars, artists and teachers, historians and critics, museum and library professionals, and citizens concerned with public policy toward the arts. Many constructive changes and expansions have characterized CAA annual meetings, publications, and other activities over the past several years. Now, in our seventy-fifth anniversary year, we should reaffirm our dedication to continuing the diverse developments which are making the CAA the preeminent national forum for scholarly and professional interchange on all aspects of the visual arts and visual culture, both western and non-western and from prehistory to postmodernism. So as to ensure that the CAA remain dynamically varied and flexible, and its meetings a place of learning and excitement for many different groups, we need both to encourage the growing concern by many members for continued interchange on fundamental issues and to provide fora for varied perspectives and areas of work and research.

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



FAITH RINGGOLD University of California, San Diego

BA and MA City College of NY, 1955 and 1959. POSITIONS: Wagner College, NYC, lecturer 1970-78; Bank Street Col Grad Prog, lecturer, 1970-80; Univ Cal San Diego, prof, 1985—. EXHIBITIONS: solo: Spectrum Gall, 1967, 1970; Voorhees Gall, Rutgers, 1973; The Studio Museum in Harlem, 1984; Bernice Steinbaum Gall, 1987; numerous group shows. COLLECTIONS: Newark Mus; Brooklyn Children's Mus; Women's House of Detention, Riker's Island (mural installation); corporate collections. AWARDS: Honorary DFA Moore College of Art, 1986; Creative Artists Public Service Award (CAPS); AAUW; NEA; Wonder Woman Award. PUBLICATIONS: "Being My Own Woman," *Confirmation: An Anthology of African American Women*. CAA ACTIVITIES: panel moderator, annual meeting 1974.

I moderated a panel entitled "What is Black Art?" back in 1974 at the CAA meeting in New York. That was an exciting time in the art world. We were excited that we could change the way people look at the art of black people. Now there are other issues including women's art and how that is seen. The CAA is a resource for disseminating both historical as well as contemporary information, and ideas about the diverse cultural reservoir of art and artists of the world. There has to be a change in the way the art academia disseminates this information to its students and readership. Panels and research as well as articles and books relative to this are in order so that the next generation of artists, critics, writers and teachers does not proceed in the business of the art world oblivious to the fact that art is multi-cultural and bi-sexual. All of us artists know this. We are the first to beg, borrow and steal ideas from the art of the world. Now it is time for us to give back and reveal from whence it came. I'd like to participate in shedding some light on this otherwise grey area.

LINDA SEIDEL University of Chicago

BA Barnard Coll, 1959; MA Radcliffe Coll, 1960; PhD Harvard, 1965. POSITIONS: Harvard, instructor, lecturer, asst prof, 1965-76; Univ Chicago, assoc prof, 1977—; Columbia Univ, visiting assoc prof, 1984-86. PUBLICATIONS: "A Romanesque Forgery: The 'Romanesque' Portal of St-Etienne in Toulouse," *Art Bulletin*, 1968; "Romanesque Sculpture in the Fogg Museum," *Gesta*, 1972, 1973; "The Facade of the Chapterhouse of la Daurade in Toulouse," *Art Bulletin*, 1973; "Holy Warriors: The Romanesque Rider and the Fight against Islam," *The Holy War*, Ohio State Univ Press, 1976; *Romanesque Sculpture from the Cathedral of Saint-Etienne, Toulouse*, Garland, 1977; with Walter Cahn, *Romanesque Sculpture in American Collections. I. New England Museums*, Burt Franklin, 1979; *Songs of Glory: the Romanesque Facades of Aquitaine*, Univ Chicago Press, 1981; "Salome and the Canons," *Women's Studies*, 1984; "Images of the Crusades in European Art: Models as Metaphors," *Crusades and Cultural Exchange*, Studies in Medieval Culture, Kalamazoo, 1986; "Installation as Inspiration: The Passion Cycle from la Daurade," *Gesta*, 1986. PROFESSIONAL ACTIVITIES: *Gesta*, editor, 1974-80; Int'l Center of Medieval Art, board of directors, 1979-82; UMI Research Press, series editor, 1981—; the Renaissance Society at the Univ Chicago, board of directors, 1982-84; Harvard, visiting committee of Fine Arts Dept, 1983—; *Arte Medievale*, advisory board, 1983—; *Art Bulletin*, editorial board 1984—; Councilor, Medieval Academy of America, 1986—; organizer and participant in many conferences and symposia. CAA ACTIVITIES: session chair, annual meeting, 1976; symposium co-chair, annual meeting, 1986; Morey Book Prize committee, chair, 1987.



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Stacked in the corner of one of my shelves is a pile of multi-colored programs and abstracts from annual meetings I have attended and enjoyed. Affixed to the cover of one is a small, forgotten button that reads CAA for ERA. It serves to remind me of several things: why there has been no meeting in Chicago for a long time (apart from the weather—Illinois never supported the proposed amendment); that there are issues of a political nature which challenge academic and professional organizations and invite serious response; and the fact that our discipline is not so homogeneous as the relatively limited range of western art that so many of us study suggests. I have no prescriptions for an organization that has been running so well. But the last two issues are of particular concern to me and should be to all of us as we address our present constituencies—be they students or museum goers, as we confront the past—both the objects and methodologies to which we are heir, and as we contemplate our future. The amendment may be dead but I would hope to keep its spirit alive.

YOSHIAKI SHIMIZU Princeton University

BA Harvard, 1963; MA Univ Kansas, 1968; MFA and PhD Princeton, 1971, 1974. POSITIONS: Princeton, lecturer to asst prof, 1973-75; Univ Calif, Berkeley, asst prof to assoc prof, 1975-1979; Freer Gallery of Art, Smithsonian Inst, curator of Japanese art, 1979-84; Princeton, prof, 1984—. PUBLICATIONS: *Japanese Art From the J.D. Price Collection*, 1968; with Carolyn Wheelwright, *Japanese Ink Paintings*, 1976; with Susan E. Nelson, "Genji": *The World of a Prince*, 1982; with John Rosenfield, *Masters of Japanese Calligraphy, 8th and 9th centuries*, 1984; numerous articles in English and Japanese. AWARDS: Smithsonian summer fellowship, Rockefeller grant, ACLS-SSRC, Metropolitan Center for Far Eastern Art Studies grant. PROFESSIONAL ACTIVITIES: ACLS-SSRC joint Japan Studies Committee, 1975-77; Committee for Archives of Art Research, Tokyo National Mus, visiting advisor, 1977; editorial boards, *Archives of Asian Art*, 1980 and *Ars Orientalis*, 1980-84; advisory committees, Japan Society, 1983—and Center for the Study of Japanese Woodblock Prints, 1983—; 26th Int'l Congress of the History of Art, co-chair session, 1986; reviewer for numerous grants and awards, incl NEA, NEH, Canada Council, Smithsonian. CAA ACTIVITIES: speaker at annual meeting, 1973; session chair, 1983, 1985.

Reflecting in general the ecumenical trends in defining art and art history made visible in modern museum exhibitions and shaped by university curriculums, annual meetings of the CAA have offered innovatively diverse themes proposed by the equally diverse panel members over the past few years. Fields outside the Western art world have been included in the programs for the past decade or more. Such diversity is a healthy sign; but, if it means solely a simplistic expansion in geography, or an attempt at redirection of ideology, it might imply a fragmentation of discipline. This can, at worst, create confrontation, or complacency; or at minimum a division in ranks. The future mandate of the CAA board should not only reflect many genres of art and art-related disciplines, but must be courageous in stewarding future session programs. Annual meetings would be richer, more diverse and more dynamic if, for example, we welcomed the participation of other experts, such as conservation chemists, who are in as much need of dialogue as our museum curators and art historians.

NOMINATIONS for the Board of Directors for 1988 may be addressed to: 1987 Nominating Committee, c/o CAA, 149 Madison Avenue, New York, N.Y. 10016.

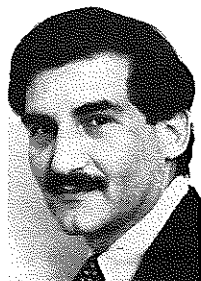
JOEL SNYDER University of Chicago

BA Univ Chicago, 1961; MA and PhD, philosophy, Univ Chicago, 1962, 1966. POSITIONS: Univ Chicago, lecturer, dept of art, 1971-76; assoc prof humanities, 1976-86; prof humanities, Comm on General Studies in the Humanities, Comm on Art and Design. PUBLICATIONS: "Photographs and Photographers of the American Civil War," *The Photograph as Document and Work of Art*, editor, Smart Gallery, Univ Chicago, 1976; "Picturing Vision," *The Language of Images*, Univ Chicago Press, 1980; "Reflections on Las Meninas: Paradox Lost," with Ted Cohen, *Critical Inquiry*, 1981; "Photography and Architectural Representation," *Archetype*, 1981; *American Frontiers*, Aperture, 1982; "Walter Benjamin on Reproducibility and Aura," *The Philosophical Forum*, 1983-84; "Photography and Ontology," *The Worlds of Art and the World*, 1984; "Documentary without Ontology," *Studies in Visual Communications*, 1984; "Las Meninas and the Mirror of the Prince," *Critical Inquiry*, 1985. PROFESSIONAL ACTIVITIES: *Studies in Visual Communications*, editorial board; *Critical Inquiry*, co-editor 1980—, acting editor 1982-83 and 1986-87; *Oxford International Encyclopedia of Communications*, section editor; *Cambridge University Studies in the History of Photography*, series editor; Smithsonian Institution, Section of Photographic History, co-producer; Chicago Albumen Works, co-founder and president; participant in numerous conferences and symposia, incl American Society for Aesthetics annual meeting, MLA annual meeting, American Philosophical Assoc meeting. CAA ACTIVITIES: respondent, annual meeting, 1985.

The health and vitality of a discipline like the study of the visual arts cannot be measured solely by the quality of its collective publications and instruction. It must also be judged by its ability to engage in open and serious discussion of new approaches to its traditional subject matter as well as by its willingness to engage previously unexamined areas of inquiry; by its capacity to consider the resources and successful methods of investigation initiated in other fields; by its openness to appropriate inter-disciplinary inquiry; and finally by its encouragement of ongoing self-appraisal. The study of the history of visual art and the practice of criticism and evaluation of works of art is currently experiencing a remarkable, broadly based and welcome revitalization. The CAA is not merely well situated to support and extend this process, it is in fact the unique means by which we can engage one another in an ongoing dialogue about the substance and methods of our field and in discussions concerning crucial practical issues of instruction. Through its meetings and through its publications, the CAA can encourage collegial exchanges which will inform the future of the discipline. I would very much like to assist in the process of open, diverse and engaged discourse which is so important to the continued revitalization of the study of visual art.

O.K. WERCKMEISTER Northwestern University

PhD Freie Universität Berlin, 1958. POSITIONS: German Archaeological Inst, Madrid, research assoc, 1962; UCLA, assoc prof to prof, 1965-84; Univ of Marburg, West Germany, visiting prof, 1979; Univ Texas, Austin, visiting prof, 1981; Northwestern Univ, visiting prof, 1983, Mary Jane Crowe Distinguished Professor in Art History, 1984—. PUBLICATIONS: "Hofmannsthal über van Gogh," *Neue deutsche Hefte*, 1961; "Three Problems of Tradition in Pre-Carolingian Figure Style," *Proceedings*



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of the Royal Irish Academy, 1963; "Die Bilder der drei Propheten in der Biblia Hispanica," *Madriider Mitteilungen*, 1963; "Islamische Formen in spansichen Miniaturen des 10. Jahrhunderts und das Problem der mozarabischen Buchmalerei," *Settimane di Studio del Centro Italiano di Studi sull'Alto Medioevo*, 1965; "Das Bild zur liste der Bistumer Spaniens im Codex Aemilianensis," *Madriider Mitteilungen*, 1968; "The Lintel Fragment Representing Eve from Saint-Lazare, Autun," *Journal of the Warburg and Courtauld Institutes*, 1972; "Marx on Ideology and Art," *New Literary History*, 1973; "Pain and Death in the Beatus of Saint-Sever," *Studi Medievali*, 1973; "The Political Ideology of the Bayeux Tapestry," *Studi Medievali*, 1976; "The Issue of Childhood in the Art of Paul Klee," *Arts Magazine*, 1977; *Medieval Art History: A Short Survey*, Los Angeles, 1980; *Versuche über Paul Klee*, Syndikat Verlag, 1981; "Die Auferstehung der Toten am Westportal von St. Lazare in Autun," *Fruhmittelalterliche Studien*, 1982; "Radical Art History," *Art Journal*, 1982; *Paul Klee in Exile*, Tokyo, 1985; *Klee, War, Revolution*, Univ Chicago Press, 1986 and numerous articles in *Neue Rundschau*. AWARDS: German Archaeological Inst, travelling fellow, 1961; Guggenheim, 1981-82; Inst for Advanced Study, West Berlin, fellow 1986-87.

The CAA does not seem to be in need of any fundamental changes at present, a member of the Board of Directors would be in no position to press for changes even if it did, hence I am not justifying my candidacy by a principled, specific program, but if elected will steadily argue for liberal positions, that is, academic freedom, equal rights, democratic procedures, critical scholarship, open debate, wherever policy discussions or decisions should require such positions, and otherwise just co-operate pragmatically.

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.

Karen Atkinson. New Langton Arts, San Francisco, August 5-30. An installation work.

Ruth Bavetta. Cuesta College Gallery, San Luis Obispo, Calif., August 28-September 24. Figurative paintings and drawings.

Marti Boylan. Contemporary Gallery, Marywood College, Scranton, Penn., May 17-July 15. Figurative clay vessels.

Gloria DeFilipps Brush. East Gallery, Krannert Fine Arts Center, Anderson College, Anderson, Ind., September 8-26. University of Wisconsin-La Crosse Art Gallery, September 11-October 5. Kiehle Gallery, St. Cloud State University, October 8-25. Art Gallery, University of Wisconsin, Marshfield, October 13-14. Union Art Gallery, Kansas State University, Manhattan, October 27-November 14. Photographs.

Stephen Cappelli. Posselt-Baker Gallery, New Orleans, March 11-April 4. Paintings.

William Gary Crist. Main Post Office, Kansas City, April 1986. "Tax-A-Thon," group performance.

Philipp P. Fehl. Bayly Art Museum, University of Virginia, March 23-April 20. "A Poet's Progress," capricci.

Timothy Feresten. Bay Vista Gallery, Miami, October 9-30. Photographs.

Louis Finkelstein. Ingber Gallery, N.Y.C., October 7-November 1. Recent paintings.

Marian Galczenski. Janet Steinberg Gallery, San Francisco, June 4-July 5. New work.

Jean Gallagher. P.S. 1, The Institute for Art and Urban Resources, Inc., Long Island City, N.Y., April 13-June 15. *Scarcity*, installation.

Nicholas Hill. Mingenback Art Center Gallery, Bethany College, Lindsborg, Kan., August 31-September.

Mimi Holmes. Neighborhood Arts Center, Atlanta, May 11-June 3. Mixed media sculpture, holocaustal relics installation.

MaryAnn Johns. Exposure Gallery, Seattle, June 16-July 12. "Self-Portraits," color-toned photographs.

Lila Katzen. University of North Carolina, Chapel Hill, January 10-February 20. "Ruins & Reconstructions, An Archeological Transformation."

Tom Klinkowstein. Venice Biennale, Italy, July. Video-cartoon.

Ellen K. Levy. Mendelson Gallery, Pittsburgh, October 21-28. Paintings.

Blaylock Peppard. P.S. 1, Long Island City, N.Y., February 2-March 23. Installation of wall and floor images and sound tubes.

CURRENT BOARD OF DIRECTORS

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VICE PRESIDENT: Phyllis Pray Bober, Bryn Mawr College
SECRETARY: James Cahill, University of California, Berkeley
TREASURER: John W. Hyland, Jr., PaineWebber Inc.
COUNSEL: Gilbert S. Edelson, Rosenman Colin Freund Lewis & Cohen

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.

TO SERVE UNTIL 1990: Pat Adams, Bennington College; Richard R. Brettell, The Art Institute of Chicago; Walter B. Cahn, Yale University; Ofelia Garcia, The Atlanta College of Art; Elizabeth Johns, University of Maryland; Irene J. Winter, University of Pennsylvania. ■

Bernard E. Plogman. Emery Galleries, Xavier University, Edgecliff Campus, Cincinnati, October 5-26. Oil and acrylic paintings, drawings.

Florence Putterman. Segal Gallery, N.Y.C., May 10-June 12. New paintings and sculpture.

Paula Roland. Harris Gallery, Houston, July 12-August 9. Paintings.

Carolee Schneemann. Henri Gallery, Washington, D.C., June 14-July 9. Recent and early work.

Roberta Schofield. Gallery E., Evergreen, Colo., May 22-June 14. Drawings.

Susan Schwalb. Saint Peter's Church, N.Y.C., August 6-October 31. Large-scale silverpoint drawings.

Michael Tang. Eilat Gordin Gallery, L.A., April 8-May 7. Recent paintings.

Gerry Thies. The Wedge Gallery, Rochester, N.Y., June 20-August 2. Photographs.

Burton Wasserman. Mangel Gallery, Philadelphia, September 19-October 10. Paintings, relief constructions, hand-screened monoprints.

Richard E. Williams. Gallery I.I.I., School of Art, University of Manitoba, Winnipeg, March 2-26. Drawings and paintings. ■

conferences and symposia

CALL FOR PAPERS

The Fantastic in the Arts

Conference sponsored by the University of Houston at Clearlake, to be held in Houston, March 18-22. Papers of ca. 25 minutes are invited concerning the fantastic in the visual and performing arts. Send 100-word abstract and paper to Amy Golahny, Dept. Art, Lycoming College, Williamsport, PA 17701. Additional submissions are invited for the following sessions: *The Occult Sciences in the Arts*, Laurinda Dixon, Dept. Fine Arts, Syracuse University, 411 Hall of Languages, Syracuse, N.Y. 13210; *Vision and Reality, Picture and Text, Visionary Images in the Visual Arts*, Jane Goldsmith, Dept. Art History, Trinity Univ., 715 Stadium Drive, San Antonio, TX 78284; *Imagery of Evil in the Visual Arts*, Dorothy Joiner, Dept. Art, West Georgia College, Carrollton, GA 30118; *Skulls and Skeletons in Art and Literature*, Liana Cheney, Dept. Art, Univ. Lowell, Lowell, MA 01854. Deadline: 1 November.

The Medieval Mediterranean: Cross-Cultural Contacts

The University of Minnesota's Committee on Medieval Studies announces an interdisciplinary conference to be held May 12-14, focusing on contacts among the Jewish, Islamic, and Christian cultures of the Medieval Mediterranean world. Papers are invited on all aspects (historical, artistic, literary, religious, archaeological, etc.) of this topic. Preference will be given to papers addressing issues of general relevance, through whatever means. Selected papers will be published in the third volume in the series, *Medieval Studies at Minnesota*. Send abstracts and/or enquiries to Sheila McNally, Dept. Classical Studies, 309 Folwell Hall, UM, Minneapolis, MN 55455. Deadline: 1 November.

American Society for Aesthetics

The Eastern Division conference will be held at Rochester Institute of Technology, March 20-21. Papers are invited for the following sessions. Panel: What are the relevant aesthetic issues in the discourse of photography? (papers to be maximum 15 minutes); session: Issues in aesthetics raised by visual forms normally excluded from the canon of 'High Art' such as: video, film, environmental art, earth and/or ritualistic works, folk art, popular art, political and propaganda, etc. (maximum 20 minutes each); open session: all issues in aesthetics (maximum 20 minutes). Submit in triplicate to Joyce Brodsky, Program Chair, c/o Sarah Fowler, Conference Chair, Bowling Green State University, Bowling Green, OH 43403.

Creating Cultures: Peoples, Objects, Ideas

The American Studies Association and the Canadian Association for American Studies convention, to be held in New York City November 20-24, 1987, is now accepting proposals for individual papers, sessions, work-

shops, panels, and other professional contributions which address the convention's theme: that cultures are social products that shape or control thought and behavior and that cultures are created, perpetuated, revised or rejected by people with varying intentions, objectives, and degrees of consciousness. Submit original copy of typed, double-spaced proposals with a proposal cover sheet (obtained by writing the Program Committee c/o Dr. John F. Stephens, Executive Director, AAS, 309 College Hall, University of Pennsylvania, Philadelphia, PA 19104, (215) 898-5408) to Program Committee, c/o Dr. Stephens. Deadline: 15 January.

TO ATTEND

Accumulation and Display in America, 1880 to 1920

Winterthur Museum and Gardens' annual two-day conference on American material culture, which will focus this year on the rise in consumerism in the late 19th and early 20th centuries, will be held at the museum November 7-8. Various facets of merchandising and consumption in the late Victorian era will be explored. Two exhibitions will be presented at the University of Delaware Gallery November 12-December 19 to complement the conference. For more information contact: Office of Advanced Studies, Winterthur Conference, WMEG, Winterthur, DE 19735 or call (302) 656-8591, ext. 249.

Southeastern College Art Conference

The 1986 SECAC Annual Meeting will be held October 30-November 1 at The University of Alabama, Tuscaloosa, Alabama. A concurrent conference meeting to be held with SECAC: Southeastern Society of Architectural Historians (SESAH), November 1-November 2. Many special events are planned, including tours of the Warner Collections of American art and of significant 19th and 20th-century architectural sites. An exhibition of contemporary works from the Pace Gallery will be shown in The University of Alabama Moody Gallery of Art. For further information: Virginia Rembert, Chair SECAC 1986 Annual Meeting or Robert Mellow, Chair SESAH 1986 Annual Meeting, Box F, Dept. of Art, University of Alabama, Tuscaloosa, AL 35486. (205) 348-5967.

Art Libraries Society of North America

The ARLIS/NA 15th annual conference will be held in Washington, D.C. February 13-19. Workshops include Self-Analysis of Art Libraries and Visual Resource Collections; Sessions will feature Radical Uses of MARC format for Visual Documents and Images, Analysis of Grant Proposals by NEH and NEA, and Women as Interpreters of the Visual Arts. For further information: Pamela Jeffcott Parry, Executive Director, ARLIS/NA, 3900 Timrod Street, Tucson, AZ 85711. (602) 881-8479.

Speaking Stones: The Language of Architecture

The second annual conference organized by the Philadelphia Chapter of the Society of Architectural Historians will be held in Philadelphia, November 22. Special arrangements have been made for conference participants to visit two architectural drawing shows on November 23, "Friedrich Weinbrenner, Architect of Karlsruhe," at the Arthur Ross Gallery, University of Pennsylvania, and "Drawing toward Building: Philadelphia Architectural Graphics, 1732-1986," at the Pennsylvania Academy of Fine Arts. For registration information: David B. Brownlee, Dept. of the History of Art, University of Pennsylvania, G-29 Meyerson Hall, Philadelphia, PA 19104-6311.

Museums in Academe:

Design, Function, Funding

Symposium organized by Vassar College Art Gallery, to be held November 14-15. Participants include: Suzanne Delehanty, Frances Ferguson, Gail Gelburd, Ildiko Heffernan, Thomas Krens, Ward Mintz, Suzanne Stephens. For further information: J.E. Adlmann, Director, VCAG Poughkeepsie, NY 12601. (914) 452-7000, ext. 2645.

Byzantine Studies

The twelfth conference will be held October 10-12 at Bryn Mawr College. For registration information contact: Dale Kinney, Dept. of History of Art, BMC, Bryn Mawr, PA 19010. (215) 645-5342. ■

/people and programs

Continued from p. 13, col. 3

NATIONAL ENDOWMENT FOR THE HUMANITIES

The United States Senate unanimously confirmed Lynne V. Cheney (Ph.D. literature, Univ. Wisconsin-Madison) as chair of the National Endowment for the Humanities. Cheney succeeds William J. Bennett, who became secretary of the U.S. Department of Education in February 1985. Cheney, until most recently a senior editor of *The Washingtonian* magazine, is an author and a member of the Commission on the Bicentennial of the United States Constitution. Dudley Varner (Ph.D. anthropology, Univ. Arizona) has been appointed assistant director of the Division of General Programs for Humanities Projects in Museums and Historical Organizations at the NEH, replacing Gabriel P. Weisburg (now at the University of Minnesota). Most recently, Varner was executive director of the California State Agricultural Museum. ■

announcements

Discipline-based Art Education Conference

An invitational conference sponsored by the Getty Center for Education in the Arts to be held January 15-17 in Los Angeles. The Center has provided the CAA with a limited number of invitations (covering conference registration and meal functions) for distribution to CAA members. Please apply to CAA office: state name, affiliation, and reason for wishing to attend conference. Invitations will be issued on a first-come, first served basis. Application deadline: 1 November.

Grants for Foreign Students To Attend CAA Annual Meeting

The CAA has been awarded a grant once again by the Institute of International Education's Short Term Enrichment Program (STEP) that will enable us to assist foreign graduate students to attend the 1987 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 1987 CAA Annual Meeting (Boston, February 11-14) should write for application forms to CAA, 149 Madison Ave., New York, NY 10016.

Rockefeller Humanist Fellowships

The Institute for Research on Women, Rutgers University, invites applications for two Rockefeller Foundation Humanist-in-Residence Fellowships for 1987-88. Either junior or senior scholars, in residence for the year at Rutgers/New Brunswick, fellows will be primarily responsible for work on original, book-length, manuscripts about significant questions in women's studies and the humanities. Some institutional/public obligations pertain. For information and applications: Catharine R. Stimpson, IRW, RU, New Brunswick, NJ 08903. (201) 932-9072. Application deadline: 1 December 1986.

Fulbright Scholar-in-Residence Program

Opportunities for American colleges and universities to host a visiting scholar from abroad for all or part of the 1987-88 academic year are available. A scholar may teach regular courses from a foreign area perspective, serve as a resource person in interdisciplinary courses, assist in developing new courses, or participate in special seminars. The program provides roundtrip travel for the grantee and, for full-year awards, one accompanying dependent; a monthly maintenance allowance; and incidental allowances for travel, books, and services essential to the assignment. The host institution is expected to share some costs. For detailed program guidelines and proposal forms: Mindy Reiser, Council for International Exchange of Scholars, 11 Dupont Circle, N.W., Suite 300, Washington, DC 20036-1257. (202) 939-5404. Proposal deadline: 1 November.

Program for Art on Film

The Program was formed in 1984 as a joint venture between The Metropolitan Museum of Art and the J. Paul Getty Trust to foster the appreciation and understanding of art through the use of film, video and television. Two of the program's major projects, The Critical Inventory and the Production Laboratory, may be of particular interest to CAA members. The Critical Inventory, now being compiled, is an international directory of films and videotapes about painting, sculpture, architecture, archaeology, photography, decorative and graphic arts and related topics. As it nears completion (within a few years), it will be available on line, simplifying the task of finding appropriate films for specific class needs. In addition to basic catalogue information and credits, it will include short synopses of the films, with references to specific works of art filmed. The Inventory is also convening occasional panels comprised of art experts, filmmakers, and programmers to evaluate programs. The Production Laboratory, now in its beginning stages, is seeking innovative solutions to the problems of putting art on film and video. Proposals for ten-minute films about art, especially art prior to 1860, are sought from art historians, artists, and others. The Laboratory will bring together authors of some of the proposals with film and videomakers and will commission short films from these teams. The Program welcomes comments and queries. Contact: Wendy A. Stein, PAF, 980 Madison Avenue, New York, NY 10021.

NEA Grants for Artists Forums

The NEA's Visual Arts Program has expanded its Visual Artists Forums category to provide support for projects that encourage discourse regarding contemporary visual arts. Funding is available for a variety of projects of national or regional significance which enable visual artists, critics, curators, and other professionals to communicate with peers and the public about ideas and issues, or which allow artists to create and present new work for a public project, program or forum. Funding is not available for exhibitions; however, lectures, symposia, or other educational components of related activities may be eligible. Support will continue to be available for visiting artist series, workshops, and lectures, as well as for non-commercial publications that contribute to the national dialogue on contemporary art. The maximum grant for all Forums is now \$25,000. For further information: Lisa Chazen Levine, VAF, NEH, Washington, DC 20506. (202) 682-5448. Application deadline: 3 November.

Athamor

The graduate student journal of art history is soliciting graduate student essays for volume 7 to be published in Spring 1988. Papers of ca. ten pages with four to eight illustrations are to be submitted to: *Athamor*, Art History Dept., Florida State Univ., Tallahassee, FL 32306.

Mellon Post-doctoral Fellowships at Penn

For younger scholars who, by September 30, 1987, will have held the Ph.D. for not fewer than three and not more than eight years. Research proposals are invited in all areas of humanistic studies except educational curriculum-building and performing arts. Preference is given to proposals that are interdisciplinary and to candidates who have not previously utilized the resources of this institution and whose work would allow them to take advantage of the research strengths of the institution and to make contribution to its intellectual life. Stipend \$25,000. For further information: Stephen N. Dunning, Chair, Humanities Coordinating Committee, 16 College Hall, University of Pennsylvania, Philadelphia, PA 19104-6378.

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

A \$5,000 subvention to assist in the publication of an important contribution to the literature of art history is offered by the International Confederation of Art Dealers. To be eligible a candidate must be a resident of one of the member nations (Austria, Belgium, Denmark, England, France, Germany, Ireland, Italy, The Netherlands, New Zealand, South Africa, Switzerland, and the United States); his or her work should preferably be concerned with an aspect of the art or art history of one of the C.I.N.O.A. countries. For further information: Gerald G. Stiebel, C.I.N.O.A., 32 East 57th Street, New York, NY 10022. Submission deadline: 15 November.

Smithsonian Institution Fellowship Program

The Institution provides graduate student, pre-, post-, and senior postdoctoral fellowships to support research in residence at the Smithsonian. Stipends and tenures vary. For more information and applications: SI, Office of Fellowships and Grants, Desk A, L'Enfant Plaza, Suite 7300, Washington, DC 20560. (202) 287-3271. Application deadline: 15 January.

Sponsored Research in the History of Art

A directory of advanced research projects in the history of art and allied fields published by The Center for Advanced Study in the Visual Arts, National Gallery of Art. *Sponsored Research 5* is a cumulative record of over 2,800 projects supported by sixty-nine public and private foundations in North America and Europe during the years 1980 to 1986. Projects are arranged under two main headings—archaeology and history of art—and cross-listed under a series of sub-headings such as period, geographic area, medium, field, and theme. The listing of projects is followed by indices of grantees and institutions. The price is \$5.00 per copy, plus postage (\$2.00 within the United States, \$3.25 abroad). Order from: Publication Office, NGA, Washington, DC 20566.

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placement: 1984-85 and 1985-86 review

The last published review, covering the period 1983-84, appeared in the Fall 1984 issue. This two-year report now brings us up-to-date. Our usual two-year applicants and openings chart has been expanded to three years to better illustrate this review.

During the past two years we have seen a modest increase in the number of positions listed with a net gain of 133 more than in 1983-84. We have recovered the 16% loss of positions suffered in 1982-83, and we have increased the number of openings over the 1981-82 level by 12%. The overall ratio of applicants to positions has improved somewhat: 2.0 applicants for each position in 1985-86 compared to 2.4 in 1981-82. Art historians and those in the "others" categories have benefited most simply because the number of openings has increased while the number of applicants has decreased during the last five-year period. Art historians have gone from 2.4 applicants per position to 1.9. Artists also show improvement although the five-year chart indicates a slight slip. Were we to continue with the premise put forth in our 1983-84 review that the 2-D and 3-D category should be eliminated to more accurately reflect CAA artist applicants, the figures would look like this: 2.7 artist applicants for each position in 1985-86 compared to our revised ratio for 1983-84 of 3 applicants for each opening.

The increase in the number of applicants can be directly linked to our annual meeting location. Although the 2,020 applicants in 1985-86 fell short of the 2,174 applicants in 1981-82, these highs are the result of holding our 1982 and 1986 annual meetings in New York City, where attendance is always at record peaks.

POSITIONS

Areas of specialization. Twenty-six percent in 1984-85 and 21% in 1985-86 of both studio and art history positions fell into the

"unspecified" or "broad" category; in both cases, this is a significant drop from 32% in 1983-84.

In studio, painting and drawing is still the worst area in which to be seeking a job in spite of the continuing improvement in the applicant to opening ratio: 9.1 in 1983-84, 8.7 in 1984-85, and 8.3 in 1985-86. This year's figure can be considered a real improvement since it reflects an increase of 154 applicants and an increase of 24 openings over 1983-84 when the ratio "improvement" was due to a drop of 81 applicants coupled with an additional two positions. Sculpture has had very little improvement, picking up an additional 9 positions and 44 applicants of the 51 dropped in 1983-84, for a ratio this year of 5.2 applicants for each job compared to 5.3 in 1983-84. Printmaking had an increase of 20 candidates, making up for the 17 candidates dropped in 1983-84, for a net gain of 3 candidates; only 4 of the 7 jobs dropped in 1983-84 have been recouped. Nevertheless, the applicant to position ratio is better this year, 5.8 compared to 6.1 in 1983-84. Photography slipped slightly in terms of applicant to position ratio. While there were an additional 6 positions over the past two years (a 15% increase), the number of photographers joining the ranks of job-seekers rose by 36 (a 46% increase). Thus, the ratio this year is 2.5 applicants for each position compared to 2.1 in 1983-84. Jewelry and metalwork lost the gains made in 1983-84. In fact, largely because of the loss of 7 positions, the ratio this year is 2.8 compared to 1.25 in 1983-84. The field of ceramics continues to worsen with a ratio of 6.0 this year compared to 5.4 in 1983-84. One bright note this year is the new category of computer graphics with 13 applicants and 9 positions for a ratio of 1.4. The area of commercial art/illustration, always a very minor category, is now non-existent, and has most likely been absorbed into computer graphics.

FIVE-YEAR OVERVIEW: 1981-1986

	1981-82	1982-83	1983-84	1984-85	1985-86
Applicants					
Artists	1489	1283	1140	1258	1414
Art Historians	538	470	470	471	474
Others	147	140	134	125	132
Total	2174	1893	1744	1854	2020
POSITIONS					
Artists	487	410	480	510	492
Art Historians	226	190	212	243	249
Others	199	165	196	230	280
Total	912	765	888	983	1021

RATIO: APPLICANTS PER POSITION

Artists	3.1	3.2	2.4	2.5	2.9
Art Historians	2.4	2.5	2.2	1.9	1.9
Overall	2.4	2.5	2.0	1.9	2.0

Annual Meeting Locations: 1982, N.Y.C.; 1983, Philadelphia; 1984, Toronto; 1985, Los Angeles; 1986, N.Y.C.

In art history, most fields remain fairly constant. The most significant improvements occur in the following areas. In the "unspecified or broad" category, with a loss of 3 applicants and an increase of 22 positions, the ratio is now 4.1 openings for each applicant compared to 1983-84 when the ratio was 2.8 openings for each applicant. The Ancient/Classical category has taken a giant leap forward with a ratio this year of 2.4 applicants for each opening compared to 8.5 in 1983-84. This is the result of a gain of 7 positions and a loss of 8 applicants. Another field that has made good progress is the History of Film/Photography/Prints. With the number of applicants remaining the same and a gain of 3 positions, the ratio has gone from 5.3 in 1983-84 to 2.6 this year. One troublesome area is in Renaissance/Baroque. With an increase of 12 applicants (11% increase) and a loss of 3 positions (14% decrease), the ratio has gone from bad to worse: 5.1 in 1983-84, 6.6 in 1985-86.

Rank. Almost all openings listed with CAA continue to be at the entry level. For artists, the number of openings at the instructor level has steadily increased: 17%, 1983-84; 19%, 1984-85; and 26%, 1985-86. At the assistant professor level, the number of positions has shifted in alternating years by exactly the same percentages starting in 1982-83 when it was 31%; up to 44%, 1983-84; down again to 31%, 1984-85; up once more to 44%, 1985-86. The number of positions listed as "open" has also been fluctuating: 28%, 1983-84; 38%, 1984-85; 21%, 1985-86. In art history, the number of positions ranked as "open" this year is 21%; the number of positions at the instructor level is also 21% for 1985-86, down from last year's 36%; and the number listed at the assistant professor level this year is 49%, 2% more than last year, but an overall decrease of 5% from 1983-84.

Qualifications. Almost all openings require the terminal degree, or its equivalent, or all-but-dissertation. Fewer positions require experience this year than in 1983-84. For studio openings it is currently 21% compared to 50% in 1983-84, with a low of 13% in 1984-85. For art history openings, it is 24% this year compared to 38% in 1983-84, with a low of 12% in 1984-85.

Track and Term. Forty-nine percent of the openings for artists (50% last year, 51% in 1983-84) and 50% of the openings for art historians (51% last year, 45% in 1983-84) were listed as tenure-track. Of the non-tenure-track listings for artists: 47 were for more than one year, 90 for one year, 33 for one semester, and 19 for part time; of the non-tenure-track listings for art historians: 21 were for more than one year, 52 for one year, 13 for one semester, and 5 part time.

Location. Of the artist openings, 36% were located in the Northeast or Mid-Atlantic states, 14% in the Southeast, 29% in the Midwest/Central states, and 20% in the West. During the past two years, there has been a 5% shift from the Midwest/Central

/placement: 1984-85 and 1985-86 review

and West to the Northeast, Mid-Atlantic, and Southeastern states. For art historians, 44% of the openings were located in the Northeast or Mid-Atlantic states (54%, 1983-84), 10% in the Southeast (6%, 1983-84), 22% in the Midwest/Central (18%, 1983-84), 17% in the West (23%, 1983-84), and 7% were located abroad (4% last year, figures are not available for the previous year).

APPLICANTS

Forty-eight percent of studio applicants are female (47%, 1983-84; 50%, 1984-85); 70% of art historian applicants are female (72%, 1983-84; 70%, 1984-85). There are 101 minority applicants in both fields this year, a significant increase (there were only 39 in 1983-84 and 45 1984-85).

An analysis of this year's statistics indicates that a greater percentage of male artists than females are employed full time. The opposite is true for art historians; in this case, a greater percentage of females than males are employed full time. Overall, a greater percentage of art historians are employed full time than are artists. As usual, the vast majority of

applicants with earned terminal degrees earned them recently (1980 or later).

HIRING REPORTS

We received 549 hiring reports on 1,021 positions listed in 1985-86, a return of 54% (592 on 983, 60% in 1984-85). Of the 549 returns, 44 positions were postponed, 33 reported cancelled, and 6 reported still unfilled.

Applications. This year the median number of applications per studio opening was 83 (74 in 1984-85). Twenty-six institutions received more than 200 applications, and four institutions received more than 300, and another four received more than 400. In 1984-85, twelve institutions received more than 200 applications, two received more than 300. In art history, the median number of applications per position was 30 (28 last year). Thirteen institutions received 50 or more applications, and one received 100. In 1984-85, nine institutions received 50 or more applications, one received 140, and one received 209. In the "others" category, the median number of applications was 31 (33 last year); sixteen institutions received 50 or

COMMITTEE ON PLACEMENT ETHICS

The Committee, appointed by the CAA Board of Directors to review the *Standards for Professional Placement*, would very much like to hear from members who have opinions or suggestions on this matter. It would also like to hear of procedures which seem effective in ensuring fair treatment during the hiring process, as well as of abuses which need correcting, whether committed by potential employers or by candidates. Please write to the Committee, c/o the CAA office.

Committee: Ofelia Garcia, The Atlanta College of Art, chair; Roger Gilmore, School of the Art Institute of Chicago; David Pease, Yale University School of Art; Lauren Soth, Carlton College; Irene Winter, Harvard University Art Museums.

APPLICANTS AND OPENINGS: 1984, 1985 and 1986

This chart is based on the keysort curriculum vitae forms on file with the CAA for the calendar years 1984, 1985, and 1986 and on the openings included in the Positions Listings for the academic years 1983-84, 1984-85, and 1985-86.

	Applicants		Openings		Applicants		Openings		Applicants		Openings	
	1984	1983-84	1985	1984-85	1986	1985-86	1986	1985-86	1986	1985-86	1986	1985-86
Artists												
Unspecified or Broad	29	126	22	160	23	124	23	124	23	124	23	124
Painting and Drawing	508	56	572	66	662	80	662	80	662	80	662	80
Sculpture	171	32	207	42	215	41	215	41	215	41	215	41
Printmaking	131	22	137	26	151	26	151	26	151	26	151	26
Photography	78	39	89	29	114	45	114	45	114	45	114	45
Ceramics	98	18	113	22	102	17	102	17	102	17	102	17
2-D and 3-D Design	57	154	61	131	74	124	74	124	74	124	74	124
Weaving/Textile Design	37	7	34	5	31	8	31	8	31	8	31	8
Video/Film/Multimedia	15	10	11	21	15	13	15	13	15	13	15	13
Jewelry/Metalwork	16	12	12	8	14	5	14	5	14	5	14	5
Commercial Art/Illustration	—	4	—	—	—	—	—	—	—	—	—	—
Computer Graphics	—	—	—	—	13	9	13	9	13	9	13	9
	1140	480	1258	510	1414	492	1414	492	1414	492	1414	492
Art Historians												
Unspecified or Broad	25	69	22	95	22	91	22	91	22	91	22	91
Pre-Columbian/Primitive	18	7	22	5	15	8	15	8	15	8	15	8
Ancient/Classical	34	4	22	3	26	11	26	11	26	11	26	11
Early Christian/Byzantine/Medieval	52	17	54	12	49	15	49	15	49	15	49	15
Renaissance/Baroque	108	21	107	22	120	18	120	18	120	18	120	18
Modern/Contemporary	99	43	92	47	100	49	100	49	100	49	100	49
American	62	14	66	22	68	17	68	17	68	17	68	17
Near and Far East	30	12	39	15	38	17	38	17	38	17	38	17
History of Film/Photography/Prints	16	3	14	6	16	6	16	6	16	6	16	6
Architectural History	26	22	33	16	20	17	20	17	20	17	20	17
	470	212	471	243	474	249	474	249	474	249	474	249
Others												
Museum Professionals	60	110	57	138	47	115	47	115	47	115	47	115
Art Educators	23	12	18	33	26	19	26	19	26	19	26	19
Art Librarians/Slide Curators	16	15	22	22	21	19	21	19	21	19	21	19
Administrators	22	31	18	34	20	55	20	55	20	55	20	55
Miscellaneous (Includes Internships)	13	28	10	23	18	72	18	72	18	72	18	72
	134	196	125	230	132	280	132	280	132	280	132	280
GRAND TOTALS	1744	888	1854	983	2020	1021	2020	1021	2020	1021	2020	1021

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more; five received 100 or more.

Interviews. In studio and in art history, the median number of interviews was five (one more than in 1984-85); the median number for "others" remained four. For studio positions, twenty-four institutions reported holding more than 20 interviews, with one of those interviewing 109 candidates. For art history positions, only six institutions held more than 20 interviews; and in the "others" category, only six held more than 20 interviews, with two of those holding 50 and 74 interviews.

Male/Female Ratios. The percentage of applications submitted by women continues to be lower than the percentage of women in the relevant population pool. In studio, where 48% of the candidates are women, only 38% of the actual applications were from women; 47% of those interviewed were women; and 43% were actually hired (down from the high of 53% in 1983-84). In art history, where women constitute 70% of the candidate pool, they accounted for only 48% of the actual applications. However, 63% of those interviewed and 62% of those hired were women. In the "others" category 61% of the candidates are women, 48% of whom actually applied. Of these, 61% were interviewed and 77% were actually hired, an increase of 16% over 1984-85.

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

ARTISTS: Eighteen placements were as instructor, salary range \$12,000 to \$28,500, median \$18,000 (1984-85: 14 placements, \$10,000 to \$20,000, median \$16,500). One hundred seventeen placements were as assistant professor, salary range \$10,000 to \$35,000, median \$20,000 (1984-85: 111 placements, \$12,500 to \$36,000, median \$22,900). Salaries for associate professors ranged from \$18,000 to \$38,000 (12 placements); in 1984-85, salaries ranged from \$18,500 to \$35,000 for 14 place-

CURRICULUM VITAE FORMS

Not included in the accompanying statistics are positions received by the CAA office in between publication of Positions Listings, in response to which we sent out copies of relevant curriculum vitae forms. For 1984-85 (setting a record high): 51 positions received (23 artists, 14 art historian, 14 "others"). 1,210 curriculum vitae forms were sent out; for 1985-86 (figures are closer to 1983-84): 24 positions received (8 artists, 11 art historians, 5 "others"), 585 curriculum vitae forms were sent out.

ments. At the full professor level, there was one appointment this year at \$36,000, and one in 1984-85 at \$45,000. Placements as visiting artist, "no rank," lecturer, etc. ranged from \$12,000 to \$31,000 (\$15,000 to \$29,400 in 1984-85).

ART HISTORIANS. There were only eight placements as instructor, salary range \$12,000 to \$31,000 (9 in 1984-85, ranging from \$16,000 to \$26,500). Sixty-six placements were as assistant professor, salary range \$17,500 to \$35,000, median \$25,000 (in 1984-85, 62 placements, \$17,500 to \$29,000, median \$22,800). Salaries for associate and full professors ranged from \$25,000 to \$55,000 (7 placements); in 1984-85, salaries ranged from \$25,000 to \$49,000, 11 placements. Appointments as lecturer, "no rank," etc. ranged from \$19,000 to \$42,000, a marked improvement over 1984-85, when these salaries ranged from \$9,500 to \$25,600.

M.N. ■

information

For a critical edition of documents and letters relating to James Tissot (1836-1902), any letters in public or private collections written by Tissot or to him. To date, more than two-hundred letters have been collected or located. Willard E. Misfeldt, School of Art, Bowling Green State University, Bowling Green, OH 43403.

The Freer Gallery of Art plans an exhibition and catalogue on works in its collection by Dwight W. Tryon (1849-1925). Please submit information about paintings, drawings, letters and papers in public or private collections. Linda L. Merrill, Assistant Curator, American Art, Freer Gallery of Art, Smithsonian Institution, Washington, DC 22201. (202) 357-2041.

For a dissertation on the Albert Eugene Gallatin collection, housed at New York University from 1927-1942 as the first museum of modern art in New York. Any documents and correspondence concerning the collector, writer, and painter Albert Eugene Gallatin (1881-1952) and personal reminiscences from artists and others who visited the Gallery of Museum of Living Art will be greatly appreciated as well as information pertaining to his Gallery of Living Art (1927-1936) and Museum of Living Art (1936-1942). Contact: Gail Stavitsky, 536 East 89th St., Apt. 4C, New York, NY. (212) 628-5165.

Information regarding works by William Harnett (1848-1892), American 19th century still-life painter, in public, private and dealers collections in America and abroad is sought. Contact: Gertrude Grace Sill, Fairfield University, CNS. 19, Fairfield, CT 06430.

For a catalogue raisonné of the lithographs of Odilon Redon any information about unpublished proofs, states, drawings, letters will be appreciated and acknowledged. Sharon R. Harrison, Eastern Michigan University, Art Department, Ypsilanti, MI 48197.

Looking for any kind of painting, watercolor or oil of Henry Foreau (French, 1866-1938), and specially a masterpiece "The War Pantheon" canvas, 38' x 45', made by a group of French artists in 1918, among them Pierre Carrier-Belleuse, Gorguet, and Henri Foreau. Contact: Edith Herment, 80 avenue de Villiers, 75017 Paris, France.

For descriptive catalogue of the works of William Degouve de Nuncques (Montherme/France 1867-Stavelot/Belgium 1935), collectors who own paintings, pastels and/or drawings by this artist are kindly requested to contact Gisele Ollinger-Zinque, Head of the Section of Modern Painting, Royal Museums of Fine Arts of Belgium, Rue du Musée 9, B 1000 Brussels, Belgium. Tel.: 02/513.96.30, ext. 247. ■

/announcements

CASVA Pre-Doctoral Fellowships 1987-88
Seven fellowships will be awarded by the National Gallery of Art, Center for Advanced Study in the Visual Arts to support doctoral dissertation research in the history of art, architecture, and urban form in the Western world. Applicants must have completed their residence requirements and coursework for the Ph.D. and general or preliminary examinations before the date of application, and have devoted at least one-half year's full-time research to their proposed dissertation topic before the commencement of the fellowship. Fellowships may begin in the fourth year of graduate studies. Applicants must be either United States citizens or enrolled in a university in the United States. Applications may be made only through the chairs of graduate departments who should act as sponsors for applicants from their respective schools. For further information: The Dean, CASVA, NGA, Washington, DC 20565. Application deadline: 15 November.

Metropolitan Museum of Art Fellowships
Fellowships offered by the Metropolitan Museum of Art for 1987-88 cover all aspects and periods of art history, in addition to fellowships in conservation, and are available to Ph.D. candidates as well as to senior scholars. The key to most of the fellowships is that use of the Met's collection be significantly involved. For a descriptive list of fellowships and requirements: Office of Academic Affairs, MMA, Fifth Avenue at 82nd Street, N.Y.C. 10028. Application deadline for most fellowships beginning in fall 1987 is 21 November; for fellowships in conservation, the deadline is 16 January.

Grants for Study in the Middle East
The American Schools of Oriental Research is offering over \$150,000 in research, study and travel grants for the 1987-88 academic year and the summer of 1987. Awards, offering opportunities for humanistic study in the Middle East from prehistoric through Islamic times, are available to undergraduates, graduate students, seminarians, and post-doctoral scholars. Awards include: NEH Post-Doctoral Research Fellowships, stipends up to \$25,000, in Jerusalem and Amman; annual professorships in Jerusalem, Amman, and Nicosia, room and board; Kress Fellowship in Art History, in Jerusalem, room and board and stipend up to \$2,700; Barton Fellowship in Jerusalem, room and board and stipend up to \$2,000; Shell Fellowship in Amman, stipend up to \$6,000; Mesopotamian Fellowship, stipend up to \$5,000; Albright Fellowship, \$5,000 stipend; Endowment for Biblical Research summer study and travel grants, \$1,000 and \$1,500 stipends; and honorary awards in Jerusalem, Amman and Nicosia. For details and application: ASOR, 4243 Spruce Street, Philadelphia, PA 19104. (215) 222-4643. Application deadline: 3 November.

Getty Postdoctoral Fellowships
Twenty J. Paul Getty Postdoctoral Fellowships in the History of Art and the Humanities will be offered for the 1987-88 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 1981 to January 1987, 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 year are Bryn Mawr, Berkeley, Columbia, Johns Hopkins, Univ. Michigan, N.Y.U., Univ. Pennsylvania, 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 postmark deadline in the *Open Competition*: 12 December.

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 departmental affiliation as assistant professor/postdoctoral scholar. The equivalent of one academic year is dedicated to teaching or departmental research; the balance of time is available for independent scholarly research and creative work. Yearly stipend \$18,000, with anticipated annual increments, plus insurance benefits. For further information: Michigan Society of Fellows, 3030 Rackham Building, UM, Ann Arbor, MI 48109-1070. (313) 763-1259. Application deadline: 14 November.

Stanford External Faculty Fellowships
The Stanford Humanities Center will offer eight residence fellowships for 1987-88, primarily intended to allow scholars and teachers in the humanities, or those in other fields working on related projects, 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 further information and application materials: Morton Sosna, Associate Director, SHC, Mariposa House, SU, Stanford, CA 94305-8630.

Rome Prize Fellowships
For 1987-88, 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, and Modern Italian Studies. 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 65th Street, New York, NY 10021. Application deadline: 15 November.

White House Fellowship Program
The White House Fellowships offer Americans in the early stages of their careers the opportunity to serve for one year, September through August, at the highest levels of the Federal government. Fellows work as special assistants to Cabinet Officers, to the Vice President, or to members of the President's senior staff. In addition to the work experience, Fellows participate in an intensive education program, which includes domestic and foreign fields trips, as well as frequent off the record meetings with public and private sector leaders. While this is not the type of fellowship for which art historians and artists usually apply, it offers those who expect to assume leadership positions in the arts community an opportunity to benefit greatly from a broad, practical knowledge of how federal government policy is set and implemented. Fellows are drawn from all occupations and professions. For 1987-88 Fellowship application forms: President's Commission on White House Fellowships, 712 Jackson Place, N.W., Washington, DC 20503. (202) 395-4522. Application deadline: 15 December.

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. Approximately ten four-year full tuition fellowships with annual stipends of \$7,500 will be awarded for 1987-88 to minority group members seeking a doctorate in a humanities field at any of the eleven participating mid-western universities. For complete information: CIC MFP, Kirkwood Hall 111, Indiana University, Bloomington, IN 47405. (812) 335-0822. Outside Indiana call toll free (800) 457-4420. Application deadline: 9 January. ■

/announcements

The Preservation Initiative

A program to save books, journals, newspapers, manuscripts, documents, maps, drawings, plans, photographs, film, and tapes for humanities research. To ensure that the information contained in the most significant of these documents will be available to scholars, the National Endowment for the Humanities has created the Office of Preservation. NEH is particularly interested in cooperative microfilming projects that guarantee national access. Grants made through the OP focus on saving informational content, improving research collection maintenance, developing preventive care practices, and training professional personnel. Priority will be accorded to U.S. imprints and Americana and to documents in an advanced stage of deterioration, principally materials produced between 1870 and 1920. Preliminary inquiries from potential applicants are welcomed, and the OP staff will comment on

draft proposals before formal submission. Early contact is strongly recommended: OP, Room 802, NEH, 1100, Pennsylvania Avenue, N.W., Washington, DC 20506. (202) 786-0570.

National Arts Week '86 Update

The dates of this important event, coordinated by the National Assembly of Local Arts Agencies, have been changed from November 17-23 to November 16-22. See the summer issue of the newsletter for a short report. For full details: Susan Diachisin, Information Coordinator, NAW '86, NALAA, 1785 Massachusetts Avenue, N.W., Suite 413, Washington, DC 20036. (202) 483-8670. SUPPORT THE ARTS IN YOUR COMMUNITY!



Continued on p. 11, col. 1

IN MEMORIAM

Frederick S. Wight, professor emeritus of art and director of the UCLA Art Galleries for 20 years, died July 26, at the age of 84. Wight began his career at UCLA in 1953 as director of art galleries (renamed in his honor in 1972), a position he held until 1973. He also served as chair of the department of art from 1962 to 1966. Wight built the UCLA Art Galleries from a little-known gallery with a tiny budget into a showroom of international stature by organizing major touring exhibitions of 20th-century American and European artists. Wight was also an acclaimed painter in his own right. A scholarship fund will be established in Wight's memory in the department of art, design and art history, UCLA.

Adelyn Dohme Breeskin, senior curatorial advisor at the National Museum of American Art, died in northern Italy on July 24, little more than a week after celebrating her 90th birthday. Breeskin began her career at the Metropolitan Museum of Art. She later spent 32 years at the Baltimore Museum of Art, serving as director from 1947 to 1962. In 1962, she was the founding director of the Washington Gallery of Modern Art. For 22 years, Breeskin was a member of the NMAA staff. Last December, Breeskin received the Secretary's Gold Medal for Exceptional Service from the Smithsonian Institution in recognition of her distinguished career which began in 1918. Last spring, the Washington Art Dealers Association presented her with its first Award for Cultural Achievement for her role in promoting "the public's awareness and understanding of modern American art." The pre-eminent Mary Cassatt expert, she had just completed a revision of her 1970 catalogue raisonné of the artist's works, adding 100 new entries.

H. Harvard Arnason, art historian and arts administrator, died in July at the age of 77. Arnason's career as an administrator began in 1951, when he became director of the Walker Art Center in Minneapolis, a post he held until 1960. He was named vice president for art administration of Guggenheim Museum in 1960. He retired in 1969 and in the following years published a monograph on Jean-Antoine Houdon, books on Robert Motherwell, Alexander Calder, and scholarly articles. His popular college textbook, *History of Modern Art*, first published in 1968, is being published in its third edition this fall.

Art critic, editor and museum director **Mario Amaya** died in June at the age of 52. Amaya was an innovative curator and museum director, serving as chief curator of the Art Gallery of Ontario from 1969 to 1972, director of the New York Cultural Center from 1972 to 1976, and director of the Chrysler Museum in Norfolk, Va. from 1976 to 1979. In 1965, he published *Pop as Art*, a pioneering survey of Pop Art in Britain and the U.S. Equally innova-

tive were his books *Arts Nouveau* in 1966 and *Tiffany Glass* in 1976. He sponsored significant exhibitions such as that of late 19th century Symbolist art in Toronto and, at the Cultural Center, "Realism Now" (1972), "Blacks: U.S.A." (1973), "Bouguereau" (1975), and a retrospective of the photographer Man Ray (1975).

ACADEME

The Maryland College of Art and Design appointed **Ellouise Schoettler** (M.F.A., American Univ.) president, effective July. Schoettler, a painter/collagist, is a co-chair of the Coalition of Washington Artists and a member of Studio Gallery in Washington, D.C. She has served as executive director of the Washington Women's Arts Center and was a founder and director of the Coalition of Women's Arts Organizations. Schoettler has served with many organizations, including the national Artists Equity Association and the Women's Caucus for Art.

Stuart Schar, formerly chair in the College of Design and coordinator of the Division of Research and Service at Louisiana State University, has been appointed dean of Hartford Art School, University of Hartford. He holds two degrees from the University of Chicago, an M.F.A. in printmaking and painting, and a Ph.D. in arts administration/higher education. He was at the University of Illinois in Chicago for nine years and director of Kent State University School of Art for eight years before going to LSU.

Philip Cryan Marshall has been appointed director of the Swain School of Design's architectural artisanry program succeeding **Kevin Jordan**, who has been on a sabbatical from Roger Williams College. The Architectural Artisanry Program was established in 1985 to train a new generation of craftspeople in historic rehabilitation and restoration work. Marshall is the former executive director of the Center for Building Conservation in New York and has taught preservation at Columbia University and the University of Vermont. He holds a M.S. in historic preservation from the University of Vermont.

Martin Levine is joining the faculty of the department of art, SUNY Stony Brook, in printmaking.

The School of the Art Institute of Chicago announces the following new regular or visiting full-time faculty appointments for 1986-87: **Frances Butler**, fiber; **Lance Carlson**, photography; **Mark Keane**, interior architecture; **Judy Koon**, painting and drawing; **Evan Penny**, sculpture; **Robert Rayher**, filmmaking; **Mary Roehm**, ceramics; **Thomas Sloan**, art history and criticism; **Ann Tyler**, visual communications; **Doris Vila**, holography.

Fred Spratt (M.A., Univ. of Iowa), painter and sculptor, has been appointed interim dean of humanities and arts at San Jose State University where he has served for the past six years as chair of the department of art. The new art department chair will be **Stephen French**, associate chair for fine arts the past four years.

Kansas City Art Institute announced the appointment of **Steven B. Whitacre** (M.F.A., Ohio Univ., Athens) as chair of the design department. Whitacre, who has been chair of the Art Institute's foundation department since 1971, is an accomplished artist, educator and design practitioner. **Carl Kurtz**, associate professor in foundation, who has been a faculty member since 1973, has been named interim chair of the foundation department. **Patrick Clancy** (M.F.A., Yale), a pioneer in the advancement of technological methods and new aesthetics for more than 20 years, has been named chair of the photography/film/video department.

University of Minnesota-Duluth art department has appointed two new faculty members for the 1986-87 academic year: **Deborah Howard**, a painter, previously at Louisiana State University at Shreveport, will instruct in painting and drawing; **James Kluég**, a ceramist, previously at the University of Wisconsin-Milwaukee, will teach classes in ceramics, drawing, and contemporary art survey.

News from Northwestern University: **Sandra Hindman** has become chairperson for the department; **Thomas Lyman** (on leave from Emory University) has been appointed visiting professor of medieval art for the winter and spring terms; **Susan Taylor** (art critic, *Chicago Sun Times*, M.A., Univ. Chicago) has been appointed visiting lecturer in contemporary American art for the winter term; **O.K. Werckmeister** is on leave at the Center for Advanced Study in West Berlin, working on a book on German art in the two World Wars; **Larry Silver** is on leave as a senior fellow at CASVA, National Gallery of Art, finishing a book on the artistic patronage and ideology of Maximilian I; and **Nancy Troy** is on leave during the winter and spring terms at the Institute for Advanced Study in Princeton, working on a book on the decorative arts in France from 1885 to 1925.

Jenifer Neils, associate professor of art, has just completed a six-year joint appointment between Case Western Reserve University, and the Cleveland Museum of Art funded by the Mellon Foundation. She has recently received tenure and been appointed chairman of the art department.

Elisabeth Ellis (Ph.D., Columbia Univ.), former Haakon Fellow for 1985-86 at Southern Methodist University has been hired as a full-time Americanist by the department of art history at SMU.

/people and programs

Recent developments at Johns Hopkins University, department of the history of art: **Walter Melion**, specialist in the Haarlem school of painting and printmaking, has joined the faculty, moving from Duke University; **Hubert Damisch** of the CNRS Paris and **Valentino Pace** of the University of Rome have joined **Hans Belting** (Munich) and **Salvatore Camporeale** (Villa I Tatti) in the Hopkins associates program. Associates come to campus each year to teach an intensive seminar and deliver a public lecture, spending from one week to a full term in Baltimore. Belting will join **Charles Dempsey** for a seminar at the Hopkins-owned Villa Spelman in Florence. During the spring term, **William Tronzo**, recently promoted to the rank of associate professor, will conduct a colloquium at the Villa on "Italian Church Decoration of the Middle Ages and Early Renaissance."

Williams College announces that the Robert Sterling Clark Honorary Visiting Professors for 1986-87 will be: in the fall term, **Marcia B. Hall**, Temple University, Philadelphia; in the spring term, **Joel Isaacson**, University of Michigan. **Samuel Y. Edgerton, Jr.**, currently director of the graduate program in art history, will be on sabbatical for the entire academic year 1986-87. **Charles P. Parkhurst, Jr.**, director of the Prendergast Systematic Catalogue Project at the Williams College Museum of Art and former assistant director of the National Gallery of Art will be acting director of the program during this year.

The history of art department at Cornell University reports that **Sheila McTighe** has been appointed instructor in history of art, specializing in the Baroque; **Patricia Graham** has been appointed assistant professor in history of art, specializing in the art of Japan. Also at Cornell, **Claudia Lazzaro** has been promoted to associate professor in the department of history. She recently received the Founder's Award given by the *Journal of the Society of Architectural Historians* for the best article by a young scholar in 1985.

Edward Bleiberg (Ph.D., N.Y.U.) has recently joined the staff of the Institute of Egyptian Art and Archaeology as assistant professor. The Institute, a component of Memphis State University's Department of Art, has been named a Center of Excellence by the State of Tennessee. It sponsors excavations of ancient Memphis in conjunction with the Egypt Exploration Society. The Institute's director, **Rita E. Freed** (Ph.D., N.Y.U.) is currently serving as curator of the international exhibition, *Ramses the Great*, scheduled to open in Memphis, Tenn. in April.

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

George A. Corgin, associate professor of art at Lehman College (CUNY) has been reelected to a second year term as chair of the art department; **Howard McParlin Davis** (Moore Collegiate Professor Emeritus at Columbia) will be a full time visiting professor of art for the 1986-87 academic year.

MUSEUMS

Neil MacGregor, editor of *The Burlington Magazine* since 1981, has been appointed director of the National Gallery in London. MacGregor, an art historian with no previous museum experience, was educated at New College, Oxford, the Ecole Normale Supérieure, Paris, and the University of Edinburgh.

Susan Faxon Olney (Ph.D. cand., Boston Univ.) has been appointed Robert M. Walker Curator of Paintings, Prints, Drawings and Sculpture at the Addison Gallery of American Art, Phillips Academy, in Andover, Mass. She will also teach American art history at Phillips Academy.

James A. Welu (Ph.D., Boston Univ.) was appointed the twelfth director of the Worcester Art Museum, having served as acting director prior to his appointment. Welu has been at the Museum since 1974 when he joined the staff as assistant curator. **David Acton** (Ph.D. cand. Univ. Michigan) has been appointed curator of prints and drawings. Acton replaces **Roberta Waddell** who was named curator of prints at The New York Public Library.

The Wadsworth Atheneum, has announced that **Tracy Atkinson**, director since 1977, will be leaving his post in June 1987, but will become senior consultant through 1988 in order to complete a number of curatorial and development plans.

The Maurice and Charles Prendergast Systematic Catalogue Project at the Williams College Museum of Art announces that **Gwendolyn Owens** has joined the staff as Prendergast Fellow. Owens is on leave from Cornell University where she is curator of painting and sculpture at the Herbert F. Johnson Museum of Art.

Helen A. Raye (M.A., Columbia Univ.) has been appointed assistant curator of the Albright-Knox Art Gallery to work on the exhibitions and publications scheduled for the Albright-Knox's 125th anniversary in 1987.

Judith Tannenbaum (M.A., Hunter College, C.U.N.Y.) has been named assistant director and curator of the Institute of Contemporary Art, University of Pennsylvania. Tannenbaum comes to ICA from the Freedman Gallery, Albright College, Reading, Pa., where she has been director since 1981.

Lise Holst has resigned as curator of collections at the Portland Museum of Art, in Maine, to accept a position with Independent Curators Incorporated of New York City, a non-profit traveling exhibitions service specializing in contemporary art.

Charles K. Steiner has assumed the assistant directorship of The Art Museum, Princeton University. Steiner was formerly associate museum educator at The Metropolitan Museum of Art.

Philip D. Zimmerman (Ph.D., Boston Univ.) has been appointed senior curator of Winterthur Museum and Gardens. Zimmerman is currently executive director of the York County Historical Society, York, Pa. Before that he served as a guest curator and curator of the Currier Gallery of Art in New Hampshire.

Patricia L. Fiske, director of the Textile Museum, Washington, D.C., has resigned her post effective January 1. Fiske joined The Textile Museum staff in 1973 in the eastern hemisphere curatorial department and became director in 1982.

The Bayly Art Museum at the University of Virginia reports that **David B. Lawall** has been promoted from curator to director, and **David C. Ditner** has been appointed curator of the collections.

Marti Mayo (M.F.A., American Univ.), former curator of the Contemporary Arts Museum of Houston, will become director of the University of Houston-University Park's Sarah Campbell Blaffer Gallery replacing **Esther de Vecsey**, who will remain with the Blaffer Gallery as a curator until entering a Ph.D. program in fall, 1987.

Edna Carter Southard (Ph.D., Indiana Univ.), associate curator and education coordinator of the Miami University Art Museum, has been named the museum's curator of collections, replacing **Sterling Cook**, who retired in April. **Bonnie Mason** (Ph.D. cand. Ohio State Univ.), public relations and program coordinator has been named the museum's curator of education.

Janet Catherine Berlo (Ph.D., Yale Univ.) will be acting director of Pre-Columbian Studies at Dumbarton Oaks during the 1986-87 year. She is on leave from her position as associate professor and chair of the art department of the University of Missouri-St. Louis.

Jan van der Marck (Ph.D., Univ. Nijmegen, Holland) has been appointed curator of 20th century art at the Detroit Institute of Arts. Van der Marck was most recently director of the Center for the Fine Arts, Miami, Florida from 1980 to 1985.

Continued on p. 6, col. 3

grants and awards

ACLS FELLOWSHIPS

Sixty-seven fellowships for periods of six months to one year were awarded, in a competition in which nearly 850 applications were considered, for research in the humanities and related social sciences. Recipients include: **Robert C. Allen**, Univ. North Carolina, Chapel Hill: The historical development of American popular entertainment, 1848-1896; **Madeline H. Caviness**, Tufts Univ.: Visual literacy and the functions of works of art in the high Middle Ages; **Wanda M. Corn**, Stanford Univ.: Cultural nationalism in Post World War I American art; **Samuel Y. Edgerton, Jr.**, Williams College: The influence of Renaissance art on the rise of modern science; **Margaret E. Frazer**, Metropolitan Museum of Art: Early Christian and Medieval art in the cathedral treasury of Monza; **Joanne Jacobson**, The idea of "the Midwest" in 20th-century American literature and art; **Ellen G. Landau**, The life and career of Jackson Pollock; **Mary D. Sheriff**, Univ. North Carolina, Chapel Hill: Fragonard—theory and interpretation in late Rococo painting.

Thirty-seven fellowships were awarded to recent recipients of the Ph.D. for minimum periods of six months. From more than 250 applications, grants were made to twenty-five women and twelve men. Among the award recipients: **Janis C. Bell**, Kenyon College: Focus and finish in painting from Leonardo to Poussin; **Anne D. Hedeman**, Univ. Illinois-Urbana: The illustrations of the *Grandes Chroniques de France*, 1274-1500; **David M. Lubin**, Colby College: The erotics of American visual art, 1809-1908; **Mark H. Munn**, Aspects of archaeology in the classical Greek countryside; **Mary Quinlan-McGrath**, Chicago, Ill.: The villa of Agostino Chigi; **Donna Sadler-Davis**, Agnes Scott College: Art and politics in Reims and the Royal Domain; **Jean C. Wilson**, S.U.N.Y.-Binghamton: From workshop to marketplace—painting in late medieval Bruges.

ACLS GRANTS-IN-AID

Ninety-six grants-in-aid for postdoctoral research were awarded. Recipients include: **Virginia R. Anderson-Stojanovic**, Wilson College: Hellenistic pottery from Isthmia; **Kristin Belkin**, no academic affiliation: Copies of Rubens by Renaissance and later artists; **Diane Bolger**, no academic affiliation: Excavations at Maa-Palaekastro, Cyprus; **Lynette M.F. Bosch**, Lafayette College: The workshop of Juan de Carrion—manuscript illumination in Castile; **Roula Geraniotis**, George Mason Univ.: German architects in Chicago, 1850-1900, and their significance for American architecture; **Michele Hanoosh**, visiting scholar, Columbia Univ.: Baudelaire and caricature; **Caroline Houser**, Smith College: Monumental bronze sculpture from Hellenistic and Eastern Roman sites; **Virginia Jansen**, Univ. California-Santa Cruz: Gothic architecture and the patronage of Henry III and his advisers,

1216-1250; **Claire L. Lyons**, J. Paul Getty Center: A study of the archaic necropolis of Morgantina; **Carolyn M. Malone**, Univ. Southern California: Sculpture from Canterbury Cathedral; **Jeffrey M. Muller**, Brown Univ.: An edition of Edward Norgate's *Miniatura or the Art of Limning*; **Kathleen D. Nolan**, Hollins College: The 12th-century sculpture of the convent of Notre-Dame at Chelles; **Emeline Hill Richardson**, emerita, Univ. North Carolina-Chapel Hill: Etruscan votive bronzes; **Daniel Robbins**, Union College: Le Fauconnier and the bears, a study in early Cubism; **Barbara Tsakirgis**, Vanderbilt Univ.: The domestic architecture of Morgantina in the Hellenistic and Roman periods; **Philippe Verdier**, Univ. Montreal: The abbey of Saint-Denis during the Middle Ages; **Bonna D. Wescoat**, Emory University: The architectural reconstruction, sculptural program, and historical significance of the Temple of Athena at Assos.

ACLS ADDENDA

Under one of several programs in Chinese studies, a full year fellowship was awarded to **Richard E. Vinograd**, Univ. Southern California, for the study of Japanese as a tool in China area studies. In addition, **Susan E. Nelson**, Indiana Univ., was awarded a grant for intensive summer language training in Chinese at the Inter-University Program for Chinese Language Studies in Taipei.

CASVA FELLOWSHIPS

The National Gallery of Art's Center for Advanced Study in the Visual Arts has announced fellowships in various categories for 1986-1987.

Senior Fellows. **Jean-Louis Cohen** (spring 1987), Ecole d'Architecture and Ecole Nationale des Ponts et Chaussées, Paris: The American ideal in Soviet architecture, 1917-1954; **Cecilia F. Klein** (fall 1986), U.C.L.A.: Dressed to kill: the politics of costume in Aztec sacrificial rites; **Martha Ann McCrory**, The Walters Art Gallery and Johns Hopkins: Antique coins in the Florentine cabinet: an edition of sixteenth-century grand-ducal letters concerning coins; **Annette Michelson**, N.Y.U.: Dziga Vertov: theory and practice of the documentary film; **Brunilde Simond Ridgway** (fall 1986), Bryn Mawr College: Greek sculpture, ca. 331-200 B.C.; **Helen Elizabeth Searing** (spring 1987), Smith College: Architecture and politics in Amsterdam, 1890-1940: the art of the possible; **Larry Arnold Silver**, Northwestern Univ.: Artistic patronage and ideology of Emperor Maximilian I.

Visiting Senior Fellows (fall-winter 1986-87). **Stephen Behrendt**, Univ. Nebraska: William Blake and the tradition of history painting; **Peter Humfrey**, Univ. St. Andrews: The *scuole piccole* as donors of altarpieces in Renaissance Venice; **Elizabeth Langhorne-Reeve**, Piedmont Virginia Community College: The content of Jackson Pollock's art, his images and his abstractions;

Denis Laval, Ministère de la Culture, Paris: The art works and interiors of Jesuit establishments in France in the seventeenth and eighteenth centuries; **Giovanni Previtali**, Univ. degli studi di Napoli: Problems of the Simone Martini workshop. *Associate appointment:* **Peter W. Parshall**, Reed College: The Renaissance print: aspects of production, distribution and reception.

Curatorial Fellow. **Gail Feigenbaum**, NGA: 1) catalogue of Lodovico Carracci's paintings, and 2) essay on Bolognese painting 1605-1625.

Pre-Doctoral Fellows (1986-89). **Frederick Bohrer**, Univ. Chicago, Kress, 1985-87: Studies in the reception of Mesopotamian art in London, Paris and Berlin from the mid-nineteenth century to World War I; **Elizabeth Brown**, Columbia Univ., Mary Davis, 1986-88: Brancusi's photographs: a sculptor's mind; **Tracy Cooper**, Princeton Univ., David E. Finley, 1984-87: The campaign of decoration in the church of S. Giorgio Maggiore, Venice; **Annette Leduc**, Johns Hopkins Univ., David E. Finley, 1986-89: Gavarni's human comedy; **Mary Alice Lee**, Johns Hopkins Univ., Mary Davis, 1985-87: Problems of criticism, style and iconography in Roman monumental decoration; **Steven Moyano**, Northwestern Univ., Chester Dale, 1986-87: Karl Friedrich Schinkel and the *Oberbaudeputation* 1810-1840: Prussian architectural administration and design during the era of reform; **Sasha Newman**, N.Y.U., I.F.A., Kress, 1984-85, 86-87: Pierre Bonnard; **Elizabeth Streicher**, Columbia Univ., David E. Finley, 1985-88: The Graphic work of Max Klinger; **Suzanne Tise**, Univ. of Pittsburgh, Chester Dale, 1986-87: Entre deux expositions: architecture and design in Paris, 1925-1937; **Thomas Willette**, Johns Hopkins, Kress, 1986-88: A critical edition of Bernardo De Dominici's *Life of Massimo Stanzione*, with an edition of the Stanzione manuscript and a catalogue of paintings.

NEH TRANSLATION PROGRAM

The National Endowment for the Humanities awarded thirty-five grants in 1986 for translations of scholarly works. Recipients include: **Petra ten-Doesschate Chu**, Seton Hall Univ.: The Letters of Gustave Courbet; **Hongnam Kim**, Greenbelt, Md.: Tu-Hua-Lu (Lives of Painters); **Marlie P. Wasserman**, Rutgers Univ. Press: Le Marche de la Peinture en France (The Market for Painting in France) by Raymonde Moulin; **Peg Weiss**, Syracuse Univ.: The Blue Four Project: Correspondence of Kandinsky, Klee, Feininger, Jawlensky with G. Scheyer.

RISD TEACHING AWARDS

Rhode Island School of Design reinstituted the John R. Frazier Award for Excellence in Teaching honoring **J. Malcom Grear**, professor of graphic design, and **Margaret McAvin**, assistant professor of landscape architecture. Each received a check for \$2000.

/grants and awards

GETTY SCHOLARS

The Getty Center for the History of Art and the Humanities has named the participants in the second year of its visiting scholars and conferences program. In addition to pursuing their own individual areas of research, the scholars will explore two research themes: seventeenth-century Dutch painting and the broader issues of art patronage. This year the Center expects to collaborate with the Institute for Advanced Study in the Humanities and Social Sciences (NIAS) in Wassenaar, The Netherlands, which will also have a group of scholars working in sixteenth- and seventeenth-century Dutch painting, to organize an international research conference on the subject. In residence at the Getty Center during the 1986-87: **Andre Corboz**, Federal Inst. Technology, Zurich: Modern Western European art and architectural history (patronage); **Dale Kent**, La Trobe Univ., Australia: Social history of the Italian renaissance (patronage); **J. Michael Montias**, Yale Univ.: Modern social and economic history of western Europe (painting in 17th-century Holland); **Stephen K. Orgel**, Stanford Univ.: History of the English renaissance (patronage); **Berthold Riese**, Latin American Inst., Free Univ. Berlin: Meso-American archaeology (pre-Columbian art); **Gary Schwartz**, Maarssen, The Netherlands: 17th-century art history of The Netherlands (painting in 17th-century Holland); **Jacob Smit**, Columbia Univ.: Early modern social history of The Netherlands (paintings in 17th-century Holland); **Kim H. Veltman**, Inst. History & Philosophy of Science & Tech., Univ. Toronto: Modern cultural history of Western Europe (patronage); **Jan de Vries**, Univ. California, Berkeley: Early modern economic history of Western Europe (painting in 17th-century Holland); **Lyckle de Vries**, Inst. Art History, State Univ., Groningen, The Netherlands: 17th-century art history of The Netherlands (painting in 17th-century Holland); **Martin Warnke**, Univ. Hamburg: Early modern European art history (patronage).

GETTY DISSERTATION FELLOWS

The Getty Center for the History of Art and the Humanities has awarded three dissertation fellowships for the 1986-87 academic year. The recipients are: **Thomas S. Grey**, Ph.D. candidate, Univ. California, Berkeley (Dept. Music): Richard Wagner and the Aesthetics of Musical Form in the Mid-Nineteenth Century, dissertation in progress; **Mark Jarzombek**, Ph.D., M.I.T. (Dept. Architecture): Leon Baptista Alberti: The Philosophy of Cultural Criticism, preparation for publication; and **Melinda Schlitt**, Ph.D., candidate, Johns Hopkins Univ. (Art History): Francesco Salviati and the Roman Grand Manner, dissertation in progress.

GETTY POSTDOCTORALS ADDENDA

Not included in the Summer issue listing of Postdoctoral Fellowships in the History of Art

and the Humanities for 1986 were: **Alessandro Nova**, independent scholar: Francesco Salviati; and **Mary Sheriff**, Univ. North Carolina, Chapel Hill: J. H. Fragonard: Theory and Interpretation of Late Rococo Painting.

MAC ARTHUR FELLOWSHIPS

The John D. and Catherine T. MacArthur Foundation announced 25 new fellows, including one photographer and one art historian. Depending on their age, the fellows will receive five-year awards, with no strings attached, ranging from \$164,000 to \$300,000 apiece. Recipients include: **Richard M.A. Benson** (adjunct assoc prof photography), Yale: photographic printing and photography; **Leo Steinberg**, Univ. of Pennsylvania: art criticism and history.

INDIVIDUAL AWARDS

The Philosophy-History Faculty, Univ. Heidelberg, West Germany, awarded an honorary doctorate to **Julius S. Held** prof emeritus Columbia Univ. in July.

Florida State University professor **Timothy Verdon** received a grant from Harvard to study as a Fellow at the I Tatti Research Foundation in Florence. Verdon will continue work on his revisions of Emile Male's basic writings on Christian iconography.

A Charlotte W. Newcombe fellowship providing financial support for a full year research and writing for students whose doctoral dissertations concern some aspect of ethical or religious values was awarded to **David M. Guss** (anthropology), UCLA: "To Weave the World: A Study in the Basketry Symbolism of the Makiritare Indians of Venezuela."

Vincent Scully, professor of history of art, Yale, was one of 89 new members elected to the American Academy of Arts and Sciences.

The Confederation Internationale des Negotiants en Oeuvres d'Art (CINOA) awarded the Tenth Annual Art History Prize to **Jorg Martin Merz** of the University of Tübingen for his manuscript *Pietro da Cortona's Entwicklung zum Maler des römischen Hochbarock*. The Art History Prize, which includes \$5000 to help finance publication, is a tangible expression of support toward research in art history by the 19 associations of art and antique dealers from 13 countries.

Glen Harcourt (PhD cand. Univ. Cal. Berkeley) was awarded the Haakon Fellowship at the Meadows School of the Arts, Southern Methodist University for 1986-88 academic years. The award of \$10,000 per year for two consecutive years supports travel, research and writing of dissertation and provides a nine-month teaching residency in the art history dept of SMU.

Edward Olszewski, Case Western Reserve University, was awarded two grants which will support research while on sabbatical in Italy: a grant-in-aid from the Swann Foundation supports a project on satirical papal medals and a grant from the Gladys Krieble Delmas Foundation will support research in Venice on Ottoboni family archives.

Merrill Schleier, University of the Pacific, received an Arnold L. and Lois S. Graves Award. The Graves Award, administered by the ACLS and Pomona College, enabled Schleier to complete her forthcoming book, *The Skyscraper in American Art, 1890-1931* (UMI Research Press, 1986) and financed her travel to Syracuse and Minneapolis to examine the Margaret Bourke-White Papers and the Lewis Hine Papers respectively.

Salvatore Romano, Lehman Coll (CUNY), was given a New York Foundation for the Arts award in sculpture in 1986.

Minneapolis-native **Tom Arndt** has been named the 1986-87 Artist-In-Residence at Regents Park in Hyde Park, Chicago. The fellowship, now in its third year, awards a promising artist from the field of music, dance, or fine arts with an apartment and stipend for one year. The jury also cited the outstanding talent of three other photographers: **John Kimmich**; **Robert Burley**; and **Margaret Campbell**.

Canada's most prestigious civilian honor, Officer of the Order of Canada, was bestowed upon **Moshe Safdie**, the architect recently commissioned to design three Canadian museums: the National Gallery of Canada in Ottawa, the Musée National de la Civilisation in Quebec and a major extension to the Montreal Museum of Fine Arts.

Dean M. Larson (Schuler's School of Fine Arts, Baltimore) was awarded the 1986 Stacey Scholarship Award for representational painters. Larson will use the \$4100 grant to continue his career as a painter of still life and figure subjects.

Ruth Weisberg, Univ. Southern California and CAA Board member, was awarded the Phi Kappa Phi Faculty Recognition Award and a \$1,000 prize for her exhibition, "A Circle of Life," showing 11 paintings and 14 related drawings and photographs which were on display in Fisher Gallery, USC, in the spring.

Charles Massey, Jr., chair and professor, department of art, The Ohio State Univ. is a recipient of an Ohio Arts Council Individual Artist Fellowship in 1987.

Sculptor **Sydney K. Hamburger** was awarded a residency grant to do sculpture at MacDowell Colony this fall.

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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.

OUTDOOR MONUMENT PRESERVATION. Objective information about issues and bronze treatment options in a conference publication: *Sculptural Monuments in an Outdoor Environment*. 116 pages, 64 illustrations, bibliography. \$12.25 from Pennsylvania Academy of the Fine Arts, Broad and Cherry, Philadelphia, PA 19102.

Our catalogue, *AMERICAN ART: MONOGRAPHS AND EXHIBITION CATALOGUES*, will be sent, free, upon request (available October 1986). Your inquiries concerning books on European, Islamic and Jewish Art are also welcome. Please write to: Dr. Y. Mashiah, P.O. Box 20063, Cherokee Station, New York, NY 10028-9991. Phone: (212) 879-6037.

THE ACCADEMIA DEGLI IPPOPOTAMI will hold its annual meeting in Boston on Thursday, February 12th, at 7:00 PM at Harry's place. Avanti gli ippopotami!

MANHATTAN GRAPHIC CENTER. New institution, continuing a tradition for NYC area printmakers, seeks donations and/or loans of graphic art and darkroom equipment: intaglio, lithography, silkscreen, photo-processes. For information and workshop schedules, contact: Manhattan Graphic Center, P.O. Box 828, Murray Hill Station, New York, NY 10156-0602.

BOOKS ON ARCHITECTURE and its allied arts, landscape architecture and garden history, city planning and urban design. Catalogues issued. Always interested in buying good books in these areas. Appraisals made for insurance, estate and gift tax purposes. Nancy Sheiry Glaister, Fine and Rare Books, P.O. Box 6477, Yorkville Station, New York, NY 10128. (212) 348-5284.

Original videotapes of **ROBERT BEVERLY HALE'S** famous series of 10 demonstration lectures on *Artistic Anatomy and Figure Drawing* given by him at the Art Students League, N.Y. (in 1977). Fourteen hours of instruction. Now available. VHS, Beta, ¾". Call/write: Art Students League, 215 W. 57th Street, NYC 10019. (212) 247-4510.

BOOKS ON THE FINE ARTS. Our catalogues of scholarly o.p. titles sent upon request. We need to purchase better o.p. titles in any language—exhib. cats., sales and collection cats., monographs, mainly but not exclusively on Western European Art to about 1800, whether one volume or a library. Your want list is welcome. Andrew Washton Art Books, 411 East 83rd Street, New York, NY 10028. (212) 861-0513. By appointment.

ART AUCTION TO PRESERVE NYC ARTISTS HOUSING. Among the artists and galleries donating paintings and sculptures to the cause: Pace, Marlborough, Castelli, Paula Cooper, Rosenquist, Lichtenstein, Oldenburg. Exhibition from September 26 to October 8 at Charles Cowles Annex Gallery, 580 Broadway. 80 page catalogue available. Artists for Artists Housing Benefit Auction on October 14 at the Puck Building in Soho. For information call (212) 736-3493. ■

/grants and awards

Two publications of the **Elvehjem Museum of Art**, Univ. Wisconsin, Madison, recently won national awards for graphic design in the CASE 1986 Recognition Program: *American Life in Our Piano Benches*, a catalogue, received a bronze medal in the Visual Design in Print category; and a poster of an 18th century Japanese print, *The actor Ichikawa Danjuro IV in a Shibaraku role*, received a gold medal in the same category.

The **Toledo Museum of Art** was awarded a grant by the NEA of \$18,000 to assist with the conservation treatment of *The Crowning of St. Catherine* by Peter Paul Rubens. Independent conservator **Gabrielle Kopelman** who received a Kress Foundation grant for research on a survey of European easel painting techniques from 1200 to 1900, lectured in June on her current treatment of the Rubens painting in the context of the other Toledo paintings she has treated.

Walter L. Strauss, of Abaris Books and general editor of *The Illustrated Bartsch*, was awarded a professorship by the Austrian Republic in recognition of his accomplishment in publishing the sixty-six volumes of this comprehensive, fully illustrated encyclopedia of prints of the world within the short span of eight years. This accomplishment was also hailed in May by an assembly at the Albertina Museum of museum and library directors. Fourteen sets of the work were presented to institutions of learning with the support of collector **Ian Woodner** of New York and the American-Austrian Foundation. In addition, Woodner has established two annual grants for the exchange of scholars between the United States and Austria. ■

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