

CAA newsletter

Volume 12, Number 3

Fall 1987

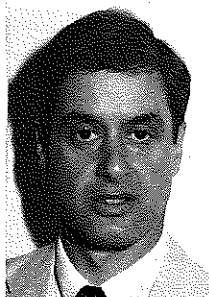
nominations for CAA board of directors

The 1987 Nominating Committee has submitted its initial slate of twelve nominees to serve on the CAA Board of Directors from 1988 to 1992. 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 Houston on February 11, 1988.

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 nine artists (33%), fourteen academically affiliated art historians (52%), and four museum professionals (15%). Of those, eleven are men (41%) and sixteen are women (59%); fifteen represent the northeast and mid-Atlantic (56%), six represent the midwest (22%), five represent the west (22%), and one represents the southeast (4%). There is no one currently on the board from the southwest. This compares to the following breakdown of the membership: artists 42%; academically affiliated art historians 52%; museum professionals 11%; male 40%; female 60%; northeast/mid-Atlantic 49%; midwest 20%; west 14%; southeast 11%; southwest 6%. In making a balanced selection, please keep in mind that the make up of the board will also be affected by those whose terms are expiring: two artists, five art historians, one museum professional, five men, three women, three from the northeast/mid-Atlantic, two from the midwest, and three from the west.

The preferential ballot is in the form of a prepaid business reply card and is being mailed separately. Please return it promptly; ballots must be postmarked no later than 1 November.

FREDERICK M. ASHER University of Minnesota



BA Dartmouth College, 1963, MA, PhD Univ Chicago, 1966, 1971. POSITIONS: instructor, Lake Forest College, 1967-68 and 1969-70; asst prof to full prof, art history and south Asian studies, 1970-, acting director, university gallery, 1971-72, chair, art history, 1978-81, chair, south and southwest Asian studies, 1982-84, assoc dean, faculty affairs, college of liberal arts, 1985-, Univ Minnesota. PUBLICATIONS: Includes "The Former Broadley Collection, Bihar Sharif," *Artibus Asiae*, 1970; "Buddhist Ivories from Kashmir," *Oriental Art*, 1972; *The Art of Eastern India: 300-800*, 1980; "Historical and Political Allegory in Gupta Art," in B. Smith ed., *The Gupta Age*, 1983; *Indian Epigraphy*, co-ed with G.S., 1984; "The Effect of Pala Rule: A Transition in Art," *Journal of the Indian Society of Oriental Art*, 1985; "On Stone and Artists in Ancient India," in M. Case and N.G. Barrier, eds., *Aspects of India: Essays in Honor of Edward C. Dimock*, 1986; and numerous reviews, plus several articles in press. AWARDS: NEH Fellowship for Younger Humanists; NEH publication subvention grant; NEH Fellowship for Independent Study; Smithsonian Institution grants; Ford Foundation grants; Univ Minn grants. PROFESSIONAL ACTIVITIES: treasurer, American Committee for South Asian Art (CAA affiliate); trustee, American Institute of Indian Studies; NEH panelist, Association for Asian Studies; Indo-U.S. Subcommittee on Education and Culture. CAA ACTIVITIES: presented paper at CAA/SAH annual meeting, 1972; presented paper at annual meeting, 1978; chaired sessions at annual meetings 1977 and 1985.

I seek to help lead a strong CAA, sensitive to the needs of its membership and committed to insuring intellectual vitality in the scholarly and creative disciplines it represents. This is a time when the body of knowledge has expanded so greatly that specialization within art history puts in jeopardy the sense of a discipline, and the fracture between those who study art and those who create it has widened to the point that the two now share little. I would bring to the Board a concern for issues such as these and an interest that extends beyond the European foundations of art history. Thus I would work to insure that not only a limited segment of the membership is served by the activities and products of a vital CAA.

FRANCES BARTH Yale University



BA Hunter, Col 1968; MA painting, Hunter, Col 1970. POSITIONS: instructor, Lehman College, CUNY 1973; instructor, Kingsborough Comm College, 1973-74; Bennington College, 1974-75; Princeton Univ, 1975-79; Sarah Lawrence Col, 1979-86; Syracuse Univ, 1986; Yale Univ, 1986-. SOLO EXHIBITIONS: Susan Caldwell, NYC; "Russian Abecedary," Jersey City Museum; Jan Cicero Gallery, Chicago; Nina Fredenheim Gallery, Buffalo; set designed for "Tunes," Louisville Ballet; set for Atlanta Ballet; COLLECTIONS: Akron Art Inst; Albright-Knox Art Gallery; Dallas Museum of Fine Arts; Herbert F. Johnson Museum of Art, Cornell; Metropolitan Museum of Art; Museum of Modern Art; Whitney Museum of American Art and numerous corporate collections. AWARDS: Creative Artists Public Service Grant (CAPS); NEA grants; Guggenheim Fellowship.

The CAA serves as an important forum for the exchange of ideas. It has the capacity to nurture artists and scholars, and act as an ethical voice in this country, getting more involved in helping establish guidelines politically and morally in relation to the arts. Through its prestige and its programs, the CAA can effect a more hospitable environment for the growth and support of the arts.

WENDY CALMAN Indiana University



BA Univ Pittsburgh, 1969; MEd, MFA Tyler School of Art, Temple Univ, 1970, 1972. POSITIONS: instructor, Univ Tennessee, Knoxville, 1972-76; assoc prof, Indiana Univ, 1976-. SOLO EXHIBITIONS: Franklin and Marshall College, Water Tower Art Association, Louisville, KY; Northern Kentucky Univ. COLLECTIONS: Honolulu Academy of the Arts; Arkansas Art Center; Del Mar College, Corpus Christi, TX; International Center for Photography, George Eastman House. AWARDS: Master Fellow in the Visual Arts, Indiana Arts Commission; best graphic award, Joslyn Art Museum, 16th Biennial; Ford Foundation grant; grants-in-aid of creative research, Indiana Univ; several honorable mentions. PROFESSIONAL ACTIVITIES: NEA panelist; photography seminar participant, Haystack Mountain School of Crafts. CAA ACTIVITIES: annual meeting panelist, 1974.

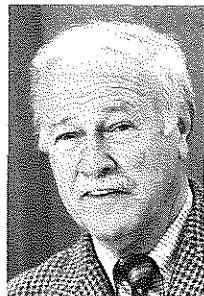
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CAA has a crucial role to play in art and art history beyond the sphere of its membership and annual meetings. One of its main goals over the coming years should be to further develop this role by interacting more vigorously with legislators/policymakers to enhance its visibility and influence on both the national and international levels. In addition, CAA ought to expand its discourse and relationships with the professional organizations of other scholarly disciplines and technical fields, CAA should also continue to sponsor undertakings of broad-reaching educational significance, along the lines of its publication Safe Practices in the Arts and Crafts, which identified hazards in the studio and developed standards for safety. Further projects might include a follow-up to Safe Practices, surveying its impact and proposing specific procedures for implementing its guidelines where problems still exist. Another such initiative might be the collection and dissemination of information on foreign and national exchanges in art and art history, grants, fellowships, and other opportunities for both professional and student members.

VAN DEREN COKE

Arizona State University



AB Univ Kentucky; MFA Indiana Univ; post-MFA Harvard. POSITIONS: asst prof and director, art gallery program, Univ Florida, 1958-1961; assoc prof and director, art gallery, Arizona State Univ, 1961-62; director, university art museum, 1962-66 and 1973-79, prof 1962-66, chair, 1963-70, Univ New Mexico; deputy director to director, International Museum of Photography at George Eastman House, Rochester, 1970-72; director, dept of photography, San Francisco Museum of Modern Art, 1979-87; adjunct prof to distinguished prof, Arizona State Univ, 1984-. EXHIBITIONS AND PUBLICATIONS: dozens of books and catalogues, including *Taos and Santa Fe: The Artist's Environment, 1882-1942*, 1963; *The Painter and the Photograph: From Delacroix to Warhol*, 1972; *Photography in New Mexico: From the Daguerrotype to the Present*, 1979; *Avant-Garde Photography in Germany 1919-1939*, 1982; and articles in *Aperture*, *Art in America*, *Art Journal*, *Encyclopedia of Photography*, *Creative Camera*, *Image*, *Art News*, among others. SOLO EXHIBITIONS OF PHOTOGRAPHS: George Eastman House, Rochester; Phoenix Art Museum; Witkin Gallery; Oakland Museum; Galerie Die Brücke, Vienna; Galerie A. Nagel, Berlin; Robert Schoellkopf Gallery, NYC; La Photo Galerie, Paris; Susan Spiritus Gallery, Newport Beach, CA; Albuquerque Museum; Niekrug Gallery, NYC. COLLECTIONS: Museum of Modern Art, International Museum of Photography at George Eastman House; Bibliothèque Nationale, Paris; San Francisco Museum of Modern Art; National Gallery of Canada; Smithsonian Institution; Denver Art Museum; and several university collections. AWARDS: "New Talent USA," *Art in America*; "Photography's Essential 60 Movers and Shakers, Trendsetters, and Taste-Makers," *American Photographer*; honorary member, American Photographic Historical Society; honorary doctor of humane letters, Academy of Art, San Francisco; Annual Governor's Awards for art history, photography (New Mexico); Guggenheim Fellowship. PROFESSIONAL ACTIVITIES: editor, *Aperture*; board of directors, Society for Photographic Education; board of directors, International Folk Art Foundation; editor, *Image*; Visual Arts panelist for ETS; board of directors, *PhotoMetro*; and frequent juror and symposium participant. CAA ACTIVITIES: board of directors, 1973-77; CAA preservation committee, 1977-79; "The Art of Photography in College Teaching," *College Art Journal*, 1960; annual meeting session chair, 1967; presented paper at annual meetings 1974, 1977.

I have taught studio courses as well as art history and have written a number of catalogues and books and many articles about the fertile relationships between the two ways of making images. I would bring my years of experience in this broadening field to the College Art Association at a time that photography is increasingly prominent in the works of mainstream artists as the relationship is taking on new meaning for artists and challenging scholars to investigate the underlying reasons why this is the case.

RUTH E. FINE

National Gallery of Art



BFA Philadelphia College of Art, 1962; MFA Univ Penn, 1964. POSITIONS: lecturer, Philadelphia College of Art, 1964-69; asst prof, Beaver College, 1968-72; curator, dept of graphic arts, National Gallery of Art, 1972-. GALLERY AFFILIATION: Dolan/Maxwell Gallery, Philadelphia. SOLO EXHIBITIONS: "Ruth Fine: Works on Paper: A Retrospective View," Beaver College; Associated American Artists, Philadelphia; Anna Leonowens Gallery, Nova Scotia College of Art and Design; Philadelphia College of Art. BOOKS ILLUSTRATED: *Francis Golffing: Collected Poems*, with four linocuts by Ruth Fine, 1980. COLLECTIONS: Board of Education, Philadelphia; Hunterian Art Gallery, Glasgow Univ; National Gallery of Art; Philadelphia Museum of Art; The Print Club; Fleming Museum, Univ Vermont. EXHIBITIONS AND PUBLICATIONS: *Lessing J. Rosenwald: Tribute to a Collector*, National Gallery of Art, 1982; *Painters' Choice: Catalogue of an Exhibition held at The Grolier Club, N.Y., December 19, 1978-February 3, 1979*, 1983; *Drawing Near: Whistler Etchings from the Zelman Collection*, Los Angeles County Museum of Art, 1984; *Gemini G.E.L.: Art and Collaboration*, National Gallery of Art, 1984; *The Prints of Benton Spruance: A Catalogue Raisonné* (with Robert F. Looney), 1986. *The Graphic Muse: Prints by Contemporary American Women Artists* (with Richard S. Field), 1987. AWARDS: Christian and Mary F. Lindbach Award for Distinguished Teaching, Beaver College; Yale Center for British Art study grant. PROFESSIONAL ACTIVITIES: juror for numerous exhibitions of contemporary art, lecturer, and guest critic at museums and academic institutions; panel moderator, Middle American CAA, 1976; advisory board, board of governors, The Print Club; advisory board, WCA; advisory board, board of directors, Washington Print Club; editorial board, *The Tamarind Papers*; board of directors, Print Council of America; consultant to Film America; advisory board, Pyramid Atlantic. CAA ACTIVITIES: editor of "Notes from the Women's Caucus," CAA newsletter and *Art Journal*, 1976-78; panelist at annual meeting, 1985; panel chair and moderator, annual meeting, 1987.

If I have something distinctive to offer the CAA it stems from my dual professional commitments. I am a museum curator, and I am also a painter and printmaker. I taught for several years at the university level, and continue to be in contact with art schools and universities as a lecturer, critic, etc. In an organization as large and complex as the CAA, sympathetic and intelligent communication across professional and special interest groups is a responsibility of significance. I like to think it is possible to bridge the gaps among the disciplines the CAA represents. If elected to the Board, I would work toward that goal.

AUDREY FLACK

New York City



BFA Cooper Union, 1951; graduate work at Yale Univ, 1952, NYU-IFA, 1953. POSITIONS: Pratt Institute and New York Univ, 1960-68; Riverside Museum Master Institute, NY, 1966-67; School of Visual Arts, NY, 1970-74; Albert Dorne prof, Univ Bridgeport, CT, 1975; Mellon prof, Cooper Union, 1982. SOLO EXHIBITIONS: Roko Gallery, NYC; French & Co., NYC; Louis K. Meisel Gallery, NYC; "Audrey Flack: Works on Paper, 1950-1980," Univ South Florida, Tampa and Art and Culture Center, Hollywood, FL; Carnegie-Mellon Univ; "Dye Transfer Photographs and Prints," Atlantic Center for the Arts, New Smyrna Beach, FL; "Saints and Other Angels: The Religious Paintings of Audrey Flack," Cooper Union, NYC. COLLECTIONS: Allen Memorial Museum, Oberlin; Brandeis Univ; Metropolitan Museum of Art; Museum of Modern Art, NY; National Museum of Art, Australia; St. Louis Museum; Solomon R. Guggenheim Museum; Whitney Museum of American

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Art; Akron Museum of Art; NYU Collections; National Museum of Women in the Arts. PUBLICATIONS: "Louisa Ignacia Roldan," *Women's Studies*, 1978; "On Carlo Crivelli," *Arts Magazine*, 1981; *Art and Soul*, 1986; *Audrey Flack on Painting*. AWARDS: Butler Institute of Art Award of Merit; Cooper Union Citation and honorary doctorate; St. Gauden's Medal, Cooper Union; Artist of the Year Award, New York City Art Teachers Assoc.

I am first and foremost an artist—a painter and a sculptor—with a deep love of art, and I am also involved with art history and fascinated by the mind of the art historian. I would like to help the College Art Association grow in its role as a vital resource for the recording and dissemination of important ideas both old and new. A synthesis of these ideas can help us formulate the vision which we need today to bring us into the twenty-first century. The dichotomies which currently exist between artists, critics, historians, and educators need to be examined, the common ground which we all share explored, and a synthesis of our various disciplines achieved. In my career I have explored many of these roles through writing, teaching, and lecturing at various colleges and universities throughout the United States, and I am consequently sensitive to many of the complex issues within the contemporary art world.

RICHARD HAAS

School of Visual Arts



BA Univ Wisconsin, Milwaukee, 1959; MFA Univ Minnesota, 1964. POSITIONS: instructor, Univ Minnesota, 1963-64; asst prof, Michigan State Univ, 1964-68; instructor, Bennington Col, 1968-79; faculty, School of Visual Arts, 1977-; instructor of fresco, Skowhegan School of Painting and Sculpture, 1982, 1984. SOLO EXHIBITIONS: Brooke Alexander, NYC; Norton Gallery and School of Art, West Palm Beach, FL; San Francisco Museum of Modern Art; The Urban Center, Municipal Art Society, NYC; The Octagon, AIA Foundation, Washington, DC; Chrysler Museum, Norfolk, VA; Rhona Hoffman Gallery, Chicago. COMMISSIONS: In New York City, Boston, Munich, Chicago, Seattle, Milwaukee, New Brunswick, Houston, Norfolk, Cincinnati, St. Louis, Philadelphia, Salt Lake City, Phoenix, Miami, Fort Worth, Washington, DC, Richmond, and many others. AWARDS: annual award of the Municipal Arts Society of NY, 1979; American Institute of Architecture Medal; NEA grant; Guggenheim Fellowship. PROFESSIONAL ACTIVITIES: City of New York, arts commission, 1976-1979; vice president, Architectural League of NY, 1978-81; board of directors, Public Art Fund, NY, 1981-; board of governors, Skowhegan School of Painting and Sculpture, 1982-; board of trustees, Preservation League of NY State, 1985-87; board of directors, Storefront for Art and Architecture, 1987.

I am a studio artist and former artist teacher. I taught in colleges and universities from 1964 to 1981 and while teaching at Bennington College, served twice as Art Division Chairman. My primary work has been large scale commissions on an architectural scale.

In working on these projects I have encountered all of the various problems that occur to artists working on commissions and have recently served on an NEA panel conference dealing with these issues. It is this area of interest and my expertise concerning such projects that I would hope to focus on in my tenure on the CAA Board.

I have kept up my contacts with art schools, colleges and universities through constant travel and lectures to communities and on campuses over the years.

I am aware of and sympathize with the current pressures imposed by the Administration of cut-back on art budgets and faculties and at the same time, sensitive to the problems of maintaining a professional career as an artist while teaching full time.

MARCIA B. HALL

Tyler School of Art, Temple University

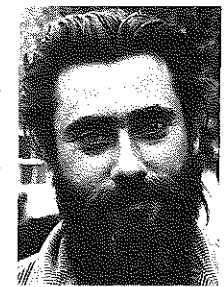


BA Wellesley Col, 1960; MA Radcliffe Col, 1962; PhD Harvard Univ, 1967. POSITIONS: visiting lecturer, Franklin and Marshall Col, 1967-71; asst prof to full prof, Tyler School of Art, Temple Univ, 1973-; Sterling Clark visiting prof, Williams College, fall 1986. PUBLICATIONS: "The Tramezzo in Santa Croce, Florence, and Domenico Veneziano's Fresco," *Burlington*, 1970; "The Operation of Vasari's Workshop and the Design for Santa Maria Novella and Santa Croce," *Burlington*, 1973; "The Problem of the Rood Screen in Italy: the Ponte in Santa Maria Novella," *Journal of the Warburg and Courtauld Institutes*, 1974; "Michelangelo's Last Judgment; Resurrection of the Body and Predetermination," *Art Bulletin*, 1976; *Renovation and Counter-Reformation: Vasari and Duke Cosimo in Santa Maria Novella and Santa Croce, 1565-77*, 1979; and several in press. AWARDS: Fulbright Fellowship; Fellow of Villa I Tatti; NEH Fellowship; Getty Trust grant-in-aid of publication; Institute for Advanced Study, Princeton; and numerous grants-in-aid for research from Temple Univ. PROFESSIONAL ACTIVITIES: conference organizer, Temple Univ, 1980; conference co-director, Princeton, 1983; advisory committee, Getty Trust Conservation Information Project. CAA ACTIVITIES: presented paper at annual meeting, 1981; Art History Program Chair, annual meeting, 1983; session co-chair, annual meeting, 1984.

I am aware of an increasing separation of the various components of our profession: artists, historians, museum people, conservators. The CAA should act as the unifying and integrating agent, bringing us back into dialogue with one another to prevent us from splintering into isolated factions. Especially as our profession becomes more complex and more specialized, we need to keep the channels of communication open. Specifically, I would like to see the annual meeting designed to maximize opportunities for exchange among these groups and a greater effort made to create a program that will be appealing to all four groups.

NEWTON HARRISON

University of California, San Diego



BFA, MFA Yale Univ; cert. Penn. Academy Fine Arts. POSITIONS: asst. prof, Univ New Mexico, 1965-67; assoc prof to full prof, 1967-, chair 1973-76, Univ Calif, San Diego. GALLERY AFFILIATION: Ronald Feldman Fine Arts. SOLO EXHIBITIONS: Ronald Feldman Fine Arts, NYC; Detroit Institute of the Arts; San Francisco Museum of Modern Art; Portland Center for the Visual Arts; Chicago Museum of Contemporary Art; Maryland Institute College of Art; Washington Project for the Arts; San Jose Museum of Art; Baxter Art Gallery, Calif Inst of Technology; Johnson Museum, Cornell Univ; Tortue Gallery, Santa Monica; Wenger Gallery, San Diego; Grey Gallery, NYU; Los Angeles County Museum of Art. COMMISSIONS: Lagoon, Los Angeles, 1973-74; Lagoon Cycle, Metromedia, 1977-83; Baltimore Promenade, Maryland Institute. AWARDS: Award for EAT: Projects Outside Art; NEA Grant; U.S. Dept of Commerce Sea Grant. PROFESSIONAL ACTIVITIES: chair, policy panel, NEA Visual Arts Section, 1977-79; founding member, Stewart Foundation Sculpture Gardens, 1982-.

I have always found the College Art Association a very valuable institution and would like to participate in its continuing development. Its importance to me rests in the sense of collectivity it engenders among artists, art teachers, art historians and students and the singular forum it provides. I am interested in the artist's education, particularly in relationship to the emerging possibilities in public art: the artist's involvement in urban planning, ecological reconstruction and in

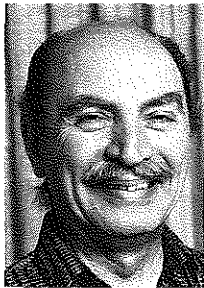
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adjacent areas. These concerns obviously emerge from my own work which is collaborative and involved in such domains. Moreover, I find institutions themselves interesting as both personal experience and as subject matter and have worked extensively with them. Actually, this has been more play than work for me. I have taught in the art department of the University of California at San Diego since its inception in 1967 and have served the university in many capacities including department chair. I have worked with cities both as an artist and in a consultative capacity, and with alternative spaces, local and state arts agencies and the National Endowment for the Arts as the first policy panel chair for the Visual Arts.

JULES HELLER

Arizona State University



BA Arizona State Univ, 1939; MA Columbia Univ, 1940; PhD Univ Southern Calif, 1948; D. Litt. York Univ, 1985. POSITIONS: lecturer to prof and chair, Univ Southern Calif, 1946-61; director, School of Arts, 1961-63 and founding dean, College of Arts and Architecture, 1963-68, Penn State Univ; founding dean, faculty of fine arts, 1968-73 and prof 1973-76, York Univ; dean 1976-85 and prof 1985-, Arizona State Univ. SOLO EXHIBITIONS: Gallery Pascal, Toronto; Univ Alaska, Fairbanks; Alaskaland Gallery, Fairbanks; Visual Arts Center of Alaska, Anchorage; Arizona State Univ; Sette Gallery, Scottsdale, AZ. COLLECTIONS: Arizona State Univ; Long Beach Museum of Art, Calif; Allan R. Hite Art Institute, Louisville, KY; Tamarind Institute, Albuquerque; Univ New Mexico; York Univ; Canada Council Visual Arts Bank; Library of Congress; Phoenix Art Museum. RESEARCH AND PUBLICATIONS: *Printmaking Today*, 1958, 1959, 1972; *Papermaking*, 1978, 1979, 1981; *Woman as Artist* (unpublished mss.), at National Museum for Women, Washington, DC. PROFESSIONAL ACTIVITIES: Visiting artist and juror at museums and universities worldwide; founder and director, 1st, 2nd, and 3rd National Exhibition of Prints, Univ Southern Calif, 1952-54; executive editor, *Impression*, 1957-58; member, Commonwealth of Pennsylvania Council on the Arts, 1966-68; board member, National Council on the Arts in Education, 1968; president, International Council of Fine Arts Deans, 1968; U.S. arts representative, Americas Society, Canadian Affairs Cultural Committee, 1983-86; steering committee, International Association of Hand Papermakers, Basel, 1986. CAA ACTIVITIES: Participant in several print panels at annual meetings over the years.

In more than four decades of teaching and administrative positions at university level, I grappled with situations not unknown to our membership: fiscal vicissitudes; the ideal curriculum; work loads and conditions of work; esthetic altercations and the place of art in society—to name but a clutch of perennial considerations. As participant and, in two cases, founder of faculties of fine arts in this country and abroad; as a still-practicing printmaker and teacher of the black arts; as an ex-administrator of arts departments, multi-disciplinary fine arts faculties, and colleges of arts and architecture, I believe I understand, finally, certain of the problems indigenous to a bureaucracy that houses or tries to house creative artists, art historians, and museum professionals. My perception of this exercise should be useful, were I elected to the Board of the CAA.

NOMINATIONS for the Board of Directors for 1989 may be addressed to: 1988 Nominating Committee, c/o CAA, 275 Seventh Avenue, New York, N.Y. 10001.

DANIELLE RICE

Philadelphia Museum of Art



AB Wellesley Col, 1973; PhD Yale Univ, 1979; Principles of Management for Cultural Institutions, The Museums Collaborative, Inc. and Columbia School of Business, 1980. POSITIONS: lecturer, Metropolitan Museum of Art, 1975-77; education consultant, Yale Center for British Art, 1976-79; curator of education, Wadsworth Atheneum, 1979-84; curator of education, National Gallery of Art, 1984-86; curator of education, Philadelphia Museum of Art, 1986-. PUBLICATIONS: "American Masterpieces: An Instructional Guide for Teachers," Metropolitan Museum, 1976; "Women and the Visual Arts," *French Women and the Age of Enlightenment*, ed Samia I. Spencer, 1984; "Elizabeth Vigée-Lebrun vs. Adelaide Labille-Guiard: A Rivalry in Context," *Proceedings of the Western Society of French History*, 1984; "Offsetting the Balance in Favor of Analysis: A Museum Educator's Perspective," *Design for Arts in Education*, 1986; "Making Sense of Art," *The Journal of the Washington Academy of Sciences*, 1986; "On the Ethics of Museum Education," in *Museum News*, 1987. AWARDS: Phi Beta Kappa; Wellesley College Durant Scholar; Alliance Francaise de New York Henry Doll Scholarship; Kress Foundation Summer Research Grant; Yale Center for British Art Travel Grant. PROFESSIONAL ACTIVITIES: chair, Museum Education Journal advisory committee; NEA panelist; past secretary, American Association of Museums education committee; past chair, New England Education Committee; past member visual arts advisory panel, New England Foundation for the Arts; delivered papers at American Association of Museums annual meetings, American Society for Eighteenth Century Studies annual meetings, and at numerous museums. CAA ACTIVITIES: Session chair, annual meeting, 1986.

As an art historian and museum educator I work closely with artists, scholars, art educators, and with the museum's diverse audiences. I have consistently nurtured the relationships between museums and colleges and universities by designing and implementing museum studies courses, internships, and services to the academic community. Art history provides me with a valuable methodology for considering the most complex and fundamental questions of interpretation that result from my contact with the general public, while my museum work often causes me to scrutinize and stretch the theoretical boundaries of the discipline. I am especially committed to finding ways of using the art museum and art teaching in general as agents of social change. As a member of the Board of the CAA I would bring this unique combination of concerns to bear on the activities of the organization.

LARRY A. SILVER

Northwestern University



AB Univ Chicago, 1969; MA, PhD Harvard University, 1971, 1974. POSITIONS: lecturer to asst prof, Univ Calif at Berkeley, 1974-79; assoc prof to full prof, 1979- and chair, 1983-86, Northwestern Univ. PUBLICATIONS: *Flemish and Dutch Paintings 1440-1900*, with Franklin Robinson and William Wilson, Ringling Museum of Art, 1980; *Northern European Paintings*, St. Louis Museum of Art, 1982; *The Paintings of Quentin Massys*, 1984; and numerous articles, including "The Sin of Moses: Comments on the Early Reformation in a Late Painting by Lucas van Leyden," *The Art Bulletin*, 1973; "Forest Primeval: Albrecht Altdorfer and the Early German Wilderness Landscape," *Simiolus*, 1983; "Step-Sister of the Muses: Painting as Sister Art and Liberal Art," in R. Wendorf, ed, *Articulate Images: The Sister Arts from Hogarth to Tennyson*, 1983; "Prints for a Prince: Maximilian, Nuremberg and the Woodcut," in J.C. Smith, ed, *New Perspective on the Art of Renaissance Nuremberg, Five Essays*, 1985; "Die guten alten istory";

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Emperor Maximilian I, 'Teuerdank,' and the 'Heldenbuch' Tradition," *Jahrbuch des Zentralinstituts fur Kunstgeschichte*, 1986; "Figure nude, historie e poesie: Jan Gossaert and the Renaissance Nude in the Netherlands," *Nederlands Kunsthistorisch Jaarboek*, 1986; "The State of Research in Northern European Art of the Renaissance Era," *Art Bulletin*, 1986; and numerous reviews. AWARDS: Phi Beta Kappa; Woodrow Wilson Fellowship; Danforth Graduate Fellowship; Kress Foundation Fellowship; Fellow of Southeastern Institute of Medieval and Renaissance Studies, Duke Univ; Arthur Kingsley Porter Prize (CAA); Robert and Clarice Smith Fellowship, National Gallery of Art; Herodotus Fellow, Institute for Advanced Study, Princeton; Alexander von Humboldt Fellow, Zentralinstitut fur Kunstgeschichte, Munich; Samuel H. Kress Senior Fellow, Center for Advanced Study in the Visual Arts, National Gallery of Art. PROFESSIONAL ACTIVITIES: chair, Newberry Library Renaissance conference, 1984; participant, 1984, academic director, 1985, alumni college, Northwestern Univ; NEH panelist; board member, 1984-, program chair for regional meetings, 1986, Midwest Art History Society; consulting curator, Art Institute of Chicago, 1981-; vice president, 1985-87, program chair for 1987 meeting, Historians of Netherlandish Art (CAA affiliate); and numerous public lectures. CAA ACTIVITIES: Arthur Kingsley Porter Prize selection committee, 1976-77, and 1977-78; presented paper, annual meeting 1976, 1980.

Since joining the CAA in 1969, I have tried to contribute in various fashions to the organization's activities: with articles and reviews in the Art Bulletin and Art Journal, with papers at annual meetings, and with a committee assignment. In recent years, I have served both as program chairman for the annual meeting and as board member for the Midwest Art History Society. In addition to my regular academic teaching career, my research has also involved close collaboration with museum curators as well as printmakers. As a board member, I would therefore hope to be able to represent the interests of a broad spectrum of members in addition to speaking on behalf of the Midwestern colleagues whom I know best. I feel that this organization ought to be a more forceful advocate of professional standards, following up its own position papers on legal and ethical principles of a decade ago.

solo shows by artist members

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

Banerjee. XVII Ljubljana Print Biennial, Museum of Modern Art, Yugoslavia, June 19-September 30. "Evolving Process #1," "Evolving Process #4," "Evolving Process #8."

William Berry. Stone House Gallery, Fredonia, Kansas, September; Solano Community College, Suisun, Calif., November 19-December 9. Still life drawings in colored pencil.

Donald J. Buckley. Pridmore & Taylor Galleries, Lake Forest Academy Ferry Hall, Lake Forest, Ill., April 9-May 1. Sculptures.

Stephen C. Cappelli. Meridian Museum of Art, Meridian, Miss., September 5-October 16. Danville Museum of Fine Arts and History, Danville, Va., December 6, 1987-January 19, 1988. Paintings.

Cynthia Carlson. School 33 Art Center,

Baltimore, Md., June 27-July 24. "Sorry About That," monotypes.

Frances de La Rosa. Heath Gallery, Atlanta, Ga., August 1-22. Upstairs/Downstairs Gallery, Kingston, Jamaica, October 4-November 1. Metaphorical Landscapes, oil on canvas.

Lucy Gans. Muse Gallery, Philadelphia, September 8-October 3. Huts, Dwellings and Village Fragments, a sculptural installation.

Wolf Gowin. On The Wall Gallery, Medford, Or., January 9-February 21. Assemblages and sculptures. Eleven East Ashland Gallery, Phoenix, Ariz., June 4-June 27. Assemblages, installations, sculptures.

Donna Anne Gregory. Staunton Fine Arts Association, Staunton, Va., September. Firehouse Galleries, Graham, N.C., October. Fine Art Center for the New River Valley, Pulaski, Va., February 1988. Hobson Pittman Gallery, Tarboro, N.C., March-April 1988. Greenville Museum of Art, Greenville, N.C., September 1988. Paintings/drawings mixed media.

CURRENT BOARD OF DIRECTORS

PRESIDENT: Paul B. Arnold, Oberlin College
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

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.

TO SERVE UNTIL 1991: Elizabeth Hill Boone, Dumbarton Oaks; Judith K. Brodsky, Rutgers University; Mary Schmidt Campbell, The Studio Museum in Harlem; Faith Ringgold, University of California, San Diego; Linda Seidel, University of Chicago; Yoshiaki Shimizu, Princeton, University.

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

Michael Harnett. Katharina Rich Perlow Gallery, N.Y.C., March 7-28. Contemporary painting and sculpture.

Billy Hassel. DW Gallery, Dallas, September 11-October 8. "In Weather," recent paintings, drawings, prints.

Nicholas Hill. Muskegon Museum of Art, Muskegon, Mich., July 19-August 30. Recent paintings.

Mimi Holmes. Southeastern Center for Contemporary Art, Winston-Salem, N.C., August 14-October 11. Mixed media sculptures. Clegg Gallery, Young Harris College, Young Harris, Ga., October 5-November 6. Holocaustal Relics Installation and other sculptures.

Roger Howrigan. Blue Hill Cultural Center, Pearl River, N.Y., October 21, 1987-January 29, 1988. "Museum Gardens," oils and watercolors.

Chester Kasnowski. Bertha Urdang Gallery, N.Y.C., November 3-28. New works.

Lila Katzen. Harper & Row Building, N.Y.C. July 16-November 1. "Favorite Graces," sculptures.

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conferences and symposia

CALL FOR PAPERS

Centre de Recherches Revolutionnaires et Romantiques

De l'Universié Blaise-Pascal (Clermont-Ferrand) announce pour les 15-17 decembre 1988 un colloque sur le theme "Révolution Française et Vandalisme Revolutionnaire." Le sujet donnera lieu a une triple démarche: approche historique et critique des notions de "vandalisme" et de "vandalisme révolutionnaire"; faits matériels, modalités, motivations, débats contemporains; éléments d'approche comparative. Le projet détaillé de ce colloque peut être demandé au CRRR auquel les propositions de communication devront parvenir pour le 15 Octobre 1987: CRR, Faculté des Lettres et Sciences Humaines, 29 boulevard Gergovia, 63037 Clermont-Ferrand Cedex, France.

Interdisciplinary Nineteenth-Century Studies Conference

INCS will hold its third annual meeting, hosted by Northeastern University, in Boston, 14-16 April 1988. The general theme of the meeting is "Transport, Transition, and Rites of Passage." Papers addressing this theme or any other aspect of interdisciplinary nineteenth-century studies are welcome. Three sessions of the conference and a roundtable will deal specifically with transformation in the representation of the 19th century city. Further information: Prof. Stuart Peterfreund, Dept. of English-406 HO, NU, 360 Huntington Ave., Boston, MA 02115. **Deadline** for first draft of papers (or proposals): 15 November.

Medieval Studies Forum

Proposals sought for papers, workshops, panels or complete sessions on any aspect of the Middle Ages, for the Ninth Medieval Forum to be held in Plymouth, N.H., April 15-16, 1988. This year special themes include "The Presence of the Middle Ages in the Modern Experience (19th-20th C.)" and three topics in art history, "Typological Programs and Signs in the Middle Ages," "Medievalism: The Pre-Raphaelites," and "New Approaches to Medieval Art History." For further information: Manuel Marquez-Sterling, Director, Medieval Studies Council, Plymouth State College, Plymouth, NH 03264. (603) 536-5000, ext. 2214. **Deadline:** 11 December.

Women and Spirituality

Papers, panels and proposals are sought for conference to be held at the University of Colorado, Colorado Springs, April 8-9, 1988. Participants representing diverse academic, religious, cultural, and ethnic points of view are sought. 2 copies of all papers (maximum 25 pages), abstracts of panels, proposals for performances: Lois Frankel, Dept. of Philosophy, Univ. of Colorado, Colorado Springs, CO 80933-7150. (303) 593-3340. **Deadline:** December 15.

World War II—A 50 Year Perspective

Siena College is sponsoring its third annual multidisciplinary conference on the 50th anniversary of World War II, June 2-3, 1988. Focus will be 1938, though papers dealing with broad issues of earlier years are welcome. Topics include Fascism and Nazism, the War in Asia, Spain, Literature, Art, Film, Diplomatic, Political and Military History, Popular Culture and Women's and Jewish studies dealing with the era. Czechoslovakia and the Munich Conference will be particularly appropriate. Replies and inquiries: Thomas O. Kelly, II, History Department, Siena College, Loudonville, NY 12211. **Deadline:** 15 December.

South-Central Renaissance Conference

Will meet April 21-23, 1988 at the Gulf Park Conference Center of the University of Southern Mississippi. Papers on the following topics are invited: Erasmus and the Radical Vision; Patronage; Iconography; Figurative Language and Theatricality in Non-Shakespearean Tragedy; Caroline/Commonwealth Literature and its Historical Context. Papers from outside the region are welcome. Inquiries: Dale Priest, English Department, Box 10023, Lamar University, Beaumont, TX 77710. **Deadline:** 31 December.

Florida State Symposium

The Seventh Annual Graduate Student Symposium, open to graduate students in art history is scheduled for March 11-12, 1988. Abstracts: Francois Bucher, Art History Dept. Florida State Univ., Tallahassee, FL 32306. **Deadline:** 1 January.

Monasticism in the Middle Ages

The fifteenth annual Sewanee Medieval Colloquium will meet 8-9 April 1988. The theme will be "Monks, Nuns, and Friars in Medieval Society." Only papers written specifically for this colloquium will be considered; they must be 1) related to the theme, 2) exactly as the author will read them, 3) not more than 10 double-spaced typed pages, and 4) have critical apparatus (endnotes) appended. Send two copies of paper, notes, and brief cv to: Sewanee Medieval Colloquium, The University of the South, Sewanee, TN 37375. **Deadline:** 10 January 1988.

Medieval Art in the Last Half Century

A symposium on Romanesque and Gothic Art, co-sponsored by The Metropolitan Museum of Art and The International Center of Medieval Art, to celebrate the fiftieth anniversary of The Cloisters will be held October 21-22, 1988. Papers should feature new research involving works of art in The Cloisters collection. Length: 25 minutes. Respond to: The Symposium Committee, Mary B. Shepard, Coordinator, The Cloisters, Fort Tryon Park, New York, NY 10040. 500 word abstract due 15 January 1988.

American Studies Association: Annual Meeting

"Creativity in Differences: The Cultures of Gender, Race, Ethnicity, and Class." Proposals for possible presentations at the annual meeting, October 27-30, 1988, Miami Beach Fontainebleau. Contact: ASA, 309 College Hall, University of Pennsylvania, Philadelphia, PA 19104-6303. (215) 898-5408. **Deadline:** 15 January 1988.

TO ATTEND

"Paris in Japan" in St. Louis

A symposium and exhibition of Japanese paintings of the early twentieth-century will be held at the Washington University Gallery of Art, St. Louis, October 1-2. Speakers include John Rosenfield, Shuji Takashina, J. Thomas Rimer, Robert Rosenblum, Genevieve Lacambre, Toru Haga, and Ellen Conant. For more information, write *Paris in Japan*, Campus Box 1070, One Brookings Drive, St. Louis, MO 63130. 314/889-5297.

The Art of Northern Europe

The Detroit Institute of Arts will celebrate the October opening of its newly renovated Northern European galleries and Decorative Arts Court with a symposium on Saturday, October 10. Related programs are planned at the Toledo Museum of Art and the University of Michigan, Ann Arbor, on October 7 and 9 (respectively). Information: Patience Young, DIA, 5200 Woodward Ave., Detroit, MI 48202. (313) 833-7975.

Women Painters of Pennsylvania

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

"Bloomsbury Remembered"

A symposium to complement the exhibition, "Bloomsbury Artists at Charleston: Paintings from the Reader's Digest Collection," at The Katonah Gallery, will be held Saturday, October 10, in the DeWitt Wallace Auditorium, Reader's Digest, Chappaqua (Westchester), New York. Speakers include S.P. Rosenbaum, Susan Casteras, Deborah Gage, Peter Shephard, and Nigel Nicolson. Registration includes morning coffee, lunch, and afternoon tea. Admission fee \$70 (Katonah Gallery members, \$60). Send checks to The Katonah Gallery, 28 Bedford Road, Katonah, NY 10536. 914/232-9555.

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announcements

Scholarly Exchange with China

The Committee on Scholarly Communication with the People's Republic of China announces a National Program for Scholarly Exchanges with the People's Republic of China for the 1988-89 academic year. The Graduate and Research Programs offer opportunities to graduate students and scholars in social sciences and humanities to conduct long-term research in China. The Visiting Scholar Exchange Program is a reciprocal short-term program which offers opportunities to Americans in natural sciences, engineering, social sciences, and humanities to lecture and conduct research in China and invites nominations of Chinese scholars to come to the U.S. For applications: CSCPRC, National Academy of Sciences, 2101 Constitution Ave., Washington, DC 20418. (202) 334-2718. **Deadline:** 10 October.

NEA Museum Programs

National Endowment for the Arts announces upcoming deadlines in the museum program category: Museum Purchase Plan: deadline, October 15; Special Exhibitions: deadline, November 16. Further information and guidelines: Museum Program, NEA, Washington, DC 20506. (202) 682-5442.

Mellon Fellowships in the Humanities

The Mellon Fellowships in the Humanities seek faculty nominations of college seniors and recent graduates of outstanding promise for careers in teaching and scholarship. Approximately 120 awards, providing \$9,750 plus tuition and standard fees, will be available for candidates entering upon graduate study in 1987-88, with each award being tenable for as much as three years. The primary purposes of these awards are to maintain the vitality and high quality of humanistic scholarship and to attract into careers of teaching and scholarship the fresh critical and creative minds who will be in greatly increased demand for college and university faculties in the 1990s and beyond. Nominations and/or inquiries: Robert F. Goheen, Director, MFITH, P.O. Box 288, Princeton, NJ 08542. **Deadline:** 2 November.

ASOR Awards for Study in the Middle East 1988-89

The American Schools of Oriental Research is offering over \$150,000 in research, study, and travel grants for the 1988-89 academic year and the summer of 1988. Awards are available to undergraduates, graduate students, seminarians, and post-doctoral scholars. Awards offer opportunities for humanistic study in the Middle East from prehistoric through Islamic times. Recipients join the scholarly community of the Albright Institute in Jerusalem, the American Center of Oriental Research in Amman (ACOR) or the Cyprus American Archaeological Research

Institute in Nicosia (CAARI). Details and information: American Schools of Oriental Research, 4243 Spruce Street, Philadelphia, PA 19104. (215) 222-4643. **Deadline:** 2 November.

American Academy in Rome

AAR announces the 1988-89 Rome Prize Fellowship Competition in the fields of Architecture, Landscape Architecture, Painting, Sculpture, Musical Composition, Literature, Classical Studies, Classical Art and Archaeology, History of Art, and Post-Classical Humanistic Studies. Also available are 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. Fellows are selected by national, rotating juries of prominent artists and scholars. Rome Prize Fellowships provide recipients with a stipend, travel allowance to and from Rome, housing, most meals, and a study/studio space at the Academy's ten-acre, ten-building facility in Rome, Italy. No courses are offered; fellowship winners pursue independent work and creative study. Applications: Fellowship Coordinator, AAR, 41 East 65 Street, New York, NY 10021-6508. (212) 517-4200. Please specify field of interest when requesting application. **Deadline:** 15 November.

Center for Advanced Study in the Visual Arts Pre-Doctoral Fellowship Program

Eight fellowships will be awarded for 1988-89 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 their graduate studies. Applicants must be either U.S. citizens or enrolled in a university in the U.S. Further information: The Dean, Center for Advanced Study in the Visual Arts, National Gallery of Art, Washington, DC 20565. **Deadline:** 15 November.

Michigan Society of Fellows

MSF will offer four three-year, postdoctoral fellowships at The Univ. of Michigan to begin September 1988. Fields of study include all departments and schools at the university. Candidates should not be more than three years beyond completion of their degrees. The PhD or comparable professional degree, received prior to appointment, is required. Fellows are appointed as assistant professors with departmental affiliation/Postdoctoral

Scholars in the Michigan Society of Fellows. 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. Further information: Michigan Society of Fellows, 3030 Rackham Building, UM, Ann Arbor, MI 48109-1070. (313) 763-1259. **Deadline:** 16 November.

New York State Artists Sought for Residency Roster

The New York Foundation for the Arts' Artists in Residence program invites performing artists and ensembles, architects and folklorists to apply for the 1988-89 Artists Roster. Artists accepted are eligible to participate in residencies in a variety of schools, cultural institutions and other non-profit organizations. Applicants are reviewed for artistic professionalism and suitability to carry out a quality in-depth residency. Artists are reviewed biannually according to the discipline. Visual and media artists are invited to apply in the fall 1988 for placement on the 1989-90 Artists Roster. Applications: New York Foundation for the Arts, Artists in Residence, 5 Beekman Street, Suite 600, New York, NY 10038. (212) 233-3900. **Deadline:** 23 November.

Mellon Postdoctoral Fellowships in the Humanities

For younger scholars who, by September 30, 1988, 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 interdisciplinary proposals and to candidates who have not previously utilized the resources of UP and whose work allows them to take advantage of the research strengths of the institution and to make contribution to its intellectual life. The award carries an annual stipend of \$25,000. Further information and application forms: Chair, Humanities Coordinating Committee, 16 College Hall, Univ. of Pennsylvania, Philadelphia, PA 19104-6378. **Deadline:** 1 December.

Stanford Fellowships 1988-89

The Stanford Humanities Center will be offering eight external fellowships for 1988-89 intended for scholars and teachers in the humanities, or those in other fields working on related projects, who would be interested in spending the academic year at Stanford. The fellowships are primarily intended to enable fellows to pursue their own research and writing; however, recipients are also expected to devote about one-sixth of their time to teaching or in some other way contributing to intellectual life at Stanford. Application materials and further information: Morton Sosna, Associate Director, SHC, Mariposa House, Stanford University, Stanford, CA 94305-8630. **Deadline:** 1 December.

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CAA Annual Meeting UPDATE

deadline extended for 1989 art history session proposals

The deadline for submission of proposals for Art History Sessions at the 1989 Annual Meeting in San Francisco has been extended to **October 31**, primarily to allow submission of proposals for twenty workshops.

Many excellent proposals have already been received, focusing on a wide range of materials and problems. It seems clear, however, that nearly all proposals have been formulated with the expectation that the format of the San Francisco meeting will repeat that of recent annual meetings. The vitality of our annual meetings derives partly from the diverse formats from year to year as allowed by CAA guidelines.

At the 1989 meeting we shall hold three different types of sessions, as proposed by Harvey Stahl for the 1985 Los Angeles meeting: large symposia on topics of broad interest for the entire profession, regular sessions, and relatively small workshops on specialized topics. Of these, the workshops have never been fully realized. If we accept the general principles that small sessions should not have to compete with large sessions and that in each time slot there should be something of interest for everyone, it is clear that a large number of workshops should be scheduled at the same time. In San Francisco two of the time-slots will be reserved for workshops, ten each, with

a half-hour reserved at the end of each workshop for open discussion. We should not aspire to uniform coverage, but it is important that these workshops range over the entire history of art. This notice is primarily to solicit proposals for these twenty workshops.

Proposals may also be submitted for regular sessions and symposia, which will still constitute the majority of Art History sessions. I should like the San Francisco meeting to provide a forum for the most important work now going on in our discipline, and I should like as many sessions as possible to be proposed by CAA members rather than generated by myself. For this I shall need a larger number and more diverse group of proposals than have been submitted in recent years. I hope that each prospective chair will suggest whatever format seems most likely to accomplish the goals of the session proposed, even if it varies markedly from previous practice.

I consider sessions on architecture and the decorative arts, especially aspects which overlap or parallel studies of painting and sculpture, fully within the scope of CAA meetings. I should like proposals for sessions presenting three or four divergent reconsiderations of a major book: a classic used regularly in undergraduate or graduate teaching, a book which successfully deals with art historical materials

from the perspective of another discipline, or a publication which affirms or questions traditional assumptions in our discipline. I should like proposals which build on successful symposia or conferences at other institutions or on promising sessions at previous CAA meetings. Of course we shall not repeat conferences which have already been held (indeed a paper may not be given at the CAA which has previously been published or presented at another scholarly conference), but many symposia arrive only at the end at the point at which they should have begun. Participants might well build on problems focused at such symposia for the wider forum of CAA sessions. I should like proposals for sessions which examine individual masterpieces or key groups of works in San Francisco museums, sessions which might be held at the museums in which the works are on display.

In reviewing the types of annual meetings held by other professional societies, I have become convinced that the guidelines worked out in recent years for annual meetings of the CAA serve our purposes as well as those of any professional society and are vastly superior to most. I am anxious that in San Francisco we take full advantage of the possibilities for which these guidelines provide.

Charles Rhyne, Art History Chair,
1989 Annual Meeting ■

CAA receives grant from Kress and Getty for annual meeting travel

The Getty Grant Program and the Samuel H. Kress Foundation have jointly awarded the College Art Association a grant of \$55,000 over three years to support travel of foreign and interdisciplinary scholars to the 1988, 1989, and 1990 annual meetings.

For the 1988 Annual Meeting, those already designated as recipients are listed below; a complete list will be mailed to colleges, universities, and museums in the fall and published in the winter CAA newsletter. In 1989 and 1990, the funds will be used to support foreign scholars and scholars from other fields who are either 1) participating in special sessions which deal specifically with issues of broad international significance, 2) chairing sessions, or 3) participating in symposia. Recipients will be selected by the program chair in consultation with the CAA staff, and administered by the CAA.

It is also the wish of the Kress Foundation and the Getty Grant Program that American colleges, universities, and museums be alerted to the fact that these scholars will be in the United States, so that interested schools and museums may take advantage of the scholars' presence and invite them to speak.

We at the College Art Association extend our most sincere appreciation to the Getty Grant Program and the Samuel H. Kress Foundation for once again making a meaningful contribution to the enrichment of art history, for it is not only the designated scholars themselves who are the direct recipients of their generosity, but also all of those who attend the meeting. On behalf of the College Art Association and its membership, we publicly thank the Kress and Getty.

1988 Recipients of Getty/Kress Travel Funds
Please contact speaker directly where address and phone number are given to arrange for additional speaking engagements in the United States; if speaker's address is omitted, contact symposium or session chair. Refer to "Call for Participation" for session title. Make all requests as soon as possible so that speakers can make appropriate travel arrangements. (1988 Annual Meeting dates are February 11-13; the speaker's travel will be fully or partially paid to and from Houston, Texas.)

Jaynie Anderson, The Ruskin School, Oxford University. Chair: Wendy Stedman Sheard, 693 Leetes Island Road, Stony Creek, CT 06405. Mieke Bal, Chair: Norman Bry-

son, King's College, Cambridge University, Cambridge, CB2 1ST, England. Andreas Blühm, Lachswehrallee 7, D-2400 Lübeck 1, Germany. Chair: Francoise Forster-Hahn. J. Briels, Utrecht University. Chair: Gary Schwartz, P.O. Box 162, 3600 AD Maarssen, The Netherlands. Tel: 011-31-3465-62778. Franca Trinchieri Camiz, Trinity College, Roman Campus and Temple University, Rome, viale Angelico 97, Rome 00195, Italy. Tel: 06-3599536. Chair: Wendy Stedman Sheard. Annie E.S. Coombes, University College, London University, 102 Manor Ave., London SE4 1TE, U.K. Tel: 011-441-691-1042. Chair: Cecelia Klein, S.A.C. Dudok van Heel, Amsterdam Municipal Archives. Chair: Gary Schwartz, (see above). Trevor Fawcett, chair, 25 Northampton Street, Bath BA1 2SW, U.K. Tel: 011-44-225-312-396. Martha Gever, editor, The Independent (film and video), 119 Bergen St., Brooklyn, NY 11201. Tel: 212/473-3400 or 718/625-5663. Chair: Eunice Lipton. Nicholas Green, University of East Anglia. Chair: Anne McCauley, Dept. of Art, Univ. of Texas, Austin, TX 78712. Inge Hacker, University of Frankfurt, Thorwaldsenplatz 4, 6000 Frankfurt am Main 70, W. Germany. Tel: 069-63-68-07. Chair: Christiane Andersson. Jonathan P. Harris, The Open University, 9A Cadogan Terrace, Hackney, London E9 5EG, U.K. and 77a Denmark Villas, Hove, East Sussex BN3 3A1. Tel: 0273-Continued on p. 9, col. 1

1988 post-annual meeting tour: Dallas/Fort Worth

We are very pleased to offer, with much thanks to the participating museums for their generous hospitality, a post-meeting tour, February 13-15 (Saturday-Monday), to Dallas/Fort Worth.

Fly to Dallas/Fort Worth after the final session on Saturday, February 13. Everyone arriving at D/FW Airport between 5:30 P.M. and 7:15 P.M. will be met and bused to the luxurious Fairmont Hotel in downtown Dallas. (American Airlines flights to D/FW depart from Houston at 4:41, 5:56, and 6:09 P.M.) Dinner will be on your own—the historic West End, three blocks from the Fairmont is recommended.

Early Sunday morning, a buffet breakfast will be provided at the hotel before boarding buses for a day in Fort Worth. The day will start at the Kimbell Art Museum with tours of the collections and of the Louis Kahn building itself. The museum cafe will be open for lunch. The Amon Carter Museum will provide tea, coffee, cookies, and a chance to visit

with curators in the afternoon. The grand finale will be a Valentine reception at the Fort Worth Museum. You will be free to spend as long as you wish in each museum, all within short walking distance of each other. Buses will return to the Fairmont in the early evening. For dinner, try another restaurant in the West End.

Monday morning, buses will take you to the Meadows Museum at Southern Methodist University for breakfast and a tour of the museum and sculpture garden. The next and final stop, is the Dallas Museum of Art to see the collection, and where lunch will be provided. You will be free in the afternoon to explore Dallas or return home. Arrangements for transportation to the D/FW Airport may be made with the Fairmont.

Tour cost: \$125 per person, double occupancy or \$190 per person, single occupancy. Reservations with a deposit of \$75 per person must be received by **December 15**. Thereafter, reservations will be accepted on a

space-available basis until January 22, which is also the deadline for receipt of the full payment. If by any chance, a minimum of forty-five persons do not sign up by December 15, we must cancel the tour; all deposits will be promptly refunded in full. Cancellations made after January 15 will be subject to a \$50 processing fee. No shows will forfeit the entire payment.

Rates do not include travel between Houston and Dallas/Fort Worth. You may purchase your roundtrip home-Houston-Dallas/Fort Worth-home ticket at the convention rate (5% off the lowest available airfare or 45% off coach) from our official carrier, American Airlines. Call 1-800-433-1790 any day of the week between 7:00 A.M. and midnight. Ask for Star File #13395. The lowest fares require thirty days advance purchase; some penalties may apply. Tickets will be issued by Conferences and Conventions and will be mailed directly to you. ■

/Getty/Kress travel grant recipients

723191. Chairs: Patricia Hills, Alan Wallach. Rainer Hausscherr, Freie Universitat, West Berlin. Chair: Christiane Andersson, Stadel-sches Kunstinstitut und Stadtische Galerie, Durerstrasse 2, 6000 Frankfurt am Main, 70, W. Germany. Bogumil Jewsiewicki, Laval Universite, Dept. of History, Quebec City, Quebec G1K 7P4, Canada. Chair: Labelle Prussin. Dieter Kimpel, University of Oldenburg. Chair: Barbara Abou-El-Haj, Dept. of Art History, SUNY, Binghamton, NY 13901. Juliet Kinchin, University of Glasgow, 16 Melville St., Glasgow G41 2LW. Tel: 041-423-2707. Chair: Thomas S. Michie. Helmut Lorenz, Schillerstrasse 27, 1000 Berlin 45, Germany. Chair: Christian Otto. Stephen Melville. Chair: Norman Bryson, (see above). Bernard O'Kane, American University in Cairo. Chair: Irene Bierman, Dept. of Art, Design and Art History, UCLA, Los Angeles, CA 90024. John Onians, University of East Anglia. Chair: Martin Powers, University of Michigan, Dept. of History of Art, Tappan Hall, Ann Arbor, MI 48104. Michelle Parkerson (filmmaker). Chair: Eunice Lipton, Chez Weber, 14 rue Monge, Paris 75005, France. Tel: 43-29-59-85. Iain Pears, Oxford University Chair: Jean Wilson, Dept. of Art and Art History, SUNY Binghamton, NY 13901. Terry Smith, University of Sydney, Australia. Chairs: Patricia Hills, Alan Wallach, Dept. of Art History, Boston Univ., Boston, MA 02215 or Dept. of Art, Stanford Univ., Stanford, CA 94305-2018. Christian Witt-Dorring, Austrian Museum for Applied Arts, Vienna, Magdalenenstrasse 1/6a, A-1060 Vienna, Austria. Tel: (0222) 57 39 595. Chair: Richard Brettell. ■

The 1988 Preliminary Program—containing necessary forms and complete information on annual meeting registration, hotel room rates, group flights, etc.—will be mailed at the beginning of December.

RESERVATION FORM

Post-Annual Meeting Tour: Dallas/Fort Worth

February 13-15, 1988

Yes, I/we wish to join the tour. Please make _____ reservation(s) at the

☐ single occupancy rate — \$190 per person

☐ double occupancy rate — \$125 per person

Participants:

Name _____

Address _____

City _____ State _____ Zip _____

Telephone _____

(area code)

and

Name _____

Address _____

City _____ State _____ Zip _____

Telephone _____

(area code)

Enclosed is my/our deposit (\$75 per person) in the amount of \$ _____

Check payable to CAA must be drawn on a U.S. bank.

Mail to: CAA, Department T, 275 Seventh Avenue, New York, NY 10001

(Restaurant and current exhibition information will be sent with confirmation.)

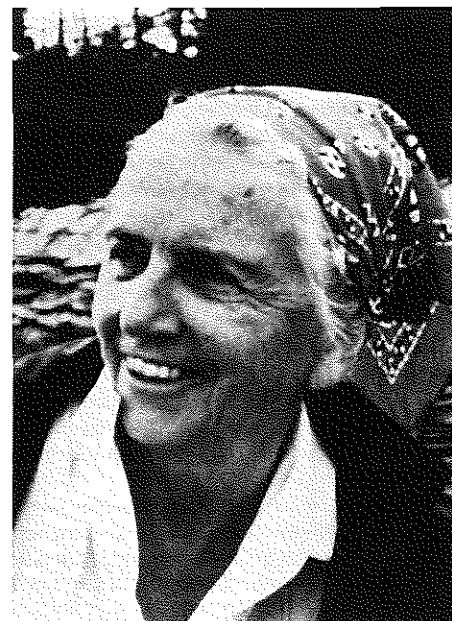
IN MEMORIAM

Hannelore Glasser (Ph.D., Columbia), a scholar of 15th century Italian painting died June 22 at the age of 63. After serving as a curator at the Virginia Museum of Fine Arts, Glasser joined the faculty of Wells College in 1959. She was the author of the fundamental study, "Artists' Contracts of the Early Renaissance," and a forthcoming work on Leonardo's Madonna of the Rocks. A memorial fund has been set up in her honor; contributions can be made by addressing checks to Wells College, Office of Development, Aurora, N.Y. 13026.

Lloyd Goodrich, who died on March 27 at the age of 89, was director of the Whitney Museum of American Art from 1958 to 1968, starting as the museum's research curator in 1935, associate curator in 1947, and associate director in 1948. After retiring in 1968, Goodrich remained an active force in American art. Goodrich, who was trained as a painter at the Art Students League, is also well known for his writings on Thomas Eakins, Winslow Homer, Edward Hopper, and Reginald Marsh.

Gretna Campbell, a painter best known for her landscapes, died this past July. Earlier this year, she received the Benjamin Altman Award in landscape painting and the Ranger Fund Purchase Prize, both from the National Academy of Design and an award in art from the American Academy and Institute of Arts and Letters. Since graduating from Cooper Union in 1943, she had thirty solo exhibitions and participated in over fifty group shows. Other awards include Tiffany, Fulbright, and Pearl Fund fellowships. She taught at Yale University since 1972 and at the New York Studio School since 1971. Her other teaching affiliations included Pratt Institute, the Maryland Institute, and the Philadelphia College of Art. There will be a memorial exhibition of her work at the New York Studio School, Oct 27-Nov 13 and a November exhibition of her most recent paintings at the Ingber Gallery in New York.

Elizabeth Gilmore Holt, 1905-1987. The writings of Elizabeth Gilmore Holt and her staunch personal advocacy of populist concepts continually serve as beacons that have had a pronounced impact on generations of art historians and art students. In *Literary Sources of Art History* (1947) and *A Documentary History of Art* (1957-58), the message is apparent: the field of art history must democratize, must pay attention to field documents, must examine figures behind the scenes as much as the "name players," and should continually assess the writings of a period. In her more recent books—*The Triumph of Art for the Public* and *The Art of All Nations 1850-1873*—Holt put her principles to more specific use in the study of the 19th-century. Holt's working philosophy painstakingly tried to reconstruct how art works were seen and appreciated within their own time frames. The insightful assessment of documents was her process, leading students to the historical truth of a period. Though documents and texts were foremost in Holt's methodology, she did not want objects to go unexamined; however Holt believed that connoisseurship separated from context meant the elevation of superficiality and signified that the discipline of art history could exist with only a small audience in mind—the specialist and the connoisseur. In rebelling against this attitude, Holt returned to the historical roots of the discipline, demonstrating that works of art had always been created for an audience. This democratizing, populist belief permeates all her writings, and this methodology has reached the pupils who have followed her ideals in their own work. Throughout her long and productive life, Elizabeth Holt remained an independent scholar; preferring to teach where, when, and whom she liked. As a result, her influence as a scholar, mentor and personality was perhaps even more widespread than if she had become part of a single academic organization. In recognition of Holt's contributions to art history, she was awarded honorary degrees from Syracuse University, the University of St. Andrews (Scotland), and the University of Wisconsin (posthumous). She will be sorely missed by a discipline that owes her much. (*Gabriel P. Weisberg and Laurinda S. Dixon*)



Elizabeth Gilmore Holt

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ACADEME

Andrew Alan Totman (MFA, Wichita State University) has been appointed assistant professor of art, head of printmaking at the University of Alaska at Anchorage.

San Francisco Art Institute has announced the appointment of **William O. Barrett** (B.F.A., Rhode Island School of Design; M.A., New York University) as the school's president. Barrett, Dean of the Corcoran School of Art in Washington, D.C. since 1981, assumed the position in early July. Barrett replaces **Stephen Goldstine**, who resigned as the school's president in September of 1986.

Reed Estabrook (M.F.A., The School of the Art Institute of Chicago) was selected for the probationary position as Photography Coordinator at San Jose State University. **Erin Goodwin** (M.A., San Jose State University) was selected for the probationary position in Studio Art.

The husband and wife design team of **Michael and Katherine McCoy**, who have served as co-chairs of the design department at Cranbrook Academy of Art since 1971, will be next year's Joyce C. Hall Distinguished Professors of Design at the Kansas City Art Institute. The McCoy's will make six visits during the school year as the school's fourth Joyce C. Hall Distinguished Professor of Design.

New faculty for the 1987-88 academic year in the art department of the University of Minnesota-Duluth include **Robyn Roslak** (Ph.D., U.C.L.A.) as assistant professor of art history; **John Krueger** (M.F.A., University of Wisconsin-Milwaukee), as visiting assistant professor of print processes.

Mary Vernon (M.A., University of New Mexico, Albuquerque), was named new art division chair at Southern Methodist University, effective August 1. Vernon taught art history at SMU from 1967 to 1981. Vernon succeeds **Laurence Scholder**, chair of the art division since 1979, who will return to full-time teaching in the art department.

During the fall semester, **Larry Brown**, represented by Carlo Lamagna Gallery, NYC, will join the studio staff as visiting artist at S.U.N.Y., Stony Brook.

Bill N. Lacy, president of The Cooper Union for the Advancement of Science and Art since 1980, has resigned effective December 31, 1987. The Lacy administration is credited with a wide variety of accomplishments: improving the quality of education and management in Cooper Union's Schools of Art, Architecture, and Engineering; strengthening the college's financial resources; upgrading of its physical facilities; bolstering its civic role in its East Village community, and setting in motion plans for a major capital campaign to assure the future of Cooper Union.

/people and programs

News from Northwestern: **Nancy J. Troy** will be acting chair in winter and spring quarters 1987-88, replacing **Sandra Hindman**, who will be on leave in Paris. **Whitney Davis** (Ph.D., Harvard University), a specialist in pre-Greek art, joins the faculty in the fall 1987. Newly appointed director of the Mary and Leigh Block Gallery, **David Mickenberg**, has been named a lecturer in the department.

The School of The Art Institute of Chicago has reorganized its academic administration to reflect its growth in recent years in both enrollments and numbers of programs. **Roger Gilmore**, dean of the School since 1965, has been promoted to the new position of provost. **Martin Prekop** (M.F.A., Rhode Island School of Design), a member of the faculty since 1967, has been promoted from the position of undergraduate division chair to dean. **John Kurtich**, professor of interior architecture and of expanded media, has been elected by the faculty to succeed Prekop as undergraduate division chair.

Lynn Gamwell (Ph.D., U.C.L.A.) has been appointed director of the University Art Gallery and adjunct associate professor of art and art history at S.U.N.Y. at Binghamton. Gamwell formerly held a curatorial position at the Laguna Art Museum and was gallery director and assistant professor of art history at Saddleback College in California.

George Parrino (M.F.A., Yale University) has been appointed dean of visual arts at S.U.N.Y.—Purchase, effective July 1. Parrino has been president of the Kansas City Art Institute since 1985. Prior to that he was dean (1979-81) and then director (1981-84).

Margaret Kirkpatrick (M.F.A., Univ. Michigan; D.Ed., N.Y.U.), a Tucson artist who retired as a professor of Kean College of New Jersey in 1969, was cited May 14 by the college for her support of its gallery program and the Margaret Kirkpatrick Art Acquisitions Fund was established in her honor. Kirkpatrick taught at Kean College, known until 1973 as Newark State College, beginning 1956.

The art history department at Florida State University-Tallahassee reports a lively year with seminars given by **Paolo Soleri**, **Clement Greenberg** and **John James. Lauren Wineberger**, **Craig Adcock** and **Timothy Verdon** received grants and were replaced by **Adrian Hoch** and **Bradford Collins** who were in charge of renaissance and modern, and who will continue to teach through 1987-88. This coming year **Penny Mason** and **Patricia Rose** will be on sabbatical, **Cynthia Hahn** will be on a Fulbright and NEH fellowship. The Sixth Annual Graduate Student Symposium was addressed and critiqued by **Kurt Forster**, and the publication of papers in *Atharon* is in progress.

The University of Pittsburgh, Frick Fine Arts Department announced the appointment of **Elizabeth Johns** as Andrew W. Mellon Professor of Fine Arts. She is a board member of C.A.A. (1986-89) and actively participates in the American Studies Association and the Organization of American Historians. She has served as visiting Mellon Professor at the University of Pittsburgh 1986-87 and will join the faculty full-time in January 1988.



Elizabeth Johns

Barry Hannegan (Ph.D. candidate, Institute of Fine Arts, N.Y.U.) has been named curator at Marquette University's Patrick and Beatrice Haggerty Museum of Art effective July 15. Hannegan has held a number of museum positions including director of the Duke University Art Museum, N.C. He is currently head of the art department at the Winchester-Thurston School in Pittsburgh.

Kate M. Sellers (M.A., art history, University of Maryland; M. Management, Johns Hopkins) was appointed as director of development for The Walters Art Gallery. Sellers is currently director of the development for Planned Parenthood of Maryland: from 1978-83 she was associate registrar at the Walker.

Robert Milnes (Ph.D., University of Pittsburgh, M.F.A., University of Washington) was recently appointed director of the School of Art, Louisiana State University. Milnes had previously served as chair of the art department of Edinboro University of Pennsylvania, where he also served as an assistant to the President.

MUSEUMS

Suzanne LeBlanc (M.A., Museum Studies, John F. Kennedy University Center for Museum Studies) joined the Georgia Museum of Art Staff as curator of education in July 1987. Prior to joining the Georgia Museum staff, LeBlanc worked as museum educator at the Munson-Williams-Proctor Institute in Utica, N.Y., where she developed and implemented school and public programs for children and adults. **Martha Adkins Blakeslee** (M.A., University of Texas-Austin) was named Georgia Museum of Art registrar in July 1987; Blakeslee joined the staff as acting registrar in November 1986.

The Center for Advanced Study in the Visual Arts has announced the appointment of **Therese O'Malley** (Ph.D. candidate, University of Pennsylvania) as assistant dean. O'Malley is currently completing her dissertation on the Mall in Washington, 1790-1851. **Marianna Shreve Simpson** (Ph.D., Harvard University), associate dean, has been awarded a Board of Advisors sabbatical fellowship for 1987-1988 to complete a monograph on a 16th-century Iranian manuscript. During her absence, **Steven Mansbach** (Ph.D., Princeton University), a specialist in the art of the avant-garde in central Europe on leave from his post as program officer at the National Endowment for the Humanities, will serve as acting associate dean. **Claire R. Sherman** (Ph.D., The Johns Hopkins University) is now senior research associate in charge of the Center's annual publication, *Sponsored Research in the History of Art*.

Linda Seckelson (B.A., Grinnell College; M.L.S., U.C.L.A.) formerly head of the Art, Music and Film Department of the Evanston Illinois Public Library, has been appointed Library Director, American Craft Council. The ACC Library collection, emphasizing crafts of the post-World War II period, includes approximately 4,000 books, 5,000 exhibition catalogues, 75 periodical subscriptions and extensive clipping and ephemeral files relating to the history, techniques, aesthetics and business of craft. The library also maintains pictorial and biographical files on professional American craftsmen. **Susan B. Wood** (M.F.A., Syracuse University) has been appointed director of education and program at the ACC. Until this June, Wood directed New York's Greenwich House Pottery, a not-for-profit gallery and educational facility.

Marilyn A. Zeitlin (Ph.D. candidate, Cornell University) has been hired for the position of curator at the Contemporary Arts Museum, Houston. Zeitlin has directed the Anderson Gallery of the Virginia Commonwealth University in Richmond where she acts as administrator and chief curator, since 1981. She is also assistant professor at Virginia Commonwealth University.

Continued on p. 17, col. 1

grants and awards

ACLS Awards

1) Postdoctoral Fellowships for Senior Scholars
Edward R. Branigan, film, Univ. of Calif., Santa Barbara; **Whitney Chadwick**, art history, San Francisco State Univ.; **Paul C. Finney**, art history, Univ. of Missouri; **Stephen Gardner**, art history, Harvard Univ.; **Dolores Hayden**, architecture, U.C.L.A.; **Anne Markham Schulz**, art history, Brown Univ.
2) Postdoctoral Fellowships for Recent Ph.D. Recipients
Katherine Manthorne, art history, Univ. of Illinois at Urbana-Champaign; **Eloise Quiñones Keber**, art history, Baruch College of C.U.N.Y.; **Jonathan P. Ribner**, art history, Boston University.
3) Grants-in-Aid for Postdoctoral Research
Catherine B. Asher, art history, Univ. of Minnesota; **Nina Athanassoglou-Kallmyer**, art history, Univ. of Delaware; **Barbara A. Barletta**, art history, Univ. of Florida; **Michèle H. Bogart**, art history, S.U.N.Y. at Stony Brook; **Babette Bohn**, art history, Sonoma State Univ.; **Marilyn Brown**, art history, Tulane Univ.; **Meredith L. Clausen**, art history, Univ. of Washington; **Hilarie Faberman**, art history, Univ. of Michigan; **Alison McNeil Kettering**, art history, Carleton College; **Eunice Lipton**, art history, S.U.N.Y. at Binghamton; **Anita F. Moskowitz**, art history, S.U.N.Y. at Stony Brook; **Stephen Murray**, art history, Columbia Univ.; **Jane Mayo Roos**, art history, Hunter College of C.U.N.Y.
4) Fellowships in Chinese Studies
Marilyn M. Rhie, art history, Smith College, (postdoctoral research); **Sandra J. Wetzel**, art history, Univ. of Kansas, (dissertation research).

1987-88 Prix de Rome

The American Academy in Rome awarded 28 Prix de Rome fellowships in painting, sculpture, musical composition, literature, architecture, landscape architecture, design, classical studies, archaeology, history of art and post-classical humanistic studies. Winners include the following:
The School of Fine Arts: **Theodore Brown**, The Marion O. and Maximilian E. Hoffman Fellowship in Architecture; **Mary-Ann Ray**, The Lily Auchincloss Fellowship in Architecture; **George Queral**, the Steedman Fellowship in Architecture; **Daniel Tuttle**, landscape architecture; **Joseph D'Urso**, NEA Design Arts, interior design; **Ralph Lerner**, NEA Design Arts, architecture; **Thom Mayne**, NEA Design Arts, architecture; **Michael Van Valkenburgh**, NEA Design Arts, landscape architecture; **Vito Acconci** and **Robert Mangurian**, NEA Collaborative Award; **Mark Greenwold**, NEA painting; **Kathy Muehleman**, NEA painting; **Gordon Powell**, NEA sculpture; **Pike Powers**, NEA sculpture.

The School of Classical Studies: Classical Studies: **Albert Ammerman**, Andrew W. Mellon Fellowship; **T. Corey Brennan**, Pre-Doctoral Fellowship; **William Levitan**, NEH Post-Doctoral Fellowship; **Margaret Miles**, NEH Post-Doctoral Fellowship; **Joanne Spurza**, Samuel H. Kress Fellowship in Classical Art and Archaeology. History of Art: **Nicolas Adams**, NEH Post-Doctoral Fellowship; **Maria Ann Conelli**, Robert Lehman Fellowship in the History of Art; **Diane Ghirado**, Andrew W. Mellon Fellowship; **Alice Jarrad**, Samuel H. Kress Fellowship in Classical Art and Archaeology. Post-Classical Humanistic Studies: **Martha Baldwin**, NEH Post-Doctoral Fellowship; **Katherine Gill**, Pre-Doctoral Fellowship; **Diana Robin**, Andrew W. Mellon Fellowship.

1987 Classical America Awards

Classical America, founded to encourage the classical tradition in the arts, presented the annual Arthur Ross Awards to honor those men and women who have sustained and, today, continue to sustain classical ideals and canons: **Bureau of Forestry**, Dept of Public Works, City of Milwaukee (landscape architect/gardener) for the flowerbeds in the boulevards of the city; **Dept of Parks, Recreation and Culture**, County of Milwaukee (landscape architect/gardener) for the flowerbeds in the county parks; **Norman Neuerburg** (architect), consultant to the late J. Paul Getty in designing the J. Paul Getty Museum in Malibu, Calif.; **David T. Mayer-nik** and **Thomas N. Rajkovich** (architect) for the winning design, 1986, for the grounds of the Minnesota State Capitol; **Tania Vartan** (mural painter) for mural decoration in residences; **Tayssir Suleiman** and **Ahmad K. Suleiman** (craftsman) for ornamental plaster and scagliola executed by Sleiman Studios in Horsham, Penn.; Board of Trustees, **Henry E. Huntington Library and Art Gallery**, San Marino, Calif. (patron) for commissioning the Virginia Steele Scott Gallery of American Art in the classical manner.

Visual Arts Sculpture Fellowships

Ten sculptors from eight southeastern states have won fellowships of \$3,500 in recognition of their artistic excellence, according to the Southern Arts Federation. The Atlanta-based SAF conducts the regional Visual Arts Fellowship Program in cooperation with the NEA in Washington, DC. The fellowship recipients, whose work was juried by a SAF/NEA panel of professional sculptors, were selected from a field of 258 applicants from nine southeastern states: **Frank Fleming**, Alabama; **Sandra L. Winters**, Florida; **John G. Jensen**, Georgia; **Denzil Goodpaster** and **Carl McKenzie**, Kentucky; **Barry Stone Bailey**, Louisiana; **Ke Francis** and **Martha King**, Mississippi; **Patricia Rieger**, North Carolina; **Michael Lawrence Aurbach**, Tennessee.

American Craft Council's Highest Achievement Awards

The ACC, the nation's leading advocacy organization for contemporary craft, presented its 1987 Gold Medals for excellence, and installed 12 individuals to the College of Fellows in an awards ceremony at the Smithsonian's Renwick Gallery. The Gold Medal signifies that honoree's unprecedented impact on generations of artists, on scholarship, on technique and on public appreciation and awareness. Gold Medals: **Lenore Tawney**, fiber artist, N.Y.C., for her transcendental vision; **Haystack Mountain School**, Deer Isle, Maine, the Gold Medal in Education, for trailblazing leadership; **Contemporary Crafts Gallery**, Portland, Oregon, for 50 years of pioneering; **The Corning Museum of Glass**, Corning, N.Y., the Gold Medal for Exhibitions, in acknowledgment of distinguished leadership; **Penland School**, Penland, N.C., the Gold Medal in Education, for long time service. ACC Fellows: The ACC College of Fellows was established in 1975 to acknowledge and honor outstanding contributors to the American craft movement. Fellowship is only offered to those craftspeople who have been professionally involved in the field for more than 25 years. Cited as Fellows for 1987: **Val Cushing**, ceramist, Alfred, N.Y.; **Richard De Vore**, ceramist, Fort Collins, Col.; **Dominic DiMare**, sculptor in mixed media, Tiburon, Calif.; **Edward Moulthrop**, woodturner, Atlanta, Ga.; **June Schwarcz**, enamelist, Sausalito, Calif.; **Heikki Seppa**, metalsmith, St. Louis, Mo.; **Robert Sperry**, ceramist, Seattle; **Beatrice Wood**, ceramist, Ojai, Calif.; **Claire Zeisler**, fiber artist, Chicago. Professionals other than craftspeople, such as museum directors, curators, writers, educators, administrators or philanthropists, are given the title "Honorary Fellow." Honorary Fellows for 1987: **LaMar Harrington**, director and curator, Bellevue Museum, Bellevue, Wash.; **Jonathan Fairbanks**, curator, American Decorative Arts, Museum of Fine Arts, Boston; **Carlyle Smith** (retired), Sherman, Texas, former professor and chair of the Design and Goldsmithing Dept., Univ. of Kansas at Lawrence.

Swann Foundation Fellowships

The Swann Foundation for Caricature and Cartoon has announced the award of its annual Doctoral Fellowship to support candidates for the Ph.D. working in the area of caricature and cartoon studies. The fellowship for the 1987-88 academic year was split between two applicants: **Maud Lavin** (Ph.D. candidate, C.U.N.Y.), "Hannah Hoch, Photomontage, and the Representation of the New Woman in Weimar Germany, 1918-33" and **Laura Roe** (Ph.D. candidate, Yalc), studying Hogarth's illustrations of Samuel Butler's "Hudibras."

/grants and awards

Getty Center for the History of Art and the Humanities

1) 1987-88 Getty Dissertation Fellows: Three Getty Fellows have been selected to be in residence in Santa Monica for the 1987-88 academic year. Fellows are chosen on the basis of the innovative and interdisciplinary nature of their research. **Charles Dill**, (Ph.D. candidate, Dept. of Music, Princeton Univ.); **Conrad Rudolph**, (Ph.D., U.C.L.A.); **Daniel L. Selden**, (Ph.D., Dept. of Comparative Literature, Yale Univ.).
2) 1987-88 Getty Scholars: Ten scholars have been invited to participate in the third year of the Getty Scholar Program. The Getty scholars, six from the U.S., two from the U.K., one from France, and one from West Germany, will be in residence at the Center in Santa Monica during the 1987-88 academic year. The scholars will pursue their individual areas of research, while also exploring the general theme of this year's program: the reception and interpretation of works of art and cultural products. **Svetlana Alpers** (Univ. of Calif., Berkeley), History of Art, Baroque and Northern Tradition; **Marcia Ascher** (Ithaca College), Ethnomathematics; **Caroline Bynum** (Univ. of Washington), Medieval History; **Gisele Freund**, photographer, Paris, France, Sociology of Photography; **Wolfgang Kemp**, (Kunstgeschichtliches Inst. der Philipps Univ. Marburg, West Germany), History of Art, Aesthetics of Reception, Narratology; **Martin Lowry**, (Univ. of Warwick, Coventry, England), History of Books and Printing, Renaissance Venice; **Sheldon Nodelman**, (Univ. of Calif., San Diego), History of Art, Roman and Contemporary; **Carl Schorske**, (Princeton Univ.), Intellectual and Cultural History; **Leo Steinberg**, (Univ. of Pennsylvania), History of Art, Renaissance and Modern; **Marina Warner**, (Independent scholar, novelist, London, England), Women in History.

1987-88 Getty Museum Guest Scholars

Each year the J. Paul Getty Museum sponsors a guest scholar residency program for the advancement of research undertaken by individual scholars. During 1987-88, the museum is hosting the following guest scholars: **Lillian Armstrong** (Wellesley College); **Kristen Aschengreen-Piacenti** (Palazzo Pitti, Florence); **Reinhold Baumstark** (Sammulungen des Reg. Fursten von Liechtenstein); **Michael Conforti** (The Minneapolis Institute of Art); **Amy Conger** (Univ. of California, Riverside); **Wouter Kloek** (Rijksmuseum); **Emanuele Mattalio** (Universita degli Studi di Venezia); **Joachim Plotzek** (Schnutgen Museum, Cologne); **C. Martin Robertson** (Cambridge, England); **Scott Schaefer** (Los Angeles County Museum of Art); **David Ekserdjian** (The Courtauld Institute of Art, London); **Ann Sutherland Harris** (Univ. of Pittsburgh); **Herbert Hoffman** (Hamburg, West Germany); **Brian Shefton** (The University of Newcastle upon Tyne); **Timothy Standring** (Loyola University of Chicago).

1987-88 Getty Museum Student Assistants and Interns

The program offers opportunities for undergraduate and graduate students to obtain practical training in art museum work at the J. Paul Getty Museum. *Student Assistants*: **Sheri Bernstein** (Yale Univ.), Sculpture and Works of Art; **Allison Boyer** (Hamilton College) Public Information; **Anne Leinster** (Mount Holyoke College), Antiquities; **Antje Schmitt** (Johann Wolfgang Goethe-Universität), Decorative Arts; **Jennifer Ullman** (Oberlin College) Provenance Index, The Getty Art History Information Program; **Carla Yanni** (Wesleyan Univ.), Manuscripts. *Student Interns*: **Lisa Burkhalter** (Emory Univ.), Antiquities; **Noriko Gamblin** (Univ. of Delaware), Photographs; **Gerhard Gruit-rooy** (Freie Universität Berlin), Drawings; **Dana Hayward Howard** (Univ. of California at Riverside), Education, The Getty Center for Education in the Arts; **Karen Huffman Lang** (Univ. of California at Riverside), Provenance Index, The Getty Art History Information Program; **Christophe Leribault** (Ecole du Louvre), Decorative Arts; **Jeffrey Maish** (State University College at Buffalo), Antiquities Conservation; **Michael Orr** (Cornell Univ.), Manuscripts; **Wade Richards** (U.C.L.A.), Education & Academic Affairs; **Kevin Salatino** (Univ. of Pennsylvania), Paintings; **Mark van Gelder** (State University College at Buffalo), Paintings Conservation; **Ken Wayne** (Courtauld Institute of Art), Sculpture and Works of Art.

ISAST Awards

The International Society for the Arts, Sciences and Technology presents three awards annually. The Frank J. Malina-Leonardo Prize of \$1,000 awarded in 1987 to **Nicolas Schoffer** for "lifetime of works has achieved a synthesis of contemporary art, science and technology." The New Horizons Award of \$1,000 and an invitation to publish an article in ISATS's Journal Leonardo winner for innovation in a new medium **Evelyn Edelson-Rosenberg** for her work in detonagraphy (using explosives to create large murals). The Coler-Maxwell Medal and \$1,000 recognizes excellence in an article published in the Journal Leonardo (award to be announced). Further information: ISAST, 2020 Milvia Street, Suite 310, Berkeley, CA 94704.

1987 Massachusetts Artists Fellowships

The Artists Foundation announced the winners of the 1987 Program in painting, drawing, and printmaking. 1,541 applications were received: 15 Fellowships of \$9,500 and 34 Finalist awards of \$500 were granted. Six CAA members were among the winners: **David Brody** (\$9,500 fellowship in painting); **Wellington Reiter** (\$9,500 fellowship in drawing); **Phyllis Berman** (\$500, painting); **Dick Dougherty** (\$500, painting); **Harold Reddicliffe** (\$500, painting); **Tabitha Vevers** (\$500, painting).

National Humanities Center Awards

39 fellows were named to study at the NHC during the 1987-88 academic year. One art historian was among them: **Beatrice Farwell**, Univ. of California at Santa Barbara, "Popular Imagery and High Art in 19th-Century France."

Two Rockefeller Foundation Fellows Named at Whitney Museum

The Scholars-in-Residence Program grant has been awarded to **Clyde Taylor** (English Dept., Tufts Univ.) and **Dana Polan** (Film & English, Univ. of Pittsburgh). Taylor will be examining "Black Cinema in the Post-Esthetic Era" at the museum this fall for future publication. Polan's project, "Postmodernism and American Independent Cinema," will commence in the spring of 1988. The research will be conducted under the direction of **John G. Hanhardt**, curator, Film & Video.

CASVA Fellowship Appointments, 1987-88

Samuel H. Kress Professor: **Craig H. Smyth** (Professor of Fine Arts, Harvard University, emeritus). *Paul Mellon Senior Fellow*: **Carl R.G. Nylander** (Swedish Institute of Classical Studies, Rome). *Ailsa Mellon Bruce Senior Fellows*: **Barbara Goldbert Abou-el-Haj** (S.U.N.Y., Binghamton) fall 1987; **Meredith Parsons Lillich** (Syracuse Univ.); **Gerald D. Silk** (Univ. Pennsylvania). *Samuel H. Kress Senior Fellows*: **Colin Eisler** (N.Y.U., I.F.A.); **Ira S. Mark** (Univ. Chicago) spring 1988. *Associate appointments*: **Mardges Bacon** (Trinity College, Hartford) spring 1988; **Alan Sekula** (California Institute of the Arts) fall 1987. *Ailsa Mellon Bruce National Gallery of Art Curatorial Fellow*: **Arthur K. Wheelock, Jr.** (Curator of Northern Baroque Painting). *Paul Mellon Visiting Senior Fellows*, Fall 1987-Winter 1988: **Mary Tompkins Lewis** (independent); **Naomi Miller** (Boston Univ.); **Margaret A. Alexander** (Univ. of Iowa); **Aicha Ben Abed-Ben Khader** (Musée National du Bardo, Bardo, Tunisia). *Ailsa Mellon Bruce Visiting Senior Fellows*: **Silvia Bordini** (Univ. of Rome); **Anna Ottani Cavina** (Univ. of Bologna); **Tomas Vlcek** (Czechoslovakian Academy of Science). *National Gallery Pre-Doctoral Fellows* 1987-90: **Marc Gotlieb** (Samuel H. Kress Fellow, 1987-89, The Johns Hopkins Univ.); **Jennifer Kilian** (Robert H. and Clarice Smith Fellow, 1987-88, N.Y.U., I.F.A.); **Ewa Lajer-Burcharth** (Chester Dale Fellow, 1987-88, C.U.N.Y.); **Annette Leduc** (David E. Finley Fellow, 1986-89, The Johns Hopkins Univ.); **Sarah Schroth** (David E. Finley Fellow, 1987-90, N.Y.U., I.F.A.); **Thelma Thomas** (Chester Dale Fellow, 1987-88, N.Y.U., I.F.A.); **Wendy Wegener** (Mary Davis Fellow, 1987-89, Princeton, Univ.); **Jeffrey Weiss** (Paul Mellon Fellow, 1987-90, N.Y.U., I.F.A.).

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/conferences and symposia

MAAM 1987 Annual Meeting

The Mid-Atlantic Association of Museums will hold its 1987 annual meeting in Saratoga Springs, NY, from **November 4-7**. Events include professional committee sponsored sessions (curators, education, public relations, registrars, small museums), discussion groups, receptions, tours and a placement service. For registration information, contact Molly Lowell, Executive Director, MAAM, P.O. Box 817, Newark, DE 19715-0817. Job listings deadline: **10 October**. To avoid late registration fee, register by **13 October**.

An International Symposium: University of Pittsburgh

"Thinking on Paper: European Drawings of the 16th and 17th Centuries," **October 16-17**, has been arranged to coincide with the exhibition "Master Drawings from Chatsworth," which will bring 124 drawings from that collection to the Frick Museum in Pittsburgh from September 12-November 8. To attend: send name, address and check for \$25 made out to Friends of Frick Fine Art to Drawings Symposium, Frick Fine Arts Building, University of Pittsburgh, PA 15260 by **September 7**. Fee covers the cost of the reception at the Frick Museum on Friday evening, lunch on Saturday, transportation to and from the museum for the reception. Indicate whether or not you are interested in visiting Falling Water on Sunday October 18 (additional fee for bus transportation and box lunch to be announced). Registration limited to 200. To check on available space after September 7: (412) 248-2400 and ask for the Symposium Coordinator or Ann Sutherland Harris, Symposium Chair.

Talking Pictures

A conference on art and photography will take place at the Ontario College of Art, **October 15-18**. Panel topics include "At the Threshold: Art and Photography," "Photography after Modernism," "Systems of Influence: Curators and Exhibitions," and "Creating the Canon/Writing History," among many others. For further information: Talking Pictures, Rhea Tregobov, P.O. Box 129, Station M, Toronto, Ont. M6T 4T2, Canada.

Portrait in Eighteenth-Century America

A symposium to be held at the National Portrait Gallery, **October 15-17**, features speakers from fields of art history, American history and American studies discussing portraits in colonial America from the perspective of artists, sitters, iconography, cultural context and later history. Sponsored by the Gallery and the Institute of Early American History and Culture, Williamsburg, the symposium coincides with the opening of the exhibition "American Colonial Portraits: 1700-1776," on view at the NPG until January 10. For further information, registration forms: Ellen Miles, Curator, Dept. of Painting & Sculpture, NPG, 8th & F Sts., NW, Washington, DC 20560. (202) 357-2686.

SECAC/SESAH 1987 Conferences

The Southeastern College Art Conference (SECAC) will meet **October 15-17** at the Univ. Tennessee in Knoxville. The conference will feature sessions on all major historical periods of art history. Studio sessions will stress contemporary art in the region. Workshop demonstrations will deal with computers, printmaking, and ceramic methods. The SECAC conference is followed by the Annual Conference of the Southeastern Society of Architectural Historians, **October 17-18**. The SESAH keynote speaker will be Reyner Banham. Pre-registration material: SECAC, P.O. Box 29833, Richmond, VA 23229. For further information: Don Kurka, UT Art Department, (615) 974-3407.

MACAA'S Annual Conference

The 51st annual conference of the Mid-America College Art Association will convene in Minneapolis, **October 21-24**. The conference, entitled "Visions & Revisions," will bring together artists, designers, educators, professionals and students from across the nation to actively examine, challenge and re-think presuppositions in studio arts, design, art history and criticism. Keynote speakers will be Robert Irwin, Lucy Lippard, Ken Baynes, Charles Harrison. The cost of the full, 4-day conference is \$50 for the general public, \$40 for MACAA members. Panels are grouped according to programmatic areas, and run daily from 9 A.M. to 5:45 P.M.; keynotes, receptions and special gallery openings will be held in the evening. Further information and a complete conference brochure: (612) 625-7027.

Photographic Education Conference

The 1987 regional conference of the SPE will be held at the University of Lowell on Halloween Weekend, **October 30-November 1**. The event is cosponsored by Tufts University. Panel discussions and audio/visual presentations will center around a critical evaluation of the 70s and 80s—from aesthetic, philosophical, socio-economic and political viewpoints—Contact conference coordinators: Arno Minkinen, Art Department, University of Lowell at (617) 452-5000, ext. 2872 or Siegfried Halus, Head of Photography Department, Tufts University at (617) 628-5000, ext. 3567.

Winterthur Conference Focuses on Philadelphia Culture

The 1987 Winterthur Conference will explore the cultural atmosphere of late 18th-century Philadelphia in 2 days of lectures and slide programs, **November 6-7**. "Shaping a National Culture: The Philadelphia Experience 1750-1800" will address the question of that city's cultural primacy and its influence beyond its geographical borders. Registration information: Office of Advanced Studies, Winterthur Museum & Gardens, Winterthur, DE 19735. (302) 656-8591, ext. 249.

Apropos of Marcel Duchamp 1887/1987: A Centennial Tribute

The Philadelphia Museum of Art salutes Marcel Duchamp on the centennial of his birth with an in-depth installation of his works drawn from the Museum's extensive holdings, and a weekend-long festival **October 16-18**. The weekend celebration will be launched on Friday evening with a performance by the Merce Cunningham Dance Company. Saturday will be devoted to a symposium by international scholars including Craig Adcock, Ecker Bonk and Yoshiaki Tono. More performances and an artists' panel on Duchamp's relevance to contemporary art will top off the festivities on Sunday. Additional information: (215) 787-5455.

Leading Critics to Speak at "Critical Vision"

"Critical Vision: The Role of the Critic in the New Art of the 80's" will be held **November 5-7** in Austin, Texas, co-sponsored by the University of Texas at Austin, College of Fine Arts and the Texas Fine Arts Association. Planned as a major visual arts symposium, "Critical Vision" will feature lively and informative programs, speakers, panels, slide talks and social events. Participating critics include Douglas Davis, Suzi Gablik, Donald Kuspit, Kim Levin, Carter Ratcliff, Dave Hickey, Christopher Knight, Ingrid Sischy and Roberta Smith. Registration fees are \$25 plus meals (optional). To request more information, call or write Fine Arts Continuing Education, the University of Texas at Austin, Fine Arts Building 2.4, Austin, TX 78712, 512/471-8862; or Texas Fine Arts Association, P.O. Box 5023, Austin, TX 78763, 512/453-5312.

Walter Benjamin in Paris, 1933-40

The Department of Art History at Northwestern University will present a research symposium and a series of public lectures on "Walter Benjamin in Paris, 1933-40: Aestheticization of Politics, Politicization of Art," **November 6-7**. The speakers include Susan Buck-Morss, Rosalind Krauss, Alan Sekula, Jon Bassewitz, O.K. Werckmeister. Further information: Dept. of Art History, Benjamin Symposium, Kresge 254, NU, Evanston, IL 60208. (312) 491-3230.

Images of Sainthood in Medieval and Renaissance Europe

The ninth annual Barnard Medieval and Renaissance Conference will be held **November 14**. The interdisciplinary conference will bring together scholars from different fields united by their interest in problems of saintly texts and images. Speakers include Richard Kieckhefer, Barbara Abou-El-Haj, Cynthia Hahn, Magdalena Carrasco, Gregory Sadlek, Joanne McNamara Elaine Ancekwicz, John Coakley, Elizabeth Robertson, Pamela Sheingorn, Ruth Steiner. For further information: Timea Szell, Dept. of English, Barnard College, NYC 10027 or Renate Blumenfeld-Kosinski, Dept. of French, Columbia Univ., NYC 10027.

/conferences and symposia

American Modernism, 1911-1947

The Saint Louis Art Museum will sponsor a one-day symposium in conjunction with the opening of the major special exhibition, "The Ebsworth Collection: American Modernism, 1911-1947," on **November 20**. This private collection includes 75 paintings, sculptures, watercolors and drawings including works from the Steiglitz Circle, the precisionists and early abstractionists. Symposium speakers include Wanda Corn, Barbara Haskell, Charles Eldredge, Carol Troyen, Susan Larsen, Gail Stavitsky, Patterson Sims, and prominent New York dealers. Registration is \$20, \$15 for students. Further information: Elizabeth Vallance, Director of Education, the Saint Louis Art Museum, Forest Park, St. Louis, MO 63110. (314) 721-0067.

The Italian Presence in American Art

"Insight and Inspiration: The Italian Presence in American Art, 1760-1869," a symposium sponsored by Fordham University and the Instituto della Enciclopedia Italiana, **November 20-21**, will feature talks on painting, sculpture, architecture and a performance of an 18th-century opera. The event at Fordham's Lincoln Center campus has several unusual features, including a drawing for a roundtrip ticket to Italy; a Box Lunch Conference Hour with CUNY art historians Milton Brown and William Gerdtz; an opportunity to discuss career planning and other professional concerns with John Howat (chair, American art dept. Metropolitan Museum), Lillian Miller (historian of American culture, National Portrait Gallery), and Grace Glueck (art critic, NY Times); and a fully costumed performance, with orchestra, of the first opera published in America. Registration plus opera, \$15. Registration or inquiries: Irma Jaffe, Art and Music Dept., Fordham Univ, Bronx, NY 10458.

French Revolution Symposium

As the first manifestation of their official link, the University of Maryland, College Park and the Université de Paris I, Pantheon-Sorbonne art are organizing an international symposium celebrating the cultural ramifications of the French Revolution. "Culture et Revolution," will be held at the University of Maryland, **November 20-22**. Further information: George Levine, Dept. of Art History, Univ. of Maryland, College Park, MD 20742. (301) 454-3431.

American Studies Association and Canadian Association for American Studies—International Convention

"Creating Cultures: Peoples, Objects, Ideas," **November 21-24**, 1988, New York Hilton. Contact: ASA, 309 College Hall, University of Pennsylvania, Philadelphia, PA 19104-6303. (215) 898-5408.

Urban Form and Meaning in South Asia

A symposium on "Urban Form and Meaning in South Asia: The Shaping of Cities from Pre-historic to Pre-colonial Times" will be held in Washington on **3-4-5 December 1987** under the joint sponsorship of the American Institute of Indian Studies and the Center for Advanced Study in the Visual Arts, National Gallery of Art. The symposium sessions will emphasize new documentation and new perspectives in the history and process of urbanization in four areas: the Indus Valley and beyond, Taxila, the Madras region, and sacred spaces. For further information write: Office of the Associate Dean, Center for Advanced Study in the Visual Arts, National Gallery of Art, Washington, D.C. 20565.

Medieval Mania: Conference at Emory

The "Medieval Mania: Perceptions of the Middle Ages In and Out of Context" symposium to be held **December 4-6** in conjunction with the exhibition "Canada Collects the Middle Ages," will combine the realities of the period with contemporary adaptations and distortions, addressing the misperception that the Middle Ages vastly differ from historical reality. For information, contact Anita Plous or Arnold Klukas, Emory Univ. Museum of Art and Archaeology, EU, Atlanta, GA 30322. (404) 727-6118.

Medieval-Renaissance Studies Conference

"In Pursuit of the Ordinary: Popular Culture and Commonplace Beliefs in Northern European Art of the Late Middle Ages and Renaissance" is the topic of the U.C.L.A. Center for Medieval and Renaissance Studies conference, **December 11-12** at U.C.L.A. For further information on this international conference: Susanne Kahle, Conference Coordinator, Center for Medieval & Renaissance Studies, U.C.L.A., 11365 Bunche Hall, Los Angeles, CA 90024. (213) 825-1880.

Medieval-Renaissance Annual Meeting

Rocky Mt. Medieval-Renaissance Association annual meeting at Colorado State University, Fort Collins, **April 22-23**, 1988. Theme of the 20th anniversary meeting is "Retractions: Medieval and Renaissance Studies, 1968-1988." Contact: Harry Rosenberg, Dept. of History, Colorado State Univ., Fort Collins, CO 80523.

Michelangelo Rediscovered

The departments of History of Art and Romance Languages at The Ohio State University have organized this interdisciplinary symposium with the generous support of the Pizzuti Family Foundation of Columbus, **May 13-14**, 1988. Speakers include Frederick Hartt, Craig Smyth, Henry Millon, Kathleen Weil-Garris Brandt, Glauco Cambon. Further information: Dept. of History of Art, 100 Hayes Hall, 108 N. Oval Mall, Ohio State Univ., Columbus, OH 43210.

information

American Miniature Portraits. The National Museum of American Art, Smithsonian Institution, and the Metropolitan Museum of Art are co-sponsoring a large loan exhibition in 1990 which will survey the history of the American miniature portrait from the mid-18th Century to the mid-19th Century. The exhibit will be accompanied by an extensive publication on the subject. Please send any related material, documents or information to Robin Bolton-Smith, National Museum of American Art, 8th & G Streets, N.W., Washington, DC 20560.

For a monograph and work catalogue on **Juan Sanchez Cotan** (1560-1627) and his oeuvre, Peter A. Lipp, Kleine Innstrasse 3, D-1000 Berlin 44, Germany.

For a monograph on **Robert S. Duncanson** (1821-1872), information is sought on paintings, documents, data. Joseph D. Ketner, Washington University Gallery of Art, Campus Box 1214, St. Louis, MO 63130.

Information sought on **Ruskin, Pound and Heidegger's** artistic and philosophical responses to technology. Contact P. Morgan, University College, Toronto M5S 1A1 Canada.

In connection with the catalogue raisonné of the oil paintings of **Karl Hofer** (1878-1955) which is at present being compiled, galleries and collectors are requested to get in touch with me in order to register paintings in their possession. Karl Bernhard Wohler, Franz-Lütgenau-Str. 17, D-4600 Dortmund 41 (Federal Republic of Germany).

For a catalogue raisonne of the works of American painter **John Henry Twachtman** (1853-1902), I would appreciate hearing from anyone with knowledge of works, papers, letters or other information on the artist. Please call or write: Lisa N. Peters, Director of Research, Ira Spanierman Gallery, 50 East 78th St., NYC 10021. (212) 879-7085. ■

1988 Annual Meeting reminder: We meet in Houston—February 10-12 for placement services, February 11-13 for sessions. The preliminary program listing sessions, including registration and hotel reservation forms, etc. will be available early December. We are also offering a post-meeting tour to Dallas/Fort Worth—see description and reservation form on page 9. ■

/grants and awards

MacArthur Fellows Awards

The John D. and Catherine T. MacArthur Foundation has announced the names of 32 new MacArthur Fellows who will receive five-year awards ranging from \$150,000 to \$375,000 apiece. One art historian and one art critic were among the 32: **Meyer Schapiro**, Columbia Univ. and **Mark Strand**, Univ. of Utah.

American Antiquarian Society Fellows

The AAS announced the names of 18 scholars who have received fellowships to study early American history and culture at the society's library. One art historian was among the 18: **Wendy Greenhouse**, Yale Univ., "The British Are Coming: Tudors and Stuarts in Antebellum America."

INDIVIDUAL AWARDS

Tim Taunton (LaGrange, Ga.) won fourth prize (\$500) in the 1987 Whirlpool Foundation Sculpture Competition/Exhibition, Figurative Category.

Yasue Sakaoka, Capital Univ., received an award of \$2,500 from the Pollock-Krasner Foundation for "exceptional artistic quality and achievement."

Anne Seelbach has won a MacDowell Colony Fellowship (painting). Her residency will be from October 29-December 18.

George Gurney (Ph.D., Univ. of Delaware), associate curator of sculpture and painting at the Smithsonian's National Museum of American Art, received the National Sculpture Society's Herbert Adams Memorial Award for the advancement of American sculpture.

Meredith Lillich (Syracuse Univ.) was awarded the William Wasserstrom Award for Excellence in Graduate Teaching on April 29 "In recognition of her lively imagination, creative scholarship, and devoted teaching." Lillich has a visitorship at the Institute for Advanced Study in Princeton for July, and a fellowship at CASVA, the National Gallery of Art, for 1987-88.

/people and programs

Charles Eliot Pierce, Jr. (Ph.D., Harvard University), a scholar of English literature and chair of the English department at Vassar College, has been named the new director of the Pierpont Morgan Library, replacing **Charles Ryskamp**, who was director of the library for 17 years until last December, when he announced his resignation to assume the directorship of the Frick Collection, beginning in June.



Otto Wittmann

Otto Wittmann, Trustee of the J. Paul Getty Trust and Chair of its Art Acquisitions Committee, received the 1987 Award for Distinguished Service to Museums, the nation's highest museum award, at the annual meeting of the American Association of Museums in San Francisco on June 9. Wittmann is also director emeritus and vice president of the Toledo Museum of Art.

Steven F. Moyano (Ph.D. candidate, Northwestern Univ.) has been awarded the Haakon Fellowship at the Meadows School of the Arts, Southern Methodist Univ. for 1987-89 academic years. The fellowship provides an award of \$10,000 per year for two consecutive years. The award supports travel, research and writing of dissertation and provides a nine-month teaching residency in the Art History Dept. of SMU. Further information about the Haakon Fellowship: Art History Dept., Meadows School of the Arts, SMU, Dallas, TX 75275-0356. (214) 692-2698.

Roberta J.M. Olson, Wheaton College, was awarded an NEH Travel to Collections Grant for 1987-88 to pursue a topic concerning the proliferation of comet images in British art between 1740 and 1850.

Jan Seidler Ramirez (Ph.D., American and New England Studies, Boston University) has been appointed curator of paintings and sculpture at the Museum of the City of New York, effective June 1. Ramirez has until recently served as chief curator of The Hudson River Museum in Yonkers, New York. **Bonnie Ellen Yochelson** (Ph.D., Institute of Fine Arts, N.Y.U.) has been appointed curator of prints and photographs at the Museum of the City of New York. Yochelson, currently completing her teaching duties at the University of Pennsylvania department of art history, will join the staff on a full-time basis on June 8.

/solo shows

Tom Klinkowstein. Simulcast on WNYC-FM, New York and Radio-France, throughout France, June 20. "Invitation to Travel," a five minute radio-art project.

Karen Kunc. Jane Haslem Gallery, Washington, D.C., September 8-October 10; Atrium Gallery, St. Louis, Mo., October 30-December 5. Woodcut prints, works on paper.

Kyra. Fine Arts Gallery, Broward Community College, Ft. Lauderdale, July 1-31. "Great Goddess Medusa: Magic Circle XIII," environmental sculpture installation and ritual video performance.

Ellen K. Levy. The Museum of Art, Science and Industry, Bridgeport, Conn., August 28-October 5. Paintings.

Marina Moevs. Gallery in the Cathedral Church of St. John the Divine, N.Y.C., October 4-November 1. "Visionaries," paintings and pastels.

Mel Pekarsky. Marianne Deson Gallery, Chicago, June-August. Paintings and drawings.

Florence Putterman. Foster Harmon Gallery, Sarasota, Fla., March 1987; Mickelson Gallery, Washington, D.C., May 1987.

Christine Riedell. Mendenhall Gallery, Whittier College, Whittier, Calif., July 12-31. Photographs.

John Rose. Space Gallery, Los Angeles, December 5, 1987-January 16, 1988. New paintings.

Shelley Thorstensen. Gallery 50, Bridgeport, N.J., June 28-July 31. Monoprints.

Timothy Van Laar. Charles A. Wustum Museum of Fine Arts, Racine, Wisc., June 6-August 2. Paintings.

Ronald Watson. San Antonio Art Institute, May 21-June 18. Paintings, oils and watercolors.

Therese Zemlin. Kruk Galleries, University of Wisconsin, Superior, October 5-30. Recent sculpture.

Patrick McCaughey, currently director of the National Gallery of Victoria in Melbourne, Australia, has been appointed director of the Wadsworth Atheneum. He will take office next fall, succeeding **Tracy Atkinson**. McCaughey served as art critic for a leading Australian newspaper, taught at various universities in Melbourne and spent considerable time in the U.S. and Rome before assuming his directorship at the National Gallery of Victoria in 1981. He has just completed a sabbatical year at Harvard University.

/people and programs

Marilyn F. Hoffman (ABD, Brown University), curator of The Currier Gallery of Art, has been appointed director of the museum, effective January 1, 1988, replacing **Robert M. Doty**, director since 1977. Hoffman joined The Currier as curator in 1984, having previously served for ten years as director of the Brockton Art Museum-Fuller Memorial, Brockton, Mass.

Timothy Rub (M.P.P.M., Yale), museum administrator and architectural historian, has been appointed assistant director of the Hood Museum of Art at Dartmouth College. Rub was curator at the Cooper-Hewitt Museum from 1983-86 and in 1985-86 was guest curator at the Bronx Museum of Art.

Two new grant-funded positions have been filled at the Sterling and Francine Clark Art Institute in Williamstown, Mass. **Margaret C. Conrads** (Ph.D. candidate Graduate Center, CUNY) has been named American Art research fellow and **Margaret Shaw Moore** (M.A. George Washington University) has been appointed to an internship funded by the NEA.

Maxwell L. Anderson (Ph.D., Harvard University) of New York's Metropolitan Museum of Art has been appointed director of the Emory University Museum of Art and Archaeology, effective September 1. Anderson has served as assistant curator of the department of Greek and Roman Art at the Metropolitan Museum since 1982.

Dennis Kiel, who joined the Cincinnati Art Museum staff in 1982, is the new associate curator for the Department of Prints, Drawings and Photographs, promoted from assistant curator.

In Chicago: **Neal Benezra** (Ph.D., Stanford University) has been appointed curator of 20th-Century Art at The Art Institute of Chicago. Benezra came to the Art Institute in May 1985 as associate curator and has held the position of associate curator in-charge since the death of A. James Speyer in November 1986. Prior to his appointment, Benezra served as curator of the Des Moines Art Center. The Mary and Leigh Block Gallery at Northwestern University has hired **Elizabeth Boone** (M.A., University of California, Berkeley) as curator. Boone's most recent positions were with the Fine Arts Museums of San Francisco and the University Art Museum at the University of California, Berkeley. Her field of specialization is 19th century American painting. **Bruce Guenther** has been appointed chief curator of the Museum of Contemporary Art in Chicago. Guenther will replace **Mary Jane Jacob**, who left the MCA in January to become chief curator of Los Angeles's Museum of Contemporary Art. He comes from the Seattle Art Museum, where he served as curator of contemporary art for seven years.

Thomas Garver has resigned as director of the Madison Art Center, Madison, Wisc., effective immediately. Art Center business manager **Michael Paggie** has been named acting director.

Thom Brown (M.F.A., University of Pennsylvania) has been appointed as the first gallery designer of the Elvehjem Museum of Art, effective July 6. From 1984 until he assumed his new position, he served as an assistant exhibit designer at the University of Pennsylvania's University Museum.

Gloria DeFilipps Brush (M.F.A., School of the Art Institute of Chicago) has been named acting dean of the School of Fine Arts at the University of Minnesota, Duluth. Brush, member of the UMD faculty since 1981, has served as head of the department of art since 1985. Brush succeeds **Richard Durst** as acting dean.

At The Nelson-Atkins Museum of Art **David Binkley** has been promoted to associate curator of the Arts of Africa, Oceania, and the Americas, and **Robert Cohon** (Ph.D., Institute of Fine Arts, N.Y.U.) has been promoted to associate curator of Art of the Ancient World. They previously were assistant curators. In addition, **Scott Heffley** (Coopers-town graduate program in the conservation of historic and artistic works) has been promoted from assistant conservator to associate conservator. Binkley and Cohon joined the staff in 1985; Heffley in 1984.

Charles Passella was named head of Photographic Services at the J. Paul Getty Museum, having served as a consultant to the department from 1985-86. From 1965-83, Passella served as head of Photographic Services at the Pierpont Morgan Library, New York.

Robert McDonald (Ph.D. candidate, modern European cultural history, University of California, Berkeley), freelance art critic for the Los Angeles Times and art history lecturer at the University of San Diego, has been named director of Santa Clara University's de Saisset Museum, effective May 18. He succeeds **Rebecca Schapp**, who has served as interim director since November. She will resume her post as assistant director. McDonald was chief curator for the Laguna Art Museum in 1984-85, served as director of The Art Museum of Santa Cruz County from 1982-84, and was chief curator of the La Jolla Museum of Contemporary Art from 1979-82.

Michael Floss (M.A., Williams College) has been appointed assistant curator at the University Art Museum, Berkeley, effective August 17. Floss comes to the museum from a position as curator at the Douglas S. Cramer Foundation in Los Angeles.

William Rathbun has been appointed acting head of curatorial division for Seattle Art Museum, effective July 1, for the interim period following the retirement of **Henry Trubner** as associate director for Art and the Collections and the hiring of his successor. Rathbun has been a member of the curatorial staff since 1972.

Terry Fenton, Director of The Edmonton Art Gallery, announced his resignation effective June 30 for personal reasons. Fenton came to the gallery in 1972, after serving as assistant director at The Norman Mackenzie Art Gallery in Regina, Saskatchewan. Although he intends to pursue his interest in writing, painting, and art consultation, Fenton has agreed to remain in Edmonton and assist the gallery until a new director is found.

ORGANIZATIONS

Mary Schmidt Campbell, Executive Director of the Studio Museum in Harlem and CAA board member, has been appointed by Mayor Koch to be Commissioner of Cultural Affairs for New York City, replacing Bess Myerson. Campbell, who has been at the Studio Museum since 1977, will assume her new post October 1. Prior to joining the Studio Museum, Campbell was curator at the Everson Museum of Art at Syracuse University, where she earned her Ph.D. in art history.



Mary Schmidt Campbell
Photo: Dawoud Bey

W. Eugene Kleinbauer, Indiana University-Bloomington, has been elected president of the International Center of Medieval Art, a non-profit organization dedicated to the art and civilization of the Middle Ages. Kleinbauer began serving on the board of directors of the ICMA in 1970.

Continued on p. 20, col. 1

Attention Artists: Call for Entries for *American Herstory*

In response to the national celebration of the Bicentennial of the U.S. Constitution, The Atlanta College of Art invites visual artists to create works on paper addressing the problematic relationship of American women and the U.S. Constitution. Provocative, lively works which examine the legal, political and social issues concerning women in past and present American history are encouraged. The exhibition, "American Herstory: Women and the U.S. Constitution," in February 1988 will coincide with "Women and the Constitution," a conference scheduled for February 10-12, 1988. (See Conferences and Symposia, CAA Winter newsletter.) All work must be submitted in slide form for the initial jurying. Each artist may enter up to four entries (\$15.00 entry fee) of works on paper addressing the theme. A catalogue and traveling exhibition of selected works will be organized and toured for two years. For prospectus write, *American Herstory*, ACA Gallery, 1280 Peachtree St., Atlanta, GA 30309. (404) 898-1157. **Entry deadline: 1 December.**

Rockefeller Fellowships for 1988-89

The Institute for Research on Women, Rutgers University, invites applications for two Rockefeller Foundation Humanist-in-Residence Fellowships for 1988-89. 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 application materials, contact: Professor Catharine Stimpson, Institute for Research on Women, Rutgers University, New Brunswick, NJ 08903. (201) 932-9072. **Application deadline: 1 December.**

J. Paul Getty Museum 1988-89 Student Programs

The J. Paul Getty Museum offers opportunities for undergraduate and graduate students to obtain practical training in art museum work. The Museum also coordinates the student programs for the Getty Center for Education in the Arts and the Provenance Index of the Getty Art History Information Program. Students are assigned on a full-time basis to one department including the curatorial and conservation departments, education, and administration. Undergraduate assistants are in residence for thirteen weeks and receive a salary anticipated at \$3,380. Graduate interns are in residence for nine to twelve months and accordingly receive a grant anticipated at \$11,520 or \$16,640. Information and application form: Academic Affairs Office, J. Paul Getty Museum, P.O. Box 2112, Santa Monica, CA 90406. (213) 459-7611, ext. 254. **Applications deadline: 11 December** for assignments in summer or fall 1988.

Getty Research Grants

The Getty Grant Program announces the following categories of support for the 1988-89 academic year: *Postdoctoral fellowships* are available to scholars who have received their Ph.D. degree since January 1982 and who demonstrate unusual potential for contributing to the field of art history. Twenty fellowships will be awarded—ten through designated universities in the U.S. and ten to individuals chosen through an open competition. Previously administered by the Woodrow Wilson National Fellowship Foundation, these fellowships are now managed directly by the Grant Program. Two types of *senior research grants* are also available. First, support is available to individuals and teams of scholars exploring new ideas or methodologies that offer a fresh contribution to the understanding of art history. These grants are awarded on a highly selective basis, usually for a maximum of three years. Second, a limited number of grants are available to art historians who wish to embark on new research outside their field of specialization or outside the field of art history that will enhance their ability to contribute to the discipline. Scholars in other fields of the humanities whose work will contribute to the history of art may also qualify. Fellowships will usually support one year of research, not necessarily resulting in a publication. With the exception of the postdoctoral fellowships at the ten designated institutions, all of the research grants are entirely portable. For further information: The Getty Grant Program, 401 Wilshire Blvd., Suite 1000, Santa Monica, CA 90401-1455. (213) 393-4244. **Deadline: 10 December.**

The Getty Center for the History of Art and the Humanities (401 Wilshire Blvd., Suite 400, Santa Monica, CA 90401-1455; (213) 458-9811) and the *J. Paul Getty Museum* (Department of Education and Academic Affairs, P.O. Box 2112, Santa Monica, CA 90406; (213) 459-7611) also offer residential fellowships related to their own programs. Please contact those institutions directly for further information.

1988-89 Spain Research Fellowships

The Council for International Exchange of Scholars (Fulbright Scholar Program) announces the availability of 10 to 15 grants for individual research in Spain during the 1988-89 academic year. Fields in which applications are encouraged include anthropology, archaeology, art history, fine and performing arts. Basic eligibility requirements are U.S. citizenship, Ph.D. at time of application, or equivalent, and sufficient competence in oral and written Spanish for proposed research. The award period is three to ten months, September 1988 through August 1989. For information and applications, contact Robert Burnett, Spain Research Fellowships, CIES, 11 Dupont Circle NW, Suite 300, Washington, DC 20036. (202) 939-5414. **Deadline: 1 January 1988.**

NEA Arts Administration Fellowships

To promote the development of arts administrators who have demonstrated a strong commitment to the field. The program provides arts administrators with a national overview of both the arts and the role and process of the NEA in supporting the arts by bringing arts administrators to the Endowment's offices in Washington, DC for 13-week periods. Each fellow is assigned to one Endowment division or office. Grants consist of a stipend of \$4,000 and round-trip travel expenses. Applicants should have a B.A. and at least three years professional experience. Guidelines and application: Arts Administration Fellows Program Coordinator, NEA, Nancy Hanks Center, 1100 Pennsylvania Ave., NW, Washington, DC 20506. (202) 682-5786. **Deadlines: 2 January 1988** (Summer 1988 program); **15 April 1988** (Fall 1988 program).

Smithsonian Institution Fellowships

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.**

American Antiquarian Society 1988-89 Research Fellowship Program

To encourage research in its collections of American history and culture through 1876, the AAS will award a number of short- and long-term visiting research fellowships. Four categories of awards are offered. In addition, research associate status (without stipend) will be available to qualified applicants. Through an arrangement with The Newberry Library, AAS encourages applications for joint fellowship tenure in both Chicago and Worcester. Fellowships offered: AAS-NEH Fellowships for 6-12 months of support (maximum \$27,500) for research on any subject on which the society has strong holdings; Kate B. and Hall J. Peterson Fellowships for 1-3 months' support (maximum \$2,250) for research on any subject for which the society has strong holdings; Albert Boni Fellowship for 1-2 months' residence (maximum stipend \$1,500) to research a topic in the general field of early American bibliography or printing or publishing history; Frances Hiatt Fellowships for 1-2 months' residence (maximum stipend \$1,500) by persons, including foreign nationals, at work on doctoral dissertations. For application forms: John B. Hench, Assoc Dir Research & Publication, AAS, 185 Salisbury Street, Worcester, MA 01609. (617) 752-5813 or 755-5221. At least two AAS-NEH fellowships will be awarded, together with 14-17 short-term awards. **Deadline: 31 January 1988.**

North Carolina Arts Council Programs

1) Visiting Artist Program. Residencies are available in all areas of the arts. Self-development time is set aside for the artist to devote to his/her own work. Residencies vary in length from nine months to one year. Salary levels range from \$13,500—\$22,000 + fringe benefit package. Artists may serve a single institution for two years. Masters degree in the artist's discipline or the equivalent required. Further information or application: Visiting Artist Program, Community Development Section, North Carolina Arts Council, Dept. of Cultural Resources, Raleigh, NC 27611. (919) 733-7897. **Deadline: 1 February 1988.**

2) Artists-in-Schools Program. Residencies are available in all areas of the arts. A residency may take place in any public, private, state or federally-supported school in North Carolina. Residency length and salaries vary depending on the art forms. The minimum residency length is one month for visual arts/crafts, and eighteen weeks (one semester) for all other art forms. The Council encourages longer residencies in all art forms. Individual artist salary levels range from ca. \$100/day to \$8,000 for eighteen week (one semester) residencies. Masters degree in the artist's discipline or the equivalent required. Further information or application: Artists-in-Schools Program, Community Development Section, North Carolina Arts Council, Dept. of Cultural Resources, Raleigh, NC 27611. (919) 733-7897. **Deadline: 1 February 1988.**

American School of Classical Studies at Athens Summer Session 1988

The ASCSA invites applications for two six-week summer session programs in 1988. The program provides an intensive introduction to the antiquities of Greece in a limited time and focuses on the relationship between the country (its monuments, landscape and climate) and its history, literature and culture. The program is open to high school and college teachers, graduate and upper level undergraduate students. Credit can be arranged through the applicant's home institution. The \$1,500 fee covers tuition, room and partial board; transportation to and from Greece is extra. A limited amount of scholarship support is available. Applications: Department A-3, Summer Session, ASCS, 41 East 72 Street, New York, NY 10021. **Deadline: 1 February 1988.**

1986-87 Clifford Prize

The James L. Clifford Prize, awarded by the American Society for Eighteenth-Century Studies (ASECS), carries an award of \$300 and goes to the best nominated article, an outstanding study of some aspect of eighteenth-century culture, interesting to any eighteenth-century specialist, regardless of discipline. For full details: ASECS, R.G. Peterson, Executive Secretary, St. Olaf College, Northfield, MN 55057. (507) 663-3488. **Deadline: 1 February 1988.**

Ucross Foundation Residencies for Artists

Residency may run two to four months, average length is six weeks. A complete etching facility is included. There is no charge for room, board, or studio space, though contributions are welcome. For information and application, send SASE to: Residency Program, UF, Ucross Route, Box 19, Ucross, WY 82835. (307) 737-2291. **Deadline: 1 March 1988.**

NEH Education Division Program

The Division of Education Programs of the National Endowment for the Humanities invites applications from colleges and art history. Proposals that involve the incorporation of art history in western or world civilization courses or in a core curriculum are also welcome. Scholars from several colleges, universities, museums or libraries may propose together a summer or academic year institute for faculty in undergraduate and pre-collegiate teaching. Draft proposals may be sent for review probably two months in advance of deadlines. Further information: Elizabeth Welles, Program Officer, Div. of Education Programs, Rm. 302, 1100 Pennsylvania Ave., NW, Washington, DC 20506. (202) 786-0384. **Deadline: 1 April 1988.**

Grants for Art Critics in California

Artspace announces its 1987 grant program for new writing in arts criticism, designed to support individuals and give visibility to the field of art criticism in California. A range of cash awards will be distributed for new writing projects and substantive criticism about all contemporary visual art forms and media, including issues of importance in the field. A minimum of \$5,000 will be awarded in 1987. Applicants must be 21 years of age, and be legal residents of California. Students are ineligible, all course and thesis work for Masters and Ph.D. candidates must have been completed by June 20, 1987. For application information, send an SASE: Artspace, Criticism Grant, 1286 Folsom St., San Francisco, CA 94103. (415) 626-9100.

1987-88 Artists Roster

The New York Foundation for the Arts' Artists in Residence Program announces the 1987-88 Artists Roster is now available. These rosters provide a comprehensive listing that includes the names, addresses, phone numbers, and areas of artistic specialization of more than 300 artists from 31 counties around New York State. They include: professional dancers, musicians, theatre artists, media artists (film, video, audio, photography) and visual artists, as well as performing arts ensembles. Cost is \$12.50. Send check or money order to: NY Foundation for the Arts, Attn: Craig Raia, 5 Beekman Street, Suite 600, New York, NY 10038.

Guide to the National Endowment for the Arts

For a booklet which is designed to help individuals and organizations become familiar with the Endowment and to help them determine whether their artistic projects might be eligible for grants from the NEA contact: NEA, Nancy Hanks Center, 1100 Pennsylvania Avenue, NW, Washington, DC 20506. (202) 682-5400. The booklet describes the overall purposes of each of the NEA's programs and outlines the types of support available in each of their funding categories.

NEH to Support Editions of Letters and Papers of American Artists

The National Endowment for the Humanities announces its special interest in encouraging the preparation of editions of the letters and papers of major American artists. An edition may be published in printed volumes, microform, or some combination of the two. The Endowment will make available small planning grants allowing qualified scholars to conduct surveys of the type, quantity, importance, and location of existing documents. More substantial support for the preparation of the editions themselves will be awarded to applicants who are successful in the regular competition for Edition funds. Further information: Editions Category, Div. of Research Programs, NEH, Washington, DC 20506. (202) 786-0207.

Conservators Wanted

The U.S. General Services Administration (GSA), seeks conservators for its substantial inventory of artworks nationwide. The buildings include artworks produced from 1933-43 under the New Deal art programs, artworks commissioned or purchased by GSA since 1962 under its Art-in-Architecture Program, and artworks associated with historic, federal, and other buildings. Conservation involves a variety of media, including painting, sculpture, drawings, prints, photographs, textiles, mosaics and glass. Conservators interested should request a "Conservator Qualifications Questionnaire" from: Art-in-Architecture Conservation Staff, U.S. GSA, 18th & F Streets, NW, Washington, DC 20405.

Aperture Work-Scholar Program

Opportunities to become involved with the writing, editing, design, production, distribution, and marketing of significant photographic publications, to be directly involved in an exhibition space and program including major traveling exhibitions, to work with the Paul Strand photographic archive, and to learn business practices associated with a non-profit organization. Stipend is \$250 per month for periods of 6-9 months. Starting dates flexible. Information: Valerie Rout, Work-Scholar Program, Aperture, 20 East 23rd Street, New York, NY 10010. (212) 505-5555.

classifieds

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

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

The following, our NEW catalogues, will be sent, FREE, upon request. No. 12: *Classical Studies: Greek & Roman Cultures* (inclusive of art); No. 14: *American Art*; No. 15: *European Art: 19th & 20th Centuries*. Please specify and write to: Dr. Y. MASHIAH, P.O. Box 20063, Cherokee Station, New York, NY 10028-9991.

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

The Accademia degli Ippopotami will meet this year at 7:00 p.m. on Thursday, February 11th in Houston at Harry's place. Avanti gli ippopotami!

DISCOVER ART STUDY IN PARIS. Receive college credit while studying painting and drawing in Paris. Apprentice on commercial painting jobs. Work on community mural projects. Write the Farrell International School of Art, Paris-France, 350 N. Raynor Ave., Joliet, Illinois 60435. Phone 815-723-6430. Registration deadline for spring semester is November 30, 1987.

DISCOUNT EXHIBITION ANNOUNCEMENTS. Full color separation, coated stock. 2-4 week delivery. **IMAGES FOR ARTISTS**, 308 E. 8th, Cincinnati, OH 45202.

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/people and programs

Eric Barnett was elected to be editor of the Association of College and University Museums and Galleries's newsletter. Barnett is registrar with the Office of University Museums at Southern Illinois University at Edwardsville. The ACUMG Newsletter is a quarterly publication which serves as a forum for discussion of the critical issues facing the museum profession on college and university campuses. Articles and items for inclusion should be sent to the new editor c/o University Museums, Box 1150, SIU, Edwardsville, IL 62025.

The nation's two oldest non-profit art museum organizations—the American Federation of Arts, New York and the Art Museum Association of America, San Francisco—have merged as of July 1. Both were founded during the first quarter of this century to broaden the American public's knowledge and appreciation of the historical and contemporary visual arts. The new organization

will retain the name the American Federation of Arts. **Myrna Smoot**, currently executive director of AMAA in San Francisco, will move to New York and head the new merged organization. The AFA's former director, **Wilder Green**, has stepped down to undertake independent activities, including a major project for the Metropolitan Museum of Art. AFA administrative headquarters will be located at 41 East 65th Street, N.Y.C. The museum services division will be at 270 Sutter Street, San Francisco.

Jack Stewart (B.F.A., Yale, M.A., N.Y.U.) has been elected president of the N.Y. Artists Equity Association for 1987-89. He will pursue those initiatives in the areas of artists' studio and housing problems, preservation of works of art, and the Artists' Rights Bill, that have been such active concerns of the Board. Stewart has had a long career of university teaching, serving on the faculties of the Cooper Union and Columbia and has been

chair of art departments at Cooper Union and Indiana State University and Provost and Vice-President of RISD.

PROGRAMS

Northwestern University: a new **Program in Art Objects** funded by a five-year grant from the Andrew W. Mellon Foundation begins in the fall. Designed for a small group of doctoral students in art history, who are designated Andrew W. Mellon Preceptors, this program helps students better integrate the tools of technical analysis with problems of historical interpretation. A series of three courses taught in the department of art history and art theory and practice culminate in an internship at a local museum or gallery. ■

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

CAA newsletter

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Associate Editor: Minerva Navarrete

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